

STUDENT NUMBER	
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S.E.T With Diab & Co.

2020 HIT Program

ENGLISH ADVANCED Paper 1 – Common Module Texts And Human Experiences

Questions and Writing Booklet

General

Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this Question and Writing Booklet

Total Marks

40

Section I – 20 marks

- Attempt Questions 1 - 5
- Allow about 45 minutes for this section

Section II – 20 marks

- Attempt Question 6
- Allow about 45 minutes for this section

SECTION I

20 marks

Attempt Questions 1 - 5

Allow about 45 minutes for this section

Read the texts on pages 3 to 8 of the Stimulus Booklet carefully and then answer the questions in the spaces provided.

These spaces provide guidance for the expected length of responses.

Your answers 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
-

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 6

People need stories. It's one of the things that makes us who we are. We crave stories because they make us more than ourselves, they give us escape and they give us knowledge. They entertain us and they change us.

Apply this statement to your prescribed text, analysing how the composer represents a profound message to readers.

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2020 HIT Program

ENGLISH ADVANCED PAPER 1: COMMON MODULE

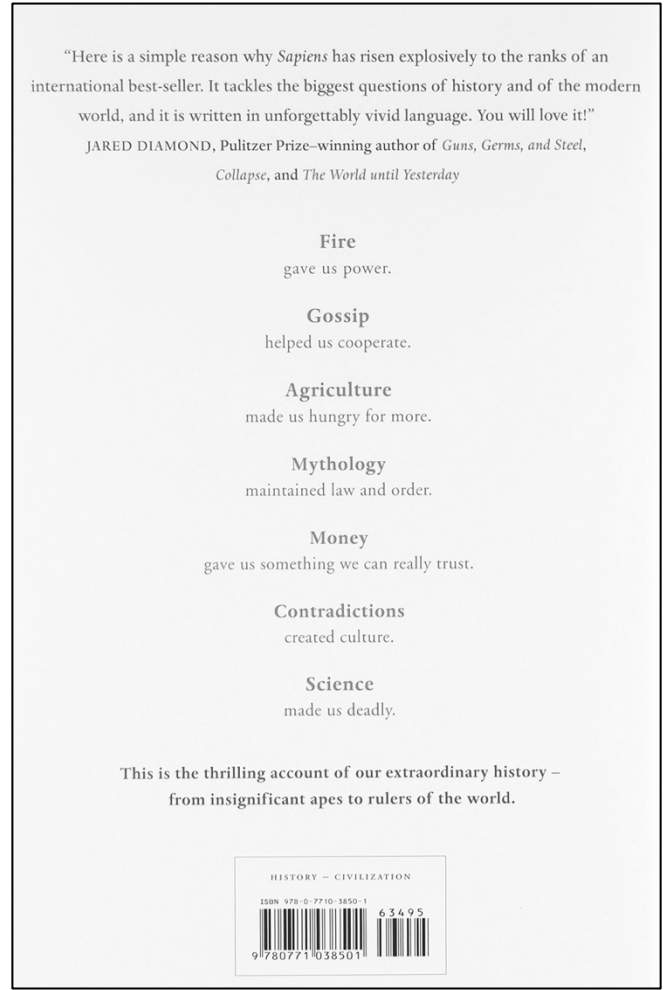
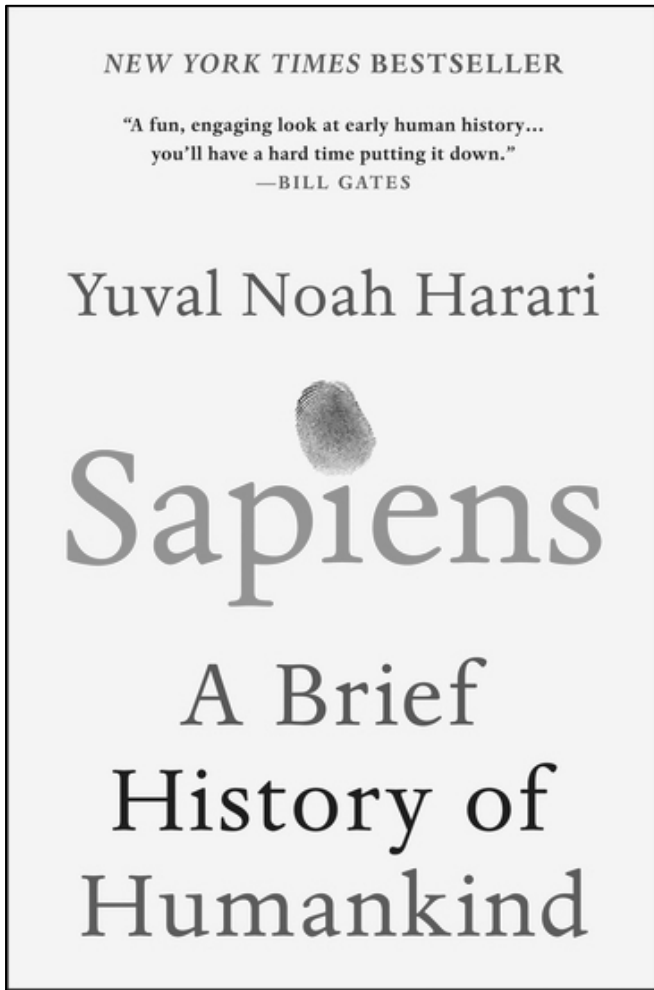
STIMULUS BOOKLET

