Common Module – Texts and Human Experiences

**HSC hub – English Advanced, Standard and Studies**

## Resource booklet

Preparing for the personal response

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## Recommended materials

It’s important to always visit the NESA website specific to your course even though this is a common section:

* [Advanced syllabus module statement](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017/modules)
* [Standard syllabus module statement](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/modules)
* [Studies syllabus module statement](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-studies-2017/modules).

**English Advanced**

* access to the 2019 [HSC English Advanced Paper 1](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers/hsc-exam-paper-detail/2019/english-advanced-2019-hsc-exam-pack) examination paper
* access to the 2019 [NESA English Advanced Paper 1 sample questions paper (PDF 17 pages)](https://educationstandards.nsw.edu.au/wps/wcm/connect/ca688818-bb25-407b-b757-0fd9ae0aa7c1/sample-questions-new-hsc-english-adv-paper-2-exam-2019.pdf?MOD=AJPERES&CVID=)
* access to the [English Advanced Paper 1 HSC marker feedback](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-exam-papers/hsc-exam-paper-detail/2019/english-advanced-2019-hsc-exam-pack).

**English Standard**

* access to the [2019 English Standard Paper 1 (PDF 26 pages)](https://educationstandards.nsw.edu.au/wps/wcm/connect/1262e215-0029-48d9-b749-ff65b2b8fba1/2019-hsc-english-standard-p1.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-1262e215-0029-48d9-b749-ff65b2b8fba1-n4J.0NN) examination paper
* access to the [Sample Questions New HSC English Standard Paper 1 (PDF 24 pages)](https://www.educationstandards.nsw.edu.au/wps/wcm/connect/0a850596-eb7b-4ece-80fb-0f9703df7098/english-standard-stage-6-sample-hsc-questions-paper-1-2019.pdf?MOD=AJPERES&CVID=) examination paper
* access to the English [Standard Paper 1 HSC marker feedback](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-standard-2019-hsc-exam-pack).

**English Studies**

* access to the [2019 HSC English Studies examination](https://educationstandards.nsw.edu.au/wps/wcm/connect/2bf3be81-7b18-4560-92d0-3924f67ee394/2019-hsc-english-studies.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-2bf3be81-7b18-4560-92d0-3924f67ee394-mTMOioK) paper
* access to the [Sample Questions New HSC English Studies exam](https://educationstandards.nsw.edu.au/wps/wcm/connect/845b27d9-92de-43c1-b825-b77b0bac8eff/sample-questions-new-hsc-english-studies-exam-2019.pdf?MOD=AJPERES&CVID=) paper
* access to the English [Studies HSC marker feedback](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-studies-2019-hsc-exam-pack).

**All courses**

* added extra spaces to the answer spaces within the booklet if this is to be printed
* a copy of your school-based coursework, assessments and access to your prescribed text
* pens and different coloured highlighters.

## Advice to the teacher supporting students

If using in a classroom context you may like to:

* use this resource in a workshop setting with a group, with the whole class or provide individual students set tasks to work through on their own
* pause the recording and ask students to read, reflect and write
* refer to school-based course work, the text and assessments to do the activities.

## Advice to the independent student

If using this resource at home independently you will need:

* access to all your school-based coursework, assessments and access to your text
* a copy of the student booklet in either hard copy or digital.

In this section we will explore what is different about the approach to writing a personal response within the common module.

The resources and activities within this resource booklet will help you understand the module requirements for the Common Module – Texts and Human Experiences. You can use this resource to refine your understanding of the module and review your understanding of the prescribed text in relation to key ideas. As this is a module common to English Advanced, Standard and Studies this can be explored by students from all three courses.

## Resource – Common Module – Texts and Human Experiences

In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse and evaluate the ways language is used to shape these representations in a range of texts in a variety of forms, modes and media.

Students explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally. They may also consider the role of storytelling throughout time to express and reflect particular lives and cultures. By responding to a range of texts they further develop skills and confidence using various literary devices, language concepts, modes and media to formulate a considered response to texts.

Students study one prescribed text and a range of short texts that provide rich opportunities to further explore representations of human experiences illuminated in texts. They make increasingly informed judgements about how aspects of these texts, for example context, purpose, structure, stylistic and grammatical features, and form shape meaning. In addition, students select one related text and draw from personal experience to make connections between themselves, the world of the text and their wider world.

