



# 2011 Trial HSC Paper

**Disclaimer:** This paper is written as a trial HSC paper. It is designed to provide practice consistent with the demands of the HSC course and its examination. However, we do not guarantee it predicts question content for the actual HSC examination.

2011  
TRIAL HSC  
EXAMINATION PAPER

## English (Advanced) Paper 2 - Modules

### General Instructions

- Reading Time – 5 minutes
- Working Time – 2 hours
- Write using black or blue pen

### Total Marks - 60

**Section I** Pages 2–5

#### 20 marks

- Attempt either Question 1 or Question 2
- Allow about 40 minutes for this section

**Section II** Pages 6–10

#### 20 marks

- Attempt ONE question from Questions 3–9
- Allow about 40 minutes for this section

**Section III** Pages 11–12

#### 20 marks

- Attempt either Question 10 or Question 11
- Allow about 40 minutes for this section



**THIS PAPER CANNOT BE RELEASED IN PUBLIC UNTIL AFTER 26<sup>TH</sup> AUGUST 2011**  
This paper is used with the understanding that it has a Security Period.

## Section I – Module A: Comparative Study of Texts and Context

20 marks

Attempt either Question 1 or Question 2

Allow about 40 minutes for this section

Answer the question in a writing booklet.

---

In your answer you will be assessed on how well you:

- “ demonstrate understanding of the meanings of a pair of texts when considered together
  - “ evaluate the relationships between texts and contexts
  - “ organise, develop and express ideas using language appropriate to audience, purpose and form
- 

### Question 1 — Elective 1: Exploring Connections (20 marks)

(a) **Shakespeare and Film**

What did you find most unexpected in your analysis of the connections between the pair of texts you studied?

In your response you should compare how context and values have affected the ideas and techniques of each text.

The prescribed texts are:

- William Shakespeare, *King Richard III* and
- Al Pacino, *Looking for Richard*

OR

Question 1 continues on page 3

Question 1 (continued)

(b) **Prose Fiction and Poetry**

What did you find most unexpected in your analysis of the connections between the pair of texts you studied?

In your response you should compare how context and values have affected the ideas and techniques of each text.

The prescribed texts are:

- Patrick White, *The Aunt's Story* and
- Rosemary Dobson, *Selected Poems*
  - ✓ *Young Girl at a Window*
  - ✓ *Chance Met*
  - ✓ *Landscape in Italy*
  - ✓ *Azay-Le-Rideau*
  - ✓ *The Rape of Europa*
  - ✓ *Romantic*
  - ✓ *Primitive Painters*

**OR**

(c) **Prose Fiction and Nonfiction**

What did you find most unexpected in your analysis of the connections between the pair of texts you studied?

In your response you should compare how context and values have affected the ideas and techniques of each text.

The prescribed texts are:

- Jane Austen, *Pride and Prejudice* and
- Fay Weldon, *Letters to Alice on First Reading Jane Austen*

**OR**

**Question 1 continues on page 4**

---

In your answer you will be assessed on how well you:

- “ demonstrate understanding of the meanings of a pair of texts when considered together
  - “ evaluate the relationships between texts and contexts
  - “ organise, develop and express ideas using language appropriate to audience, purpose and form
- 

Question 1 (continued)

(d) **Poetry and Drama**

What did you find most unexpected in your analysis of the connections between the pair of texts you studied?

In your response you should compare how context and values have affected the ideas and techniques of each text.

The prescribed texts are:

- John Donne, *Selected Poetry*
  - ✓ *Death be not proud*
  - ✓ *This is my playes last scene*
  - ✓ *At the round earths imagin'd corners blow*
  - ✓ *If poisonous minerals*
  - ✓ *Hymne to God my God, in my sicknesse*
  - ✓ *The Apparition*
  - ✓ *The Relique*
  - ✓ *The Sunne Rising*
  - ✓ *A Valediction: forbidding mourning*
- Margaret Edson, *W;t*

**End of Question 1**

**Question 2 — Elective 2: Texts in Time (20 marks)**

**(a) Prose Fiction and Film**

What did you find most unexpected in your analysis of the connections between the pair of texts you studied?

In your response you should compare how context and values have affected the ideas and techniques of each text.

The prescribed texts are:

- Mary Shelley, *Frankenstein* and
- Ridley Scott, *Blade Runner (Director's Cut)* or *(Final Cut)*

**OR**

**(b) Prose Fiction and Poetry**

What did you find most unexpected in your analysis of the connections between the pair of texts you studied?

