NSW Education Standards Authority

2020 HSC English Studies Marking Guidelines

Section I — Texts and Human Experiences

Question 1

Criteria	Marks
• Explains effectively how visual techniques communicate an idea	3
• Describes how visual techniques communicate an idea	2
• Provides some relevant information about the image	1

Sample answer:

The book cover to *Community* is communicating a sense of togetherness and belonging through our connection to food by using a variety of visual techniques. A sense of abundance at a social gathering is created through different colours and textures that are not uniform. For example, there are swirling brown noodles and different coloured vegetables. Our sense of different people coming together to share food is created by the fact that no two dishes or plates of food are the same. A sense of togetherness with food at the centre is generated by an overhead shot that creates a vector of the chopsticks, spoon, fork, wooden spoon and hands.

Question 2

Criteria	Marks
• Explains effectively how the introduction includes the reader in the experience of sharing food using supporting evidence from the text	4
• Explains how the introduction includes the reader in the experience of sharing food using some supporting evidence from the text	3
• Describes how the introduction includes the reader in the experience of sharing food	2
• Makes some relevant points about the introduction	1

Sample answer:

The introduction involves the reader by developing a connection between sharing food and the role it plays in 'nurturing and nourishing' us. This sense of togetherness is established in the first paragraph by identifying how food can bring different kinds of people together through listing 'friends', 'families', 'neighbours' and 'strangers'. The inclusive nature of the introduction is made immediately clear through the use of the second person 'you' so that we feel we are being addressed personally by the author.

The introduction also aims to represent the process of creating food as something that is active, inclusive and fun. It creates a sense of making food that actively involves the reader's senses in the last paragraph with verbs such as 'splatter', 'embrace', 'splash' and 'dip', and short, clipped phrases such as 'Surprise yourself' and 'make a mess'.

Question 3

Criteria	Marks
• Explains effectively how the experience of exploring place is conveyed in the poem	3
• Explains how the experience of exploring place is conveyed in the poem	2
• Provides a relevant point about exploring place	1

Sample answer:

The experience of exploring place is conveyed in the poem by creating a sense of isolation in both people and places. The building is utterly isolated and almost totally destroyed, with the informative language of '785 miles … 900' showing how far away it is from any major cities, while the symbol of the crow as 'the only sound' suggests a threatening sense of being separated from other people. The sense of the persona not having a strong impact on her surroundings is created by the image of her feet making only 'soft indentations' in the sand.

Question 4

Criteria	Marks
• Explains effectively how *Look Alive* encourages us to view the world using detailed, well-chosen supporting evidence	4
• Explains how *Look Alive* encourages us to view the world using some supporting evidence	3
• Describes how *Look Alive* encourages us to view the world	2
• Makes relevant points about the text	1

Sample answer:

The article *Look Alive* encourages audiences to view the world as somewhere we should appreciate ordinary, everyday experiences. The encounter described at the beginning of the article, where she bumps into a friend and her child, makes her stop and question herself and how she views the world. The question prompted by the child, 'Am I on the way to somewhere?' which she turns into something rhetorical, launches her into directing us to focus on being in the moment, rather than 'second-guessing' ourselves. The writer wants us to see the world around us as something that is rich in significance and her use of short sentences with directive verbs such as 'Find', 'Tidy', 'Wash' and 'Rearrange', encourages us to take action, as does her use of the second person 'you'. Ultimately, the writer wants us to view the world as something that we can enjoy, as something that we can change by taking small, positive actions.

Question 5

Criteria	Marks
• Analyses effectively the ways in which both individual and community experiences are represented in the text using detailed, well-chosen supporting evidence	6
• Analyses the ways in which both individual and community experiences are represented in the text using some supporting evidence	4–5
• Describes the ways in which individual and community experiences are represented in the text	2–3
• Makes relevant points about the text	1

Sample answer:

McFarlane makes a clear distinction between the community, who seem to be no more than faces in the crowd, and the unnamed narrator, through the use of first person perspective. The narrator clearly doesn't share the same perspective as the rest of the community and is 'overjoyed' at the departure of the movie people. This sense of happiness is emphasised through the repetition of the phrase 'no more' in 'no more trucks', 'no more catering vans', 'no more microphones', clearly outlining the narrator's joy that the town is no longer being used by the movie people.