By responding and composing throughout the module students further develop a repertoire of skills in comprehending, interpreting and analysing complex texts. They examine how different modes and media use visual, verbal and/or digital language elements. They communicate ideas using figurative language to express universal themes and evaluative language to make informed judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text.

[English Advanced, Standard and Studies Stage 6 Syllabuses](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english) (2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

It’s important to always visit the NESA website specific to your course even though this is a common section:

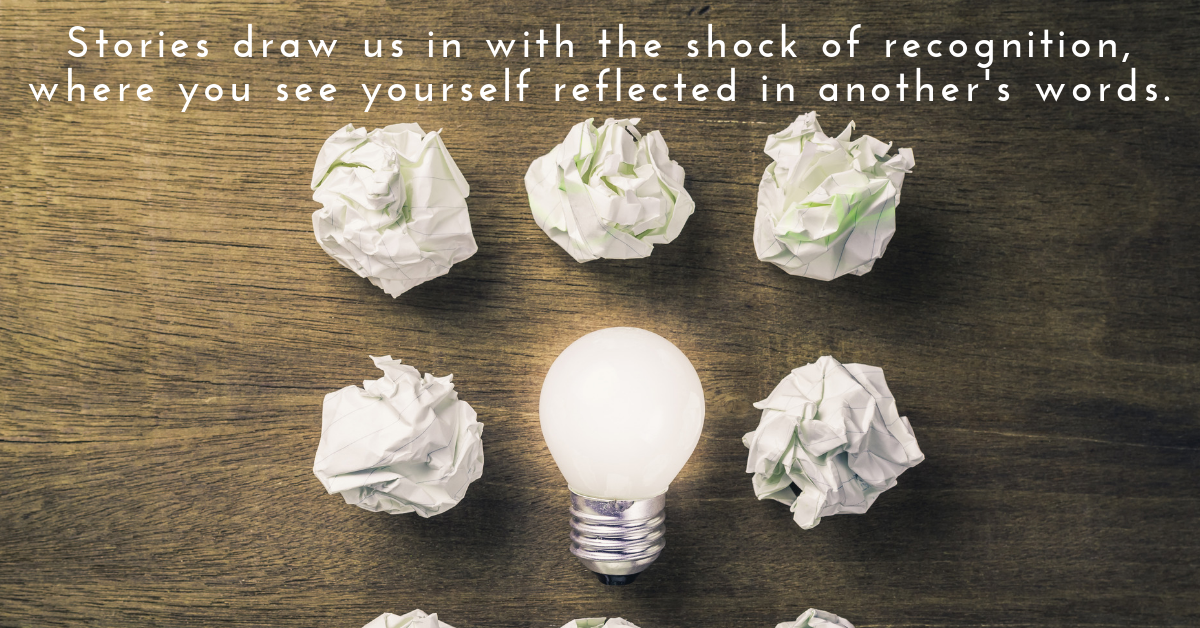
* [Advanced syllabus module statement](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017/modules)
* [Standard syllabus module statement](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/modules)
* [Studies syllabus module statement](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-studies-2017/modules).

### Focus areas in the module statement

* Representation (how the composer constructs the text).
* Reader response (how we respond to the text).
* Responding and Composing (what you will do during the exam and as you studied the text).
* Ideas (what the texts will be about, per the module statement).

## Part 1

**Sample question 1**



Drawing on the stimulus above, evaluate how your prescribed text invites the responder to make connections between their world and the world of the text.

In your response, make detailed reference to the text you studied in the Common Module.

### Resource 1 – a guide for unpacking the Section II sample question

Table 1 – unpacking the question activity

|  |  |  |
| --- | --- | --- |
| Key terms in the question | Link to the module statement | Ideas to consider /approach |
| Stories | Representation | Style of the text – medium and form |
| Draw us in | Reader positioning | We can't help but be interested |
| Shock of recognition | Reader positioning/human experiences | Fascinating ideas are represented |
| See yourself reflected | Human experiences | Self-reflection – awareness of world and self |
| In another's world | Representation | Texts as examples of human experiences |
| Invites the responder | Reader positioning | We are lured by the compositional choices |
| Make connections | Reader positioning | There are lessons to be learnt |
| Their world and the world of the text | Representation/human experiences | Texts are examples of universal experiences |

#### Ask yourself the following

To elaborate on this unpacking, ask yourself some provocative questions:

* How do stories draw us in / the prescribed text invites us to?
* Why we are shocked by the reflection of our selves in this fictional world?
* What are the main ideas represented that challenged society when the text was composed?