In your response you should compare how context and values have affected the ideas and techniques of each text.

The prescribed texts are:

- Scott F. Fitzgerald, *The Great Gatsby* and
- Elizabeth Barrett Browning, *Aurora Leigh and Other Poems*  
Sonnets I, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII

**OR**

**(c) Drama and Nonfiction**

What did you find most unexpected in your analysis of the connections between the pair of texts you studied?

In your response you should compare how context and values have affected the ideas and techniques of each text.

The prescribed texts are:

- Edward Albee, *Who's Afraid of Virginia Woolf?* and
- Virginia Woolf, *A Room of One's Own*

## Section II – Module B: Critical Study of Texts

20 marks

Attempt ONE question from Questions 3–9

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

---

In your answer you will be assessed on how well you:

- “ demonstrate an informed understanding of the ideas expressed in the text
  - “ evaluate the text’s language, content and construction
  - “ organise, develop and express ideas using language appropriate to audience, purpose and form
- 

### Question 3 — Shakespearean Drama – William Shakespeare, *Hamlet* (20 marks)

‘The ongoing relevance of Shakespeare’s *Hamlet* is built upon the ability of audiences to see glimpses of themselves in the world he constructs.’

Evaluate this statement considering your personal response to *Hamlet* within the module as a whole.

In your response, make detailed reference to the play.

**Question 4 — Prose Fiction (20 marks)**

(a) **Michael Ondaatje, *In the Skin of a Lion***

‘The ongoing relevance of Ondaatje’s *In the Skin of a Lion* is built upon the ability of audiences to see glimpses of themselves in the world he constructs.’

Evaluate this statement considering your personal response to *In the Skin of a Lion* within the module as a whole.

In your response, make detailed reference to the novel.

**OR**

(b) **Tim Winton, *Cloudstreet***

‘The ongoing relevance of Winton’s *Cloudstreet* is built upon the ability of audiences to see glimpses of themselves in the world he constructs.’

Evaluate this statement considering your personal response to *Cloudstreet* within the module as a whole.

In your response, make detailed reference to the novel.

**OR**

(c) **Gail Jones, *Sixty Lights***

‘The ongoing relevance of Jones’s *Sixty Lights* is built upon the ability of audiences to see glimpses of themselves in the world she constructs.’

Evaluate this statement considering your personal response to *Sixty Lights* within the module as a whole.

In your response, make detailed reference to the novel.

**OR**

(d) **Charlotte Bronte, *Jane Eyre***

‘The ongoing relevance of Bronte’s *Jane Eyre* is built upon the ability of audiences to see glimpses of themselves in the world she constructs.’

Evaluate this statement considering your personal response to *Jane Eyre* within the module as a whole.

In your response, make detailed reference to the novel.

In your answer you will be assessed on how well you:

- “ demonstrate an informed understanding of the ideas expressed in the text
- “ evaluate the text’s language, content and construction
- “ organise, develop and express ideas using language appropriate to audience, purpose and form

---

**Question 5 — Drama – Henrik Ibsen, *A Doll’s House* (20 marks)**

‘The ongoing relevance of Ibsen’s *A Doll’s House* is built upon the ability of audiences to see glimpses of themselves in the world he constructs.’

Evaluate this statement considering your personal response to *A Doll’s House* within the module as a whole.

In your response, make detailed reference to the play.

**Question 6 — Film, Orson Welles, *Citizen Kane* (20 marks)**

‘The ongoing relevance of Welles’s *Citizen Kane* is built upon the ability of audiences to see glimpses of themselves in the world he constructs.’

Evaluate this statement considering your personal response to *Citizen Kane* within the module as a whole.

In your response, make detailed reference to the film.

**Question 7 — Poetry (20 marks)**

(a) William Butler Yeats, *W B Yeats: Poems selected by Seamus Heaney*

‘The ongoing relevance of Yeats’s poetry is built upon the ability of audiences to see glimpses of themselves in the worlds constructed.’

Evaluate this statement considering your personal response to Yeats’s poetry within the module as a whole.