In contrast, the community embraced the movie people, something reflected in the descriptions of their behaviour when the visitors leave. The townsfolk 'began to wear the clothes they had adopted as film extras' and are in a state of 'collective mourning'. The sombre mood of the community after the movie people leave is reflected in the emotive language of 'the town grew sad'. Their confusion at having enjoyed the experience of the movie people, but now being upset at their departure, is expressed in the paradox of 'burdens of ecstasy and despair' that community members carry around with them.

Section II — Texts and Human Experiences

Question 6

Criteria	Marks
• Explains skilfully how the text tells stories to reveal the personal and shared nature of human experiences • Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text • Writes a coherent and sustained response using language appropriate to audience, purpose and context	17–20
• Explains effectively how the text tells stories to reveal the personal and shared nature of human experiences • Presents a thoughtful response with analysis supported by textual references from the prescribed text • Writes an organised response using language appropriate to audience, purpose and context	13–16
• Explains how the text tells stories to reveal the personal and shared nature of human experiences • Presents a response with some analysis supported by some textual references from the prescribed text • Writes an adequate response using language appropriate to audience, purpose and context	9–12
• Expresses limited understanding of how the text tells stories about the personal and shared nature of human experiences • Describes aspects of the text • Writes a limited response	5–8
• Refers to prescribed text in an elementary way • Attempts to compose a response	1–4

Section III — Elective Modules

Question 7

Criteria	Marks
• Explains thoughtfully the extent to which the study of the module has allowed for understanding and rethinking of an issue • Makes detailed reference to one text from the identified module • Composes a coherent and fluent response using language appropriate to audience, purpose and form	13–15
• Explains clearly the extent to which the study of the module has allowed for understanding and rethinking of an issue • Makes sound reference to one text from the identified module • Composes an organised response using language appropriate to audience, purpose and form	10–12
• Explains the extent to which the study of the module has allowed for understanding of an issue • Makes some reference to one text from the identified module • Composes a clear response using language appropriate to audience, purpose and form	7–9
• Expresses limited understanding of an issue in the module • Composes a response using some language appropriate to audience, purpose and form	4–6
• Expresses a relevant point about a module using variable control of language	1–3

Section IV — Writing Skills

Question 8

Criteria	Marks
• Composes effectively an engaging piece of imaginative, persuasive or reflective writing using the stimulus • Effectively organises and develops ideas based on the image • Demonstrates well-developed control of language appropriate to audience, context and purpose	13–15
• Composes competently an engaging piece of imaginative, persuasive or reflective writing using the stimulus • Competently organises and develops ideas based on the image • Demonstrates developed control of language appropriate to audience, context and purpose	10–12
• Composes a piece of imaginative, persuasive or reflective writing using the stimulus • Organises ideas based on the image • Demonstrates a control of language appropriate to audience, context and purpose	7–9
• Composes a limited response with some relevance to the question • Demonstrates limited control of language	4–6
• Attempts to compose a response with minimal control of language	1–3

2020 HSC English Studies Mapping Grid

Section I — Texts and Human Experiences

Question	Marks	Content	Syllabus outcomes
1	3	Common Module – Texts and Human Experiences	ES12-1, ES12-2, ES12-5
2	4	Common Module – Texts and Human Experiences	ES12-1, ES12-2, ES12-5
3	3	Common Module – Texts and Human Experiences	ES12-1, ES12-2, ES12-5, ES12-9
4	4	Common Module – Texts and Human Experiences	ES12-1, ES12-2, ES12-5, ES12-9
5	6	Common Module – Texts and Human Experiences	ES12-1, ES12-2, ES12-5, ES12-9

Section II — Texts and Human Experiences

Question	Marks	Content	Syllabus outcomes
6	20	Common Module – Texts and Human Experiences	ES12-1, ES12-4, ES12-5, ES12-7, ES12-9

Section III — Elective Modules

Question	Marks	Content	Syllabus outcomes
7	15	Elective Modules	ES12-1, ES12-4, ES12-7, ES12-9

Section IV — Writing Skills

Question	Marks	Content	Syllabus outcomes
8	15	Writing Skills	ES12-4, ES12-5, ES12-6, ES12-7, ES12-10