These could help you create your thesis.

### Resource 2 – what is different about a common module personal response?

Essentially, in writing about representations of human experiences, you must focus your analysis on the compositional tools used by the composer to construct meaning in a purposeful and strategic way. When you write about the representation of ideas, you will engage with the text in a more direct way, focusing on how the themes and characters are constructed. When analysing “the ways ideas are portrayed” you evaluate how the text is crafted and how this shapes our reading journey as well as positions readers in a way that suits the composer’s purpose.

* What will your writing ‘look like’ if you don’t write through the representation lens?
* Description. Explanation. Story-tell. These are traps in essay writing that limit you from showcasing ‘deep understanding’ and from writing a ‘skilful response’.
* Should your response be personal?

Yes!

Remember, first person is not the only way to develop a personal response. Good verbs and nouns with the occasional ‘we’ and ‘us’ and ‘our’ (first person inclusive) operate in the same way as an ‘I’ and ‘me’ and ‘my’. Limit the use of first person to inclusive pronouns and ace your writing with rich diction that clearly reflects your point of view – this will create a personal essay.

### Resource 3 – how to structure a personal response

#### The introduction

In the introduction, aside from the obvious (sourcing the text and restating the question), you need to establish the concept of representation and develop the thesis – developing an outline of what you will argue and perhaps how you will prove this argument.

Consider this question: Prose fiction invites the responder to interpret the motivation of its characters. How does the author use characterisation to represent human experiences?

Examine these introductions. Each is different but they share common features:

* Addresses the question – start with the question and immediately apply it through the lens of representation
* Establishes the thesis – synthesise the multiple parts of a question, if there are parts – be careful not to alter the question by leaving parts out or paraphrasing it.
* Outlines main ideas
* Sources the text – specify the text you have studied. Provide the full name of the composer, the full title of the text and possibly the year it was composed as well as the literary form or genre.

##### Example 1

Table 2 – sample introduction

|  |  |
| --- | --- |
| Requirement | Example |
| Lens of the module | Cautionary prose fiction represents provocative human experiences to |
| The question | Invite responders into the world of a text, allowing them to unravel the personal and political motivations of characters. |
| My thesis | Here, characterisation is employed as a compositional tool to shape the reader’s response, allowing us to decipher the intentions of a character. Such is the reading experience of George Orwell’s 1949 dystopic prose fiction novel, Nineteen Eighty-Four, wherein an ‘everyman’ character’s behaviour becomes more paradoxical as the novel’s plot thickens. |
| Outline of ideas | As Winston Smith’s political context impacts on his personal motivations, his behaviour is increasingly hypocritical and interestingly more alluring for readers. As such, his characterisation carries readers towards his imminent defeat, leaving readers dejected yet impassioned. |

#### Activity 1

1. Highlight words or phrases that convey – strong diction, reader response and representation on the sample introduction in table 2.
2. After you have completed the activity, check your answers and add any ideas or observations you missed.

##### Example 2

Here is another sample introduction, not as formulaic as the one in the table above.

Great characters serve multiple roles; they lure a reader, inviting them into the world of the prose fiction to share the experience of the ‘everyman’; they challenge the reader, inviting them to reflect personally on the motives of the characters and perhaps their own motives; they ignite new ideas, inviting the reader to assess the inconsistency and paradox in the behaviour and thus outcome of collective experiences. This is notably the reading pathway through George Orwell’s dystopic novel “Nineteen Eighty-four”, featuring an arguably dislikeable Winston Smith in a world of equally unlikable characters. Through personal assessment of this protagonist’s motives and associated behaviours, readers come to the alarming realisation that a totalitarian world will breed a collective human experience where autonomy is lost alongside the will to fight for basic rights or even to live.

#### Activity 2

1. Highlight words or phrases that convey – strong diction, reader response and representation on the sample introduction in table 2.
2. Explain why this is an effective response.
3. After you have completed the activity, check your answers and add any ideas or observations you missed.