In your response, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

- William Butler Yeats, *W B Yeats: Poems selected by Seamus Heaney*
  - ✓ *An Irish Airman*
  - ✓ *When You Are Old*
  - ✓ *Among School Children*
  - ✓ *The Wild Swans at Coole*
  - ✓ *Leda and the Swan*
  - ✓ *The Second Coming*
  - ✓ *Easter 1916*

**OR**

**Question 7 continues on page 9**



Question 7 (continued)

(b) Gwen Harwood, *Selected Poems*

‘The ongoing relevance of Harwood’s poetry is built upon the ability of audiences to see glimpses of themselves in the worlds constructed.’

Evaluate this statement considering your personal response to Harwood’s poetry within the module as a whole.

In your response, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

- Gwen Harwood, *Selected Poems*
  - ✓ *Father and Child* (Parts I & II)
  - ✓ *The Violets*
  - ✓ *At Mornington*
  - ✓ *A Valediction*
  - ✓ *Triste Triste*
  - ✓ *The Sharpness of Death*
  - ✓ *Mother Who Gave Me Life*

**OR**

(c) Kenneth Slessor, *Selected Poems*

‘The ongoing relevance of Slessor’s poetry is built upon the ability of audiences to see glimpses of themselves in the worlds constructed.’

Evaluate this statement considering your personal response to Slessor’s poetry within the module as a whole.

In your response, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

- Kenneth Slessor, *Selected Poems*
  - ✓ *Out of Time*
  - ✓ *Five Bells*
  - ✓ *Sleep*
  - ✓ *Five Visions of Captain Cook*
  - ✓ *Sensuality*
  - ✓ *Elegy in a Botanic Gardens*
  - ✓ *Beach Burial*

**End of Question 7**

In your answer you will be assessed on how well you:

- “ demonstrate an informed understanding of the ideas expressed in the text
  - “ evaluate the text’s language, content and construction
  - “ organise, develop and express ideas using language appropriate to audience, purpose and form
- 

### Question 8 — Nonfiction – Essays

‘The ongoing relevance of Orwell’s essays is built upon the ability of audiences to see glimpses of themselves in the worlds constructed.’

Evaluate this statement considering your personal response to Orwell’s essays within the module as a whole.

In your response, make detailed reference to at least TWO of the essays set for study.

The prescribed essays are:

- ✓ *Why I Write*
- ✓ *Notes on Nationalism*
- ✓ *Good Bad Books*
- ✓ *The Sporting Spirit*
- ✓ *Politics and the English Language*
- ✓ *Writers and Leviathan*

### Question 9 — Nonfiction – Speeches

‘The ongoing relevance of the speeches set for study is built upon the ability of audiences to see glimpses of themselves in the worlds constructed.’

Evaluate this statement considering your personal response to the prescribed speeches within the module as a whole.

In your response, make detailed reference to at least TWO of the speeches set for study.

The prescribed speeches are:

- ✓ Margaret Atwood – *Spotty-Handed Villainesses*, 1994
- ✓ Paul Keating – *Funeral Service of the Unknown Australian Soldier*, 1993
- ✓ Noel Pearson – *An Australian History for Us All*, 1996
- ✓ Aung San Suu Kyi – *Keynote Address at the Beijing World Conference on Women*, 1995
- ✓ Faith Bandler – *Faith, Hope and Reconciliation*, 1999
- ✓ William Deane – *It is Still Winter at Home*, 1999
- ✓ Anwar Sadat – *Speech to the Israeli Knesset*, 1977

## Section III - Module C: Representation and Text

20 marks

Attempt either Question 10 or Question 11

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

---

In your answer you will be assessed on how well you:

- “ demonstrate understanding of and evaluate the relationship between representation and meaning
  - “ organise, develop and express ideas using language appropriate to audience, purpose and form
- 

### Question 10 — Elective 1: Conflicting Perspectives (20 marks)

‘An important result of studying this elective is the realisation that all representations of perspective are designed to provoke an intended response.’

To what extent do you agree with this statement?

In your response, discuss in detail the representation of conflicting perspectives in your prescribed text and ONE related text of your own choosing.