SECTION 1	Pages
Text 1: Image.....	3
Text 2: Review.....	4
Text 3: Poem.....	5
Text 4: Fiction Extract.....	6 - 8
SECTION II	
List of Prescribed Texts.....	9 - 10

SECTION 1

Read the following texts to answer Question 1 in the 'Section 1 Question and Writing Booklet'.

TEXT 1: IMAGE



TEXT 2: REVIEW

People need stories. It's one of the things that makes us who we are. We crave stories because they make us more than ourselves, they give us escape and they give us knowledge. They entertain us and they change us, as they have changed and entertained us for thousands of years.

There are stories, honed by the retelling, simplified by the people who recorded them and transmitted them, old stories, with the edges rubbed off them, like pebbles on a beach, each story the perfect size and heft to send skimming over the water, or to use to strike an enemy.

Grimms' stories have been illustrated before (obviously; unillustrated versions are rare), but they have never been illustrated like this. These are photographs of sculptures that each summon, or perhaps evoke, a specific tale from the Grimm Brother's canon. They were made by an artist and writer named Shaun Tan.

There is a tactile quality to the Shaun Tan sculptures. They feel primal, as if they were made in a long-ago age of the world, when the stories were first being shaped, and that perhaps the sculptures came first.

In these pictures, we find wit and imagination. We observe the stunning way Shaun uses, and does not use, colour. But above all there is the tactility. I want to hold these sculptures, to pick them up. I want to squeeze them in my hands as I walk in the dark, to put them into my pockets and feel them there, reassuring me.

Shaun Tan does something else here, something profound. His sculptures suggest; they do not describe. They imply; they do not delineate*. They are, in themselves, stories – not the frozen moments in time that a classical illustration needs to be. These are something deeper. They do not look like moments of the stories: instead, they feel like the stories themselves.

In this book are photographs of simple, touchable shapes that somehow contain worlds. The images are not literal. Instead they are dizzyingly oneiric**: size is relative, shapes are mutable (look at the witch, towering over the candy cottage as Hansel and Gretel eat their fill; see the tower that is also Rapunzel, for it has a face and long, long hair). They can be as grey and abstract as the statues, winged and armless, of "The Maiden without Hands", as a colourful as every fruit tree in which skeletal Death waits in "Gambling Hands", as the laughing creature who symbolises Rumpelstiltskin, as haunting and as vulnerable as the delicate leg stepping from the fur covering that protects and hides the heroine in "All Fur". Here they gather for you, timeless and perfect, a mixture of darkness and light that manages to capture Grimms' stories in a way that nobody, to my knowledge, has done before.