##### Example 3

In dystopian literature the world – and by default humankind – is significantly imperfect. The plots of these narratives feature one calamity after another. Regardless of the protagonist’s resilience, nothing goes according to plan. In these texts, the composer’s intention is to shock. To alarm. Possibly even to horrify. Responder, aghast at the ordeals of the characters like Winston Smith from George Orwell's’ 1984 and his futile existence, are left questioning the purpose of his existence. In turn, readers are positioned to reflect on the current state of the world and humankind. As such, responders find themselves inspired – to not become like the fallen characters in these narratives – to stop, before it really starts, the unbridled control governments have of their civilians and of our relationships.

(expand this space, to write your notes, if using this as a hard copy)

#### Activity 3

1. Highlight words or phrases that convey – strong diction, reader response and representation on the sample introduction in table 2.
2. Explain why this is an effective response.

**Ranking the introductions**

1. Rank the introductions in order of most effective to least effective. This should be determined based on how much it engages with the question and the degree to which the ideas are outlined.

Deconstruct example 3:

1. Highlight in yellow the words that create the voice/perspective of the writer. Hint, these are usually colourful words … may not be how you’d normally refer to something … may include metaphors. These are the words that are building the personal response in the essay.
2. Which phrases implicitly or explicitly engage with the concept of representation?
3. Have a go at writing your own in response to sample question 1, in the space provided.

(insert extra space if you are using this as a hard copy)

## Part 2

### Resource 4 – the essentials

#### The body

A well-structured body paragraph establishes the part of an argument, relates this to the text, provides evidence to substantiate the argument and reiterates all main points. To ensure you have included all these components you may wish to use a paragraph structure like STAR or PEEL as a starting point. It’s important you do not see these as concrete and unchangeable, they are a starting point for which to launch your exploration.

* **The statement/point** will establish the main concept to be argued in the paragraph. Ideally, include reference to text or representation.
* **The text grounding,** example from text sentence(s) will refer to a specific idea and establish how this substantiates the concept you presented in the topic sentence. If suitable, you could also establish the purpose of the composer or the desired impact on the reader or the context inspiring the composer. These are ideal points to raise because they are components of the discussion of representation.
* **The analysis** will include quotes and techniques that are evaluated in relation to how they construct the composer’s purpose, at some point you should include reference to the context of the composer.
* **The relate sentence(s)** will link all examples to the main argument. If relevant to the question, you could also use this sentence to link ideas to your reading experience.

##### The statement (topic sentence)

* Start with representation and the specific compositional tool, linking this to an idea (e.g. universal theme), relevant to the question.
* In preparation, keep this sentence short so that you can build it once the question (and thesis) are known.
* When preparing an essay, even though you don’t know the question, brainstorm possible ideas that might be the focus. Write multiple topic sentences.

**Two sample topic sentences**

* Dystopian Literature composed during the imminent threat of totalitarian regimes present bleak characters whose dire motives are gradually revealed to readers.
* Western literature composed during or immediately after World War II crystallises the tension between personal and political ideologies, wherein the detriments of conformity are exposed and readers are positioned to question the motives of an everyman character who has the potential to destroy himself and those affiliated to him.

##### Text grounding

Provide a concise summary of the text, applied to the statement.

An example of text grounding:

Such is the portrayal of Orwell’s middle-aged protagonist whose individual motivations to rebel are momentarily entertained by the author in order to gradually expose to readers the hypocritical manner in Winston’s hypocritical behaviour.

##### Analysis

* Provide the examples (quotes and techniques) and critique of these that substantiates the point in your statement.
* Ensure examples are used to demonstrate the way the composer’s purpose is developed.
* Cohesion is essential; the examples need to build towards the point you are making. In other words, you don’t need to find three examples that prove the point but instead use three examples that build towards the idea.
* Try to integrate quotes.
* Avoid phrases like “this is shown in the quote “…”. Instead, use the quote within the sentence… (see below examples).
* Avoid unnecessary words such as “the (…) technique is used to … ” Instead, “Orwell’s limited third person narration … ”, flows from your concept into text references and doesn’t sound clunky.

Note – the following **examples of analysis** are not supposed to be consecutive or linked to a particular essay question.

