

2024 HSC Japanese Extension — Written Examination Marking Guidelines

Section I — Response to Prescribed Text Part A

Question 1 (a)

Criteria	Marks
• Identifies the symbolic meaning of 「 ^{くみひも} 組紐」	1

Sample answer:

The braided cords serve as a symbol of connections between people/traditions.

Question 1 (b)

Criteria	Marks
• Explains what 「 ^{かたち} 形」 refers to in this scene	2
• Provides some relevant information	1

Sample answer:

In this scene, 「^{かたち}形」 refers to how the 'form/shape' or practice of the Miyamizu Shrine traditions remain even though the true meaning behind them may have become lost.

Question 1 (c)

Criteria	Marks
• Demonstrates a thorough understanding of what 「腐敗 <small>ふはい</small> のおいがるなあ」 reveals about Tessie	3
• Demonstrates some understanding of what 「腐敗 <small>ふはい</small> のおいがるなあ」 reveals about Tessie	2
• Provides some relevant information	1

Sample answer:

The line 'I smell corruption' reveals that Tessie is perceptive as he detects dishonest behaviour. He is disapproving of his father agreeing to secure votes for the mayor. Tessie is conflicted as he remarks about the underhanded dealings, but is unable to speak directly against his father.

Question 1 (d)

Criteria	Marks
• Demonstrates a thorough understanding of how the director shows the connection between Tessie and Mitsuha when Tessie says 「たまらんな、お互 <small>たが</small> い」, with detailed reference to both language and film techniques	4
• Demonstrates a sound understanding of how the director shows the connection between Tessie and Mitsuha when Tessie says 「たまらんな、お互 <small>たが</small> い」, with reference to both language and film techniques	3
• Demonstrates some understanding of how the director shows the connection between Tessie and Mitsuha when Tessie says 「たまらんな、お互 <small>たが</small> い」, with some reference to language and/or film techniques	2
• Provides some relevant information	1

Sample answer:

The director uses an over-the-shoulder shot to capture Tessie's perspective as he gazes at the Miyamizu shrine. This technique visually connects Tessie's viewpoint with Mitsuha's ceremony, establishing a link between the characters. The director also uses emotive language with 'it's unbearable' to express Tessie's frustration and resignation at his family's situation. This is followed with the use of the collective noun 'both of us' to highlight that Mitsuha is also struggling with familial obligations, further accentuating the mutual understanding and connection between Tessie and Mitsuha.

Question 1 (e)

Criteria	Marks
<ul style="list-style-type: none"> Provides a comprehensive analysis of how the issue of journeys is explored through the personal choices made by Mitsuha's grandmother and Toshiki, with detailed reference to this extract and one other extract in the film 	5
<ul style="list-style-type: none"> Provides a thorough analysis of how the issue of journeys is explored through the personal choices made by Mitsuha's grandmother and Toshiki, with reference to this extract and one other extract in the film 	4
<ul style="list-style-type: none"> Provides a sound analysis of how the issue of journeys is explored through the personal choices made by Mitsuha's grandmother and/or Toshiki, with some reference to this extract and one other extract in the film 	3
<ul style="list-style-type: none"> Demonstrates some understanding of how the issue of journeys is explored through the personal choices made by Mitsuha's grandmother and/or Toshiki, with some reference to this extract and/or one other extract in the film 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

This extract explores the issue of journeys through the personal choices made by Mitsuha's family members. Mitsuha's grandmother chose to spend her evening with Mitsuha and Yotsuha to ensure they have the knowledge and skills to fulfil their duties as shrine maidens. Toshiki engaging in corrupt activities reveals his decision and commitment to advance in politics, despite being married into a shrine family.

In Extract 7, Mitsuha's grandmother is shown to have made significant personal decisions by looking after her granddaughters by herself to pass down the traditions of the Miyamizu family. Toshiki is shown to have made the personal choice of leaving the Miyamizu family after his wife's death, which has left him with a strained relationship with his daughters.

Section I — Response to Prescribed Text

Part B

Question 2

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a perceptive and sensitive understanding of the prescribed text • Demonstrates flair and originality in the approach taken • Manipulates language authentically and creatively to meet the requirements of the task, including <i>kanji</i> • Organises information and ideas to meet the requirements of the task 	9–10
<ul style="list-style-type: none"> • Demonstrates a comprehensive understanding of the prescribed text • Demonstrates some flair in the approach taken • Manipulates language with some degree of authenticity and creativity to meet the requirements of the task, including <i>kanji</i> • Organises information and ideas to meet the requirements of the task 	7–8
<ul style="list-style-type: none"> • Demonstrates an understanding of the prescribed text • Demonstrates a satisfactory control of vocabulary and sentence structure and <i>kanji</i> • Organises information and ideas to meet the requirements of the task 	5–6
<ul style="list-style-type: none"> • Demonstrates some understanding of the prescribed text • Demonstrates a basic knowledge and understanding of vocabulary and sentence structure and <i>kanji</i> • Writes within the parameters of the task 	3–4
<ul style="list-style-type: none"> • Demonstrates a limited understanding of the prescribed text • Demonstrates an elementary knowledge and understanding of vocabulary and sentence structure and <i>kanji</i> 	1–2

Section II — Writing in Japanese

Questions 3 and 4

Criteria	Marks
<ul style="list-style-type: none"> • Presents and develops a sophisticated, coherent argument, discussion or explanation • Writes effectively and perceptively for a specific audience, purpose and context • Demonstrates breadth and depth in the treatment of relevant ideas • Writes with a high level of grammatical accuracy, and breadth and sophistication of vocabulary and sentence structure and <i>kanji</i> 	13–15
<ul style="list-style-type: none"> • Presents and develops a coherent argument, discussion or explanation • Writes effectively for a specific audience, purpose and context • Demonstrates breadth and some depth in the use of relevant supporting material and examples • Writes accurately using a range of vocabulary and sentence structures and <i>kanji</i> 	10–12
<ul style="list-style-type: none"> • Attempts to present and develop a coherent argument, discussion or explanation • Writes with some understanding of audience, purpose and context • Supports points with relevant material and examples • Writes using a range of vocabulary and sentence structures and <i>kanji</i> 	7–9
<ul style="list-style-type: none"> • Presents some relevant information, opinions or ideas • Demonstrates the use of appropriate supporting materials • Demonstrates evidence of the use of complex sentences and <i>kanji</i> 	4–6
<ul style="list-style-type: none"> • Presents some relevant information, opinions or ideas • Communicates primarily in simple sentences or set formulae and <i>kanji</i> 	1–3

2024 HSC Japanese Extension Mapping Grid

Oral Examination

Question	Marks	Content	Syllabus outcomes
1	10	Journeys — monologue	H1.1, H1.2
2	10	Connectedness — monologue	H1.1, H1.2

Written Examination

Section I — Response to Prescribed Text

Part A

Question	Marks	Content	Syllabus outcomes
1 (a)	1	<i>Kimi no Na wa</i>	H2.2
1 (b)	2	<i>Kimi no Na wa</i>	H2.2
1 (c)	3	<i>Kimi no Na wa</i>	H2.3
1 (d)	4	<i>Kimi no Na wa</i>	H2.1, H2.2
1 (e)	5	<i>Kimi no Na wa</i>	H2.1, H2.2

Section I — Response to Prescribed Text

Part B

Question	Marks	Content	Syllabus outcomes
2	10	<i>Kimi no Na wa</i> — message	H2.1

Section II — Writing in Japanese

Question	Marks	Content	Syllabus outcomes
3	15	Journeys — script of a talk	H1.1, H1.2
4	15	Impact of the past — script of a talk	H1.1, H1.2