Shaun Tan makes me want to hold these tales close, to rub them with my fingers, to feel the cracks and the creases and the edges of them. He makes me want to pick them up, inspect them from unusual angles, feel the heft and the weight of them. He makes me wonder what damage I could do with them, how badly I could hurt someone if I hit them with a story.

These pictures make me want to put the stories into my mouth, knowing that I will eventually have to spit them out again, reluctantly, in words.

From the *Foreword to The Singing Bones*
By Neil Gaiman

**Delineate: describe something precisely*

***Oneiric: relating to dreams or dreaming*

TEXT 3: POEM

LIFE, believe, is not a dream
So dark as sages say;
Oft a little morning rain
Foretells a pleasant day.
Sometimes there are clouds of gloom,
But these are transient all;
If the shower will make the roses bloom,
O why lament its fall ?

Rapidly, merrily,
Life's sunny hours flit by,
Gratefully, cheerily,
Enjoy them as they fly!

What though Death at times steps in
And calls our Best away?
What though sorrow seems to win,
O'er hope, a heavy sway?
Yet hope again elastic springs,
Unconquered, though she fell;
Still buoyant are her golden wings,
Still strong to bear us well.
Manfully, fearlessly,
The day of trial bear,
For gloriously, victoriously,
Can courage quell despair !

Life

By Charlotte Brontë

TEXT 4: PROSE FICTION EXCERPT

Today she dresses in her dark brown dress suit. She thinks of these as her interview clothes, as opposed to her lecture clothes or her knocking-about-the-house clothes. Now she is in retirement, she wears her knocking-about-the-house clothes more and more. She puts on lipstick.

Today's Daily Telegraph is waiting for her in the hall, along with several letters, which she inspects, without opening any of them, and then places on the desk in her tiny study. Since her retirement, she visits her study only to write. Now she walks into the kitchen and seats herself at the old oak table. Her reading glasses hang about her neck, on a silver chain, and she perches them on her nose, and begins with the obituaries.

She does not actually expect to encounter anyone she knows there, but the world is small, and she observes that, perhaps with cruel humour, the obituarists have run a photograph of Peter Burrell Gunn as he was in the early 1950s, and not at all as he was the last time the professor had seen him, at a Literary Monthly Christmas party several years before, all gouty and beaky and trembling, and reminding her of nothing so much as a caricature of an owl. In the photograph, he is very beautiful. He looks wild, and noble. She had spent an evening once kissing him in a summer house: she remembers that very clearly, although she cannot remember for the life of her in which garden the summer house had belonged. It was, she decides, Charles and Nadia Reid's house in the country. Which meant that it was before Nadia ran away with that Scottish artist, and Charles took the professor with him to Spain, although she was certainly not a professor then. This was many years before people commonly went to Spain for their holidays; it was exotic then. He asked her to marry him, too, and she is no longer certain why she said no, or even if she had entirely said no...She was twenty years old, and had thought herself so old.... The doorbell chimes, and she puts down the paper, and makes her way to the front door, and opens it.

Her first thought is how young the girl looks.

Her first thought is how old the woman looks. "Professor Hastings?" she says. "I'm Greta Campion. I'm doing the profile on you. For the Literary Chronicle."

The older woman stares at her for a moment, vulnerable, and ancient; then she smiles. It's a friendly smile, and Greta warms to her. "Come in, dear," says the professor. "We'll be in the sitting room."

"I brought you this," says Greta. "I baked it myself." She takes the cake tin from her bag, hoping its contents haven't disintegrated en route. "It's a chocolate cake. I read online that you liked them." The old woman nods, and blinks. "I do," she says. "How kind. This way."