#### Activity 4 – sample 1, unnecessary phrases

1. Read the paragraph carefully and write a topic sentence for this paragraph.
2. Highlight the unnecessary phrases.

**Sample 1**

For example, Orwell uses the technique of limited third person narration to narrow the reader’s engagement, almost exclusively, with Winston and his unfulfilling experience as an individual within Oceania. Taking into consideration Orwell's context, which suggests the representation is perhaps influenced by Orwell’s own sense of isolation and inferiority during his schooling years, the representation of Winston’s sense of discord as a member of the Party, highlights he lacks the same passion or vigour he witnesses in his “comrades” as they participate in the allegorical Two Minutes Hate. Another technique used by Orwell is narrative perspective which results in readers (who are beginning to understand Winston’s attitude) also feeling alien to The Party, and yet a member within it. Again, applying the context, where we know Orwell’s contempt for totalitarian regimes, his attention to detail about the Party's corruption serves to emphasise Winston’s behaviour is inconsistent, evidenced in his emotional commentaries about Symes or Mr Parsons. Sporadically praiseworthy, but mainly laden with abhorrence, which is shown in numerous quotes when Winston is thinking, he is recognised as an unreliable narrator.

1. After you have completed the activity, check your answers and add any ideas or observations you missed.

##### Analysis – using connectives

* Choose connectives that develop your argument in a cohesive way and aid in developing a well-structured response. They must be logical and help the flow of your argument.
* Examples of effective connectives with an academic register include but are not limited to – in a similar vein; extending this idea; on the other hand; by adapting the concept/theme; due to; this stands in contrast to.
* Do not use a connective that isn’t building ideas. When you write ‘however’, the idea after this connector should provide an alternate point of view. On the other hand, when you write ‘moreover’ the idea after this is not a new one but continuing to elaborate on the previous point.
* Do not overuse them.

##### Link

This sentence wraps up your analysis. You should link the examples you’ve just provided to the question and (if the question calls for it) to your own context or reading experience.

The following example extends off the last paragraph of analysis from sample 1.

* As such, Orwell’s readers are left with little doubt that totalitarian regimes will control the individual’s mind through tight control of our collective experiences, positioning readers to reflect on the sustainability of autonomy if such regimes become a reality in the future.

##### Additional comments

* Using key words from the question throughout your response is imperative because it shows the marker that you are attempting to answer the question.

#### Activity 5 – let’s explore

1. Add a topic sentence for sample 2, ensure the idea about the impact of totalitarian regimes is clearly established.

**Sample 3**

In the closing chapter, Orwell’s final vignette of our vanquished anti-hero leaves readers with a vision of humanity defeated by a flawless totalitarian regime. A solitary, gin-soaked, pathetic Party minion, Winston is no longer capable of sustained or complex thought, nor is he in love with Julia. The visceral imagery in the narration reflects the extent to which O’Brien’s torture has damaged Winston – ‘But they could get inside you… Something was killed in your breast: burnt out, cauterised out.’ – and Winston’s characterisation comes full circle in the most unfulfilling way for responders. Orwell’s reference to altered lyrics from Glenn Millers 1939 song ‘The Chestnut Tree’ reminds us how Winston ‘sold’ his love to the Party to escape Room 101, leaving us with little hope for rebellion in the face of extreme dictatorship.

#### Activity 6 – deconstruct the paragraph

1. Read sample 3 carefully and deconstruct all the parts of the body paragraph to demonstrate your understanding:
   * topic sentence
   * text grounding
   * analysis
   * link sentence.

**Sample 4**

While Orwell depicts Winston’s work in the Ministry of Truth as monotonous, isolated and amoral, it is also, ironically, the only – and thus greatest pleasure the novel’s anti-heroes existence. The paradox within Winston’s characterisation is that, despite his hatred towards the Party, he enjoys his work and is directly involved in the erasure and falsification of history. He is an agent of ‘Reality control’, manipulating the news and public records to align with what the Party wants the public to perceive. Winston routinely destroys all physical evidence of the past, although he can’t quite block it from his memory. In this instance, Orwell represents the paradoxical nature of human behaviour which is echoed throughout history, compelling readers to recognise this aspect of human experience. The powerful metaphor, ‘All history was a palimpsest’, represents the mutability of the past to INGSOC doctrine and Orwell initiates personal reflection in readers: through sudden awareness of Winston’s motives, we become astutely aware of the modern manipulation of mass media to suit political and commercial agendas.

1. Using table 3 write out a list that sums up your learning.

Table 3 – thinking routine

|  |  |
| --- | --- |
| I used to think … | Now I think … |
| 1. |  |
| 2. |  |
| 3. |  |
| (expand for more ideas) |  |

1. Write your own body paragraphs, 2-3, using this information before you move on to part 3. Write in response to sample question 1.