The prescribed texts are:

- |                      |   |  |
|----------------------|---|--|
| <b>Shakespeare</b>   | - | William Shakespeare, <i>Julius Caesar</i>        |
| <b>Prose Fiction</b> | - | David Guterson, <i>Snow Falling on Cedars</i>    |
| <b>Drama</b>         | - | Peter Whelan, <i>The Herbal Bed</i>              |
| <b>Film</b>          | - | Barry Levinson, <i>Wag the Dog</i>               |
| <b>Poetry</b>        | - | Ted Hughes, <i>Birthday Letters</i>              |
|                      |   | ✓ <i>Fulbright Scholars</i>                      |
|                      |   | ✓ <i>The Shot</i>                                |
|                      |   | ✓ <i>The Minotaur</i>                            |
|                      |   | ✓ <i>Sam</i>                                     |
|                      |   | ✓ <i>Your Paris</i>                              |
|                      |   | ✓ <i>Red</i>                                     |
| <b>Nonfiction</b>    | - | Geoffrey Robertson, <i>The Justice Game</i>      |
|                      |   | ✓ <i>The Trials of Oz</i>                        |
|                      |   | ✓ <i>Michael X on Death Row</i>                  |
|                      |   | ✓ <i>The Romans in Britain</i>                   |
|                      |   | ✓ <i>The Prisoner of Venda</i>                   |
|                      |   | ✓ <i>Show Trials</i>                             |
|                      |   | ✓ <i>Diana in the Dock: Does Privacy Matter?</i> |
|                      |   | ✓ <i>Afterword: The Justice Game</i>             |

In your answer you will be assessed on how well you:

- demonstrate understanding of and evaluate the relationship between representation and meaning
- organise, develop and express ideas using language appropriate to audience, purpose and form

---

**Question 11 — Elective 2: History and Memory (20 marks)**

‘An important result of studying this elective is the realisation that all representations of history are never completely reliable.’

To what extent do you agree with this statement?

In your response, discuss in detail the representation of history and memory in your prescribed text and ONE related text of your own choosing.

The prescribed texts are:

- |                      |   |
|----------------------|---|
| <b>Prose Fiction</b> | - Maxine Hong Kingston, <i>The Woman Warrior: Memoirs of a Girlhood Among Ghosts</i><br>- Peter Carey, <i>The True History of the Kelly Gang</i>  |
| <b>Film</b>          | - Stephen Frears, <i>The Queen</i>  |
| <b>Poetry</b>        | - Denise Levertov, <i>Selected Poems</i><br>✓ <i>Ways of Conquest</i><br>✓ <i>Don't You Hear That Whistle Blowin'...</i><br>✓ <i>In Thai Binh (Peace) Province</i><br>✓ <i>A Time Past</i><br>✓ <i>Libation</i><br>✓ <i>A Letter to Marek About a Photograph</i><br>✓ <i>The Pilots</i> |
| <b>Nonfiction</b>    | - Mark Raphael Baker, <i>The Fiftieth Gate</i><br>- Smithsonian National Museum of American History September 11 website  |

**End of paper**



2011 HSC Trial Advanced Paper 2

**MARKING GUIDELINES**

**2011 ENGLISH TRIAL HSC ADVANCED PAPER 2**

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Outcomes</b>
1	20	Comparative Study of Texts and Context – Exploring Connections	H1, H2, H2A, H5, H6, H10
2	20	Comparative Study of Texts and Context – Texts in Time	H1, H2, H2A, H5, H6, H10
3	20	Critical Study of Texts – Shakespeare	H1, H3, H4, H5, H6, H7, H8, H10
4	20	Critical Study of Texts – Prose Fiction	H1, H3, H4, H5, H6, H7, H8, H10
5	20	Critical Study of Texts – Drama	H1, H3, H4, H5, H6, H7, H8, H10
6	20	Critical Study of Texts – Film	H1, H3, H4, H5, H6, H7, H8, H10
7	20	Critical Study of Texts – Poetry	H1, H3, H4, H5, H6, H7, H8, H10
8	20	Critical Study of Texts – Nonfiction - Essays	H1, H3, H4, H5, H6, H7, H8, H10
9	20	Critical Study of Texts – Nonfiction - Speeches	H1, H3, H4, H5, H6, H7, H8, H10
10	20	Representation and Text – Conflicting Perspectives	H1, H2, H3, H4, H6, H10
11	20	Representation and Text – History and Memory	H1, H2, H3, H4, H6, H10