Greta follows her into a comfortable room, is shown to her armchair, and told, firmly, not to move. The professor bustles off and returns with a tray, on which are teacups and saucers, a teapot, a plate of chocolate biscuits, and Greta's chocolate cake.

Tea is poured, and Greta exclaims over the professor's brooch, and then she pulls out her notebook and pen, and a copy of the professor's last book, *A Quest for Meanings in Children's Fiction*, bristling with Post-it notes and scraps of paper. They talk about the early chapters, in which the hypothesis is set forth that there was originally no distinct branch of fiction that was intended only for children, until the Victorian notions of the purity and sanctity of childhood demanded that fiction for children be made ...

“ . . well, pure,” says the professor.

“And sanctified?” asks Greta, with a smile.

“And sanctimonious,” corrects the old woman. “It is difficult to read *The Water Babies* without wincing.”

And then she talks about ways that artists used to draw children as adults, only smaller, without considering the child’s proportions, and how Grimm’s stories were collected for adults and, when the Grimms realised the books were being read in the nursery, were bowdlerized to make them more appropriate. She talks of Perrault’s “*Sleeping Beauty in the Wood* and of its original coda in which the prince’s cannibal ogre mother attempts to frame the *Sleeping Beauty* for having eaten her own children, and all the while Greta nods and takes notes, and nervously tries to contribute enough to the conversation that the professor will feel that it is a conversation or at least an interview, not a lecture.

“Where,” asks Greta, “do you feel your interest in children’s fiction came from?”

The professor shakes her head. “Where do any of our interests come from? Where does your interest in children’s books come from?”

Greta says, “They always seemed the books that were most important to me. The ones that mattered. When I was a kid, and when I grew. I was like Dahl’s *Matilda*... Were your family great readers?”

“Not really ... I say that, it was a long time ago that they died. Were killed. I should say.”

“All your family died at the same time? Was this in the war?”

“No, dear. We were evacuees, in the war. This was in a train crash, several years after. I was not there.”

“Just like in Lewis’s *Narnia* books,” says Greta, and immediately feels like a fool, and an insensitive fool. “I’m sorry. That was a terrible thing to say, wasn’t it?”

“Was it, dear?”

Greta can feel herself blushing, and she says, “It’s just I remember that sequence so vividly. In *The Last Battle*. Where you learn there was a train crash on the way back to school, and everyone was killed. Except for Susan, of course.”

The professor says, “More tea, dear?” and Greta knows that she should leave the subject, but she says, “You know, that used to make me so angry.”

“What did, dear?”

“Susan. All the other kids go off to Paradise, and Susan can’t go. She’s no longer a friend of Narma because she’s too fond of lipsticks and nylons and invitations to parties. I even talked to my English teacher about it, about the problem of Susan, when I was twelve.”

She’ll leave the subject now, talk about the role of children’s fiction in creating the belief systems we adopt as adults, but the professor says “And tell me, dear, what did your teacher say?”

“She said that even though Susan had refused Paradise then, she still had time while she lived to repent.”

“Repent what?”

“Not believing, I suppose. And the sin of Eve.”

The professor cuts herself a slice of chocolate cake. She seems to be remembering And then she says, “I doubt there was much opportunity for nylons and lipsticks after her family was killed. There certainly wasn’t for me. A little moneyless than one might imagine, from her parents’ estate, to lodge and feed her. No luxuries ...”

“There must have been something else wrong with Susan,” says the young journalist, “something they didn’t tell us. Otherwise she wouldn’t have been damned like that, denied the Heaven of further up and further in. I mean, all the people she had ever cared for had gone on to their reward, in a world of magic and waterfalls and joy. And she was left behind.”

She trails off. And then, after some time, she says, “I’m sorry, dear. I don’t think I can do any more of this today. Perhaps if your editor gives me a ring, we can set a time to finish our conversation.”

Greta nods and says of course, and knows in her heart, with a peculiar finality, that they will talk no more.