(insert extra space if you are using this as a hard copy)

## Part 3

### Resource 5 – the conclusion

The conclusion should wrap up the essay with a reiteration of your main ideas and reinforcement of the thesis. The conclusion should not include new examples and need not be long. Keep this short and sweet.

Example 2 introduction

Great characters serve multiple roles; they lure a reader, inviting them into the world of the prose fiction to share the experience of the ‘everyman’; they challenge the reader, inviting them to reflect personally on the motives of the characters and perhaps their own motives; they ignite new ideas, inviting the reader to assess the inconsistency and paradox in the behaviour and thus outcome of collective experiences. This is notably the reading pathway through George Orwell’s dystopic novel “Nineteen Eighty-four”, featuring an arguably dislikeable Winston Smith in a world of equally unlikable characters. Through personal assessment of this protagonist’s motives and associated behaviours, readers come to the alarming realisation that a totalitarian world will breed a collective human experience where autonomy is lost alongside the will to fight for basic rights or even to live.

#### Activity 7 – invert the introduction

1. Read example 2 introduction carefully.
2. Invert the introduction and craft a conclusion.
3. Invert your own introduction for part 1 and create a conclusion, remember you needed to write a few sample body paragraphs at the end of part 2 so the ideas from these should be fresh in your mind.

**Write your conclusion here:**

(expand the space if printing)

1. After you have completed the activity, check your answers and add any ideas or observations you missed.

#### Activity 8 – let’s write

##### Responding to a practice question

1. Select one of the practice questions (in resource 6 below), there are **three** to choose from, or one that your teacher has given you. Set yourself a time limit and try to apply all that you have learnt about writing a personal response.

### Resource 6 – sample examination questions

#### Sample question 2

**SECTION II**

**20 marks  
Attempt ONE question from questions 5  
Allow about 45 minutes for this section**

Answer the following question in the Section II Writing Booklet. Extra writing paper is available if additional writing space is required.

| Your answer will be assessed on how well you:   * demonstrate understanding of human experiences in texts * analyse, explain and assess the ways human experiences are represented in texts * organise, develop and express ideas using language appropriate to audience, purpose and context |
| --- |

**Question 5**

The writer’s, duty is to represent compassion and endurance. It is their duty to help the reader endure, by reminding them of courage and hope and pride and pity and sacrifice.

Adapted from William Faulkner’s ‘Banquet Speech’, 10 December 1950

To what extent has the composer of the text you studied fulfilled this duty in his/her representation of human experiences?

#### Sample question 3

**SECTION II**

**20 marks  
Attempt Question 6  
Allow about 45 minutes for this section**

Answer the following question in the Section II Writing Booklet. Extra writing paper is available if additional writing space is required.

| Your answer will be assessed on how well you:   * demonstrate understanding of human experiences in texts * analyse, explain and assess the ways human experiences are represented in texts * organise, develop and express ideas using language appropriate to audience, purpose and context |
| --- |

**Question**

* 1. **Prose Fiction**

Storytelling is the art through which complex emotions are conveyed.

How is point of view employed in the novel you studied to represent this complexity?

* 1. **Poetry**

Storytelling is the art through which the complex emotions are conveyed.

How is imagery employed in the novel you studied to represent this complexity?

* 1. **Drama**

Storytelling is the art through which the complex emotions are conveyed.

How is tension employed in the play you studied to represent this complexity?

* 1. **Shakespearean Drama**

Storytelling is the art through which the complex emotions are conveyed.

How is perspective employed in the play you studied to represent this complexity?

* 1. **Non-fiction**

Storytelling is the art through which the complex emotions are conveyed.

How is perspective employed in the text you studied to represent this complexity?

* 1. **Film**

Storytelling is the art through which the complex emotions are conveyed.

How is point of view employed in the text you studied to represent this complexity?

(In the real examination you will find a list of the prescribed texts set for study).

#### Sample question 4

**SECTION II**

**20 marks  
Attempt ONE question from questions 5  
Allow about 45 minutes for this section**

Answer the following question in the Section II Writing Booklet. Extra writing paper is available if additional writing space is required.

| Your answer will be assessed on how well you:   * demonstrate understanding of human experiences in texts * analyse, explain and assess the ways human experiences are represented in texts * organise, develop and express ideas using language appropriate to audience, purpose and context |
| --- |

**Question**

Through the telling and receiving of stories, we become more aware of ourselves and our shared human experiences.