**Section I — Module A: Comparative Study of Texts and Context****Question 1 — Elective 1: Exploring Connections**

Outcomes assessed: H1, H2, H2A, H5, H6, H10

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Analyses skilfully how unexpected aspects of the connections between <i>King Richard III</i> and <i>Looking for Richard / The Aunt's Story</i> and Dobson's poems / <i>Pride and Prejudice</i> and <i>Letters to Alice on First Reading Jane Austen</i> / Donne's poetry and <i>W;t</i> have shaped and reshaped a personal response to the texts</li> <li>• Evaluates skilfully the relationships between texts and contexts using well-selected and detailed textual reference</li> <li>• Demonstrates extensive knowledge of both texts and insightful understanding of their ideas and values</li> <li>• Composes a perceptive analysis using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Analyses effectively how unexpected aspects of the connections between <i>King Richard III</i> and <i>Looking for Richard / The Aunt's Story</i> and Dobson's poems / <i>Pride and Prejudice</i> and <i>Letters to Alice on First Reading Jane Austen</i> / Donne's poetry and <i>W;t</i> have shaped and reshaped a personal response to the texts</li> <li>• Evaluates effectively the relationships between texts and contexts using detailed textual reference</li> <li>• Demonstrates effective knowledge of both texts and clear understanding of their ideas and values</li> <li>• Composes a cohesive analysis using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Analyses how unexpected aspects of the connections between <i>King Richard III</i> and <i>Looking for Richard / The Aunt's Story</i> and Dobson's poems / <i>Pride and Prejudice</i> and <i>Letters to Alice on First Reading Jane Austen</i> / Donne's poetry and <i>W;t</i> have shaped and reshaped a personal response to the texts</li> <li>• Analyses the relationships between texts and contexts using relevant textual reference</li> <li>• Demonstrates sound knowledge of both texts and adequate understanding of their ideas and values</li> <li>• Composes a sound analysis using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Explains how unexpected aspects of the connections between <i>King Richard III</i> and <i>Looking for Richard / The Aunt's Story</i> and Dobson's poems / <i>Pride and Prejudice</i> and <i>Letters to Alice on First Reading Jane Austen</i> / Donne's poetry and <i>W;t</i> have shaped and reshaped a personal response to the texts</li> <li>• Makes limited reference to the relationship between texts and contexts</li> <li>• Demonstrates limited knowledge of both texts</li> <li>• Composes a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Describes aspects of the texts using elementary knowledge</li> <li>• Attempts to describe aspects of texts and contexts</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

## Section I — Module A: Comparative Study of Texts and Context

### Question 2 — Elective 2: Texts in Time

Outcomes assessed: H1, H2, H2A, H5, H6, H10

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses perceptively unexpected aspects of the connections between <i>Frankenstein</i> and <i>Blade Runner (Director's Cut)</i> / <i>The Great Gatsby</i> and Barrett Browning's sonnets / <i>Who's Afraid of Virginia Woolf</i> and <i>A Room of One's Own</i> in terms of the module</li> <li>Compares skilfully how context and values have affected ideas and techniques using well-selected and detailed textual reference</li> <li>Demonstrates extensive knowledge of both texts and insightful understanding of their ideas and values</li> <li>Composes a perceptive analysis using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Analyses effectively unexpected aspects of the connections between <i>Frankenstein</i> and <i>Blade Runner (Director's Cut)</i> / <i>The Great Gatsby</i> and Barrett Browning's sonnets / <i>Who's Afraid of Virginia Woolf</i> and <i>A Room of One's Own</i> in terms of the module</li> <li>Evaluates effectively how context and values have affected ideas and techniques using detailed textual reference</li> <li>Demonstrates effective knowledge of both texts and clear understanding of their ideas and values</li> <li>Composes a cohesive analysis using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Analyses unexpected aspects of the connections between <i>Frankenstein</i> and <i>Blade Runner (Director's Cut)</i> / <i>The Great Gatsby</i> and Barrett Browning's sonnets / <i>Who's Afraid of Virginia Woolf</i> and <i>A Room of One's Own</i> in terms of the module</li> <li>Analyses how context and values have affected ideas and techniques using sound textual reference</li> <li>Demonstrates sound knowledge of both texts and adequate understanding of their ideas and values</li> <li>Composes a sound analysis using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Explains unexpected aspects of the connections between <i>Frankenstein</i> and <i>Blade Runner (Director's Cut)</i> / <i>The Great Gatsby</i> and Barrett Browning's sonnets / <i>Who's Afraid of Virginia Woolf</i> and <i>A Room of One's Own</i></li> <li>Makes limited reference to the relationship between texts, contexts and values</li> <li>Demonstrates limited knowledge of both texts</li> <li>Composes a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Describes aspects of the texts using elementary knowledge</li> <li>Attempts to describe aspects of texts and contexts</li> <li>Attempts to compose a response to the question</li> </ul>	1–4