From ***The Problem of Susan***

Neil Gaiman

Fragile Things, 2006

SECTION II

The prescribed texts for Section II are:

- **Prose Fiction**

- Anthony Doerr, *All the Light We Cannot See*
- Amanda Lohrey, *Vertigo*
- George Orwell, *Nineteen Eighty-Four*
- Favel Parrett, *Past the Shallows*

- **Poetry**

- Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

- *Young Girl at a Window*
- *Over the Hill*
- *Summer's End*
- *The Conversation*
- *Cock Crow*
- *Amy Caroline*
- *Canberra Morning*

- Kenneth Slessor, *Selected Poems*

The prescribed poems are:

- *Wild Grapes*
- *Gulliver*
- *Out of Time*
- *Vesper-Song of the Reverend Samuel Marsden*
- *William Street*
- *Beach Burial*

- **Drama**

- Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
- Arthur Miller, *The Crucible*

- **Shakespearean Drama**

- William Shakespeare, *The Merchant of Venice*

- **Nonfiction**

- Tim Winton, *The Boy Behind the Curtain*
 - *Havoc: A Life in Accidents*
 - *Betsy*
 - *Twice on Sundays*
 - *The Wait and the Flow*
 - *In the Shadow of the Hospital*
 - *The Demon Shark*
 - *Barefoot in the Temple of Art*
- Malala Yousafzai and Christina Lamb, *I am Malala*

- **Film**

- Stephen Daldry, *Billy Elliot*
- Ivan O'Mahoney, *Go Back to Where You Came From, Series 1: Episodes 1, 2 and 3 The Response*
- Lucy Walker, *Waste Land*

HURLSTONE AGRICULTURAL HIGH SCHOOL - ENGLISH FACULTY

HSC ENGLISH ADVANCED –TRIAL HSC FEEDBACK

PAPER 1, SECTION II – COMMON MODULE

THE QUESTION

This was a Common Module essay response. You were required to respond to the following question:

People need stories. It's one of the things that makes us who we are. We crave stories because they make us more than ourselves, they give us escape and they give us knowledge. They entertain us and they change us.

Apply this statement to your prescribed text, analysing how the composer represents a profound message to readers.

This question has multiple layers for you to address and instructs you to analyse, so the expectations are high.

The stimulus statement should have been married to 'analysing how the composer represents a profound message to readers.'

Use the following feedback and guidelines for improvement, alongside the samples to evaluate your response and to work on improving your Common Module response for the Trial HSC and for subsequent responses you will write in preparation for the HSC.

UNPACKING THE QUESTION

KEY WORD/PHRASE IN THE QUESTION	LINK TO THE MODULE	IDEAS TO CONSIDER
Stories	Texts – representation The role of Storytelling (to express and reflect particular lives and cultures)	Narrative Dystopian Narrative Fictional worlds Representations of human experience
Crave	Human emotions	People want stories that impact us, we need them. This is an innate yearning for stories as part of our human nature.
More than ourselves	Human experience	Stories offer us an extension of our own identity and experiences
Escape	Human experiences	Stories transport us to different realities, and give a means of exploring alternate and fictional realities
Knowledge	Reader positioning	Stories help us understand our own world
Entertain	Reader response	Stories provide us with joy and encourage us to think engaging us in fictional worlds
Change	Reader response	Stories transform our perspectives, igniting new ideas or encouraging us to reflect personally
Profound message	Representation	Stories leave an impact on us and teach us about the world and our place in it.