Explore this statement with close reference to your prescribed text.

### Resource 7 – copy of sample paragraphs

The following samples have been provided to support your exploration of the essential features of body paragraphs. They are not provided as exemplar responses.

#### Sample 1

Orwell’s limited third person narration forcibly invites readers to engage almost exclusively with Winston and his unfulfilling experience as an individual within Oceania. Perhaps influenced by Orwell’s own sense of isolation and inferiority during his schooling years, the representation of Winston’s sense of discord as a member of the Party, highlights he lacks the same passion or vigour he witnesses in his “comrades” as they participate in the allegorical Two Minutes Hate. Resultant of the narrative perspective, readers (who are beginning to understand Winston’s attitude) also feel alien to The Party, and yet a member within it. Despite Orwell’s contempt for totalitarian regimes, his attention to detail serves to emphasise Winston’s behaviour is inconsistent, evidenced in his emotional, inconsistent commentaries about Symes or Mr Parsons. Subsequently, the situational irony evoked during the raw dialogue between these characters challenges readers’ perceptions who are alert to the inconsistency in Winston’s characterisation but still unsure of what to make of him.

#### Sample 2

Orwell’s description of the proles, who constitute 85% of the population of Oceania, showcases Winston’s problematic perspective, complemented by the unreliability of the third person, limited narration. Perhaps inspired by the time Orwell lived with the homeless in Europe, he represents the proles as uncivilized tramps who are aimless and frivolous. Initially, Orwell takes us into Winston’s journal, wherein the dejected citizen declares the proles are synonymous with hope (quote). Ironically, the strength they have against the party due to their sheer numbers, and more so their capacity to act with passion for what they want (even if this is a mere cooking pot) allows Winston, whose “heart had leapt” to admire their tenacity in the exact instance as he is disgusted by the “two bloated women” who engaged in a tug-a-war over cooking pots.

#### Sample 3

In the closing chapter, Orwell’s final vignette of our vanquished anti-hero leaves readers with a vision of humanity defeated by a flawless totalitarian regime. A solitary, gin-soaked, pathetic Party minion, Winston is no longer capable of sustained or complex thought, nor is he in love with Julia. The visceral imagery in the narration reflects the extent to which O’Brien’s torture has damaged Winston – ‘But they could get inside you … Something was killed in your breast: burnt out, cauterised out.’ – and Winston’s characterisation comes full circle in the most unfulfilling way for responders. Orwell’s reference to altered lyrics from Glenn Millers 1939 song ‘The Chestnut Tree’ reminds us how Winston ‘sold’ his love to the Party to escape Room 101, leaving us with little hope for rebellion in the face of extreme dictatorship.

#### Sample 4

While Orwell depicts Winston’s work in the Ministry of Truth as monotonous, isolated and amoral, it is also, ironically, the only – and thus greatest pleasure the novel’s anti-heroes existence. The paradox within Winston’s characterisation is that, despite his hatred towards the Party, he enjoys his work and is directly involved in the erasure and falsification of history. He is an agent of ‘Reality control’, manipulating the news and public records to align with what the Party wants the public to perceive. Winston routinely destroys all physical evidence of the past, although he can’t quite block it from his memory. In this instance, Orwell represents the paradoxical nature of human behaviour which is echoed throughout history, compelling readers to recognise this aspect of human experience. The powerful metaphor, ‘All history was a palimpsest’, represents the mutability of the past to INGSOC doctrine and Orwell initiates personal reflection in readers: through sudden awareness of Winston’s motives, we become astutely aware of the modern manipulation of mass media to suit political and commercial agendas.

#### Sample 5

Prior to Winston and Julia’s sudden arrest, Orwell resurrects the four motifs and then promptly demolishes them – the singing prole woman, the singing thrush, the paperweight and the nursery rhymes. These motifs generally symbolised Winston’s naïve hopes for life and the future …

#### Sample 6

In describing Winston’s dream, Orwell uses analepsis to depict the experience of trauma during wartime from the perspective of the collective. The flashback contains salient historical allusions to the collective experience of ‘the home front’ across Europe during and post-WWII, with specific references to Britain and Germany. Orwell’s contemporary readers were still experiencing the effects of the war so this vivid description of poverty, starvation and fear would have resonated keenly with audiences.