**Section II — Module B: Critical Study of Texts****Question 3 – William Shakespeare, *Hamlet*****Question 4 – Prose Fiction****Question 5 – Drama – Henrik Ibsen, *A Doll's House*****Question 6 – Film, Orson Welles, *Citizen Kane*****Question 7 – Poetry****Question 8 – Essays****Question 9 - Speeches**

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Evaluates skilfully with close textual reference the extent to which the ongoing relevance of <i>Hamlet/In The Skin of a Lion/Cloudstreet/Sixty Lights/Jane Eyre/A Doll's House/Citizen Kane/Yeats/Harwood/Slessor/Orwell/Speeches</i> is built upon the ability of audiences to see glimpses of themselves in the world/s constructed</li> <li>Demonstrates a perceptive understanding of the relationship between ideas, audience and context</li> <li>Composes a sustained evaluation using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Evaluates effectively with close textual reference the extent to which the ongoing relevance of <i>Hamlet/In The Skin of a Lion/Cloudstreet/Sixty Lights/Jane Eyre/A Doll's House/Citizen Kane/Yeats/Harwood/Slessor/Orwell/Speeches</i> is built upon the ability of audiences to see glimpses of themselves in the world/s constructed</li> <li>Demonstrates an effective understanding of the relationship between ideas, audience and context</li> <li>Composes a cohesive evaluation using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Examines with appropriate textual reference some aspects of the extent to which the ongoing relevance of <i>Hamlet/In The Skin of a Lion/Cloudstreet/Sixty Lights/Jane Eyre/A Doll's House/Citizen Kane/Yeats/Harwood/Slessor/Orwell/Speeches</i> is built upon the ability of audiences to see glimpses of themselves in the world/s constructed</li> <li>Demonstrates an adequate understanding of the relationship between ideas, audience and context</li> <li>Composes a sound evaluation using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Presents textual reference, ideas and/or techniques</li> <li>Makes limited reference to the relationship between ideas, audience and context</li> <li>Composes a limited response using language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Describes aspects of the texts using elementary knowledge of the text</li> <li>Attempts to compose a response to the question</li> </ul>	1–4



**Section III — Module C: Representation and Text****Question 10 — Elective 1: Conflicting Perspectives**

Outcomes assessed: H1, H2, H3, H4, H6, H10

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>· Evaluates skilfully the extent to which all representations of perspective are designed to provoke an intended response using well-selected and detailed textual reference</li> <li>· Presents a perceptive evaluation of how representation affects meaning and audience response</li> <li>· Composes a sustained response using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>· Evaluates effectively the extent to which all representations of perspective are designed to provoke an intended response using well-selected and detailed textual reference</li> <li>· Presents a thoughtful evaluation of how representation affects meaning and audience response</li> <li>· Composes a cohesive response using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>· Presents some evaluation of the extent to which all representations of perspective are designed to provoke an intended response using well-selected and detailed textual reference</li> <li>· Presents a sound evaluation of how representation affects meaning and audience response</li> <li>· Composes an adequate response using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>· Presents a limited response about conflicting perspectives</li> <li>· Presents a limited response about how representation affects meaning and audience response</li> <li>· Composes a limited response using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>· Describes aspects of the texts using elementary knowledge</li> <li>· Attempts to compose a response to the question</li> </ul>	1–4

**Question 11 — Elective 2: History and Memory**

Outcomes assessed: H1, H2, H3, H4, H6, H10

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>· Evaluates skilfully the extent to which all representations of history are never completely reliable using well-selected and detailed textual reference</li> <li>· Presents a perceptive evaluation of how representation affects meaning and audience response</li> <li>· Composes a sustained response using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>· Evaluates effectively the extent to which all representations of history are never completely reliable using well-selected and detailed textual reference</li> <li>· Presents a thoughtful evaluation of how representation affects meaning and audience response</li> <li>· Composes a cohesive response using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>· Presents some evaluation of the extent to which all representations of history are never completely reliable using well-selected and detailed textual reference</li> <li>· Presents a sound evaluation of how representation affects meaning and audience response</li> <li>· Composes an adequate response using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>· Presents a limited response about history and memory</li> <li>· Presents a limited response about how representation affects meaning and audience response</li> <li>· Composes a limited response using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>· Describes aspects of the texts using elementary knowledge</li> <li>· Attempts to compose a response to the question</li> </ul>	1–4