MARKER'S COMMENTS, ADVICE AND SAMPLE RESPONSE

COMMENTS & GUIDELINES	SAMPLE
<p>The Introduction</p> <ul style="list-style-type: none"> ✓ Start with the stimulus quote, this needs to be unpacked to consider the message within the quote and what it means for human experiences. This should shape your response to the question through the corresponding element of the module statement. ✓ Address within your thesis the literary concept representation, linked to the question. <ul style="list-style-type: none"> - When there are parts to the question, build your ideas – sometimes you may need to build these in the order they are presented in the question, to avoid changing or chopping it. ✓ Answer the question immediately and explicitly. <ul style="list-style-type: none"> - The best way to do this was to reword the question, elaborating on each part. - You must not alternate/substitute words in the question. For example <i>stories and storytelling</i> are not synonymous. Neither are <i>profound and confronting</i>. - The question asked you to consider the representation of a 'profound message' NOT challenge. To substitute profound with something else is to change the question and thus your argument might be irrelevant. - When you chop and change the phrasing of the question you effectively create a new question. This is poor essay form. You cannot achieve a good mark if you do this. ✓ Be specific to the text you have studied. ✓ Ensure you address the question in its full scope by breaking it into the noun groups and then elaborating on each part. To engage purposefully with this question you had to identify its layers and match these. <p><u>The parts of the quote:</u></p> <ul style="list-style-type: none"> - People need stories - Stories - Stories make us who we are (identity) - We crave stories - Stories make us more than ourselves (can give us new identities and allow us to express different or hidden parts of ourselves) - Stories give us escape - Stories give us knowledge - Stories entertain us - Stories change us <p><u>The parts of the question:</u></p> <ul style="list-style-type: none"> - Apply the statement - Analyse how the composer represents a profound message - to readers <p><u>To elaborate you could have:</u></p> <ul style="list-style-type: none"> - Matched the parts. That is, People need stories / to give us knowledge / profound message - Asked what profound message the composer is trying to represent for the audience in their text 	<p>The individual and collective experience are shaped by hegemonic and ideological narratives that exist outside of the self.</p> <p>We crave stories because they make us more than ourselves, but when these stories are manipulated and then imposed on us, they are tools used by the political class to control us.</p> <p>Though Geroge Orwell's <i>Nineteen Eighty-Four</i> was written in response to Orwell's anxieties regarding totalitarianism at the end of WWII, the novel has transcended its modernist context and become a captivating political satire in the 21st century milieu.</p> <p>The power of stories are galvanised in Orwell's construction of a political narrative and manipulation of language, in order to represent the profound message on the importance of integrity of stories and language in society.</p>

<ul style="list-style-type: none"> - Linked the main ideas in the question to specific parts of the question - Used specific contextual factors which influenced Orwell to represent a profound message about the future of society - Used specific themes or ideas represented by Orwell to craft a the profound message which impacts the reader <p>✓ Finish the introduction with an outline of the main ideas.</p> <ul style="list-style-type: none"> - Be concise. (This was a concern for many of you. Your introductions did set up where you were heading in relation to the question but many were not long enough.) - Combine the outline and the sourcing of texts to be discussed. - Remember to punctuate the text accurately. I recommend you don't use the title <u>1984</u>. The edition cited by NESA is <u>Nineteen Eighty-four</u>. 	
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<p>The Body Paragraphs</p> <p>✓ Write a sustained response</p> <ul style="list-style-type: none"> - Expect to write approximately 800 words in the body of your essay. <p>✓ A good paragraph builds one part of the argument.</p> <p>✓ All paragraphs eventually combine to prove the thesis as a whole.</p> <ul style="list-style-type: none"> - A distinguishing feature of good analysis is the judicious selection of examples and techniques – choosing the quotes that best support your idea and using these to develop your argument. <p>✓ Decide how many body paragraphs you will use by considering the scope of the question and how many steps you'll need to develop a clear and strategic answer.</p> <p>✓ Topic sentences need to clearly connect to the main ideas in the introduction. Use specific words/phrases from your introduction.</p> <ul style="list-style-type: none"> - You should be relating the topic sentence to the question by using key word/s. - Present a clear and specific statement that is linked to your thesis. - Both the question and a part of your thesis need to be echoed in the topic sentence <p>✓ Too many students used the text grounding sentence as a way to summarise the text. This is not the purpose of this sentence. Rather, set up your analysis of the text by establishing the focus or lens.</p> <ul style="list-style-type: none"> - To move from the topic sentence to the text, you should provide a concise summary of the text, relative to the idea you just established. - Be concise and precise. How does this text relate to the idea in your topic sentence? <p>✓ Good analysis is based on clarity and a specific focus being applied to the text.</p> <ul style="list-style-type: none"> - Your analysis must show evidence of your ability to synthesis. You should also develop a cohesive discussion of relevant examples that substantiate the argument you have established. - Too many students used examples that seemed to relate to previous sample questions or their previous assessment and this diminished engagement with this question. - You must decide which examples should be used to answer the question at hand. 	<p>Composers seek to explore the complexities of the human experience by breaking down and rebuilding political metanarratives.</p> <p>This is evident in <i>Nineteen Eighty-Four</i>, where Orwell constructs a totalitarian government that perpetuates political narratives of conformity both physically and mentally in order to create fear in the populace's mind.</p> <p>Orwell utilises the symbolic diary of Winston to showcase the power that storytelling holds in maintaining the essence of our human nature, as the repetition of "They'll shoot me, I don't care" showcases Winston's hatred for the political doctrine exposed to him, choosing instead to write his own narratives in his illegal diary. Just having this diary is representative of the need to use stories to combat exterior metanarratives and maintain the individual essence of human nature, as Winston uses it</p>
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<ul style="list-style-type: none"> - Remember to write from out-side the text. - All references to techniques or features of writing must be connected to the composer, not characters in the text. - Develop clear references that are based on concepts/ideas in the text and supported with purposeful use of quotes. - Aim to integrate quotes into analysis. <p>✓ To wrap up your paragraph, reiterate the main idea and reinforce how this proves your thesis.</p> <ul style="list-style-type: none"> - Do not include new examples at this stage of the paragraph. <p>Use evaluative language to make your point effective and authoritative.</p>	<p>despite the mass totalitarian surveillance as seen in the personification of the “all seeing eye” of the “telescreens.”</p>
<p>The Conclusion</p> <p>✓ Your conclusion should reinstate the question, surmise the main ideas used throughout the essay and reiterate your thesis.</p> <p>✓ Most students completed the essay and wrote a coherent conclusion.</p> <ul style="list-style-type: none"> - A good conclusion is like the wrapping on a present. Without it the contents are the same but the overall effect is not as pleasing. - However, you should not sacrifice analysis for a conclusion, especially if you are working in first draft conditions. - Do not include new examples or content. - Limit this to two sentences maximum. <p>If you run out of time, forfeit the conclusion, not analysis.</p>	

ADDITIONAL COMMENTS

<p>Answering the Question</p> <ul style="list-style-type: none"> - When a question includes a stimulus statement, it is crucial that this statement be synthesised with the response to the question. Too many responses considered a profound message without addressing the connection between stories and this message. - The statement needed to inform the response, which should have focused on the concept of stories and the impact they have on readers. There were many ways in which this concept/idea could have been approached. For example, the political narratives that are used to control the public of Oceania or even how Winston’s diary operates as a device to show the character’s need to tell his own story. The question was open to many approaches, though stories and how they are told to readers needed to be the focus. - Responses needed to consider the various insights provided in the statement. The statement gave detailed insight about the concept of stories and it was expected that responses would engage with these ideas in a sophisticated way. <p>It was not enough to say that Orwell used his story to provide a message, this message needed to be clearly connected to stories as demanded by the statement. Further, that this message was ‘profound’ - this overwhelming message needed to be told through the story to force the reader to consider their world.</p>
<p>Structure</p> <p>✓ Choose connectives that develop your argument in a cohesive way and aid you in developing a well-structured response. You can and should refer to representation and Orwell. Other words from the module statement can also serve in this manner. Examples of further effective connectives with an academic register include but are not limited to: <i>in a similar vein; extending this idea; on the other hand; by adapting the concept/theme; due to; this stands in contrast to;...</i></p> <ul style="list-style-type: none"> - Avoid overuse of the same connective. A particular favourite among you is “hence”, and it is overused. When you write ‘thus’, you are suggesting that the next idea is somehow drawn from the previous one. Same with hence. However, often there is no correlation between the two. Hence the connective was used incorrectly... Thus I became annoyed... I, on the other hand, seem to know how to use both connectives. □ - In other words, do not use a connective that isn’t actually building ideas by definition of the connector (that is, 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.

Avoid top and tail paragraphs, where the last sentence of each paragraph simply reads, "Hence Orwell's text showcases a profound message which resonates with responders." The words of the question may be used but the specific intent of the question is not being demonstrated.

Skillful responses:

- ✓ Focused on an over-arching concept represented by Orwell (e.g. oppression, consciousness, conformity) and clearly established why this was used to represent a profound message to readers as well as exploring what it was that readers recognised (e.g. the role of storytelling throughout time to express and reflect particular lives and cultures.). Students elaborated on this module point to explore how it gave us a profound message about our world and shown within the text.
- ✓ Wrote at least two body paragraphs, which developed the argument in a cohesive and coherent way.
- ✓ Sustained evaluation on the representation of ideas, with analysis from outside the text and the language of critical evaluation used purposefully.
- ✓ Used some contextual references to both Orwell and the modern reader as a bridge to showcase the text's enduring relevance to the world of the reader and thus validating that the novel gives us a way of understanding of our world and warning us of the dangers of the aspects of our world which can control us, limiting our capacity as free individuals.

Choose examples and features of text judiciously! Examples were purposeful and astutely relevant to the thesis, substantiating the evaluation in a sophisticated way.

FROM ASSESSMENT OF LEARNING TO ASSESSMENT AS LEARNING

Reflect, Revise, Rewrite

Use the three Rs & Traffic Lights to engage with your response in order to develop an enhanced understanding of what is expected in a Common Module essay and what you need to do to improve.

Reflect

Answer these questions as you reengage with the task and refine your approach to the question, in preparation for the HSC itself.

- Did you clearly marry the quote and the question?
- Did you establish a clear thesis linked to the concept of representation?
- Did you discuss the paradox of shock and invite and use this to evaluate the art of representation?
- Did you include detailed textual references?

Revise - Traffic Lights Strategy to Identify Areas for Improvement

Use this response to identify areas for improvement in your Common Module essay and to determine if you know what to do to improve or if you'll need to ask for help.

What you need:

- Your response
- Post it notes
- Red (pink) highlighter
- Orange highlighter
- Green highlighter

You will read your response at least 4 times.

1. Read and reflect on the feedback sheet comments and advice. Answer the reflection questions.
2. Read to identify areas for improvement, for which you know how to address the issues in your writing.
 - ✓ Highlight these parts of your essay in green.
 - ✓ On a post it note labelled 'FIX', using dot points, outline what you need to do to improve this part of the response.
 - ✓ Examples of these areas might include:
 - Including key words from the question.
 - Fixing misuse of connectives.
 - Identifying where you have chopped and changed the question.
 - Identifying phrases that you could omit from your writing to write more concisely (DO YOU SEE WHAT I DID THERE?). For example: *'A technique used by Orwell to give us a message is characterisation. The characterisation of Winston is profound. This characterisation is interesting because... Too many words! This becomes: Orwell's intriguing characterisation of Winston...*
3. Read the response again, looking to highlight areas for improvement that you are aware of and for which you have some idea how to fix BUT will need someone (perhaps a peer) to check over for you.
 - ✓ Highlight these parts in orange.
 - ✓ On a post it note labeled 'DO', explain how you can fix each issue you have identified.
 - ✓ Examples of the types of issues that you can look for include:
 - Highlight topic sentences that refer to the text. On the post it note, you would write: use a topic sentence that is nominalized with an idea and no reference to the text.
 - Text grounding sentence is just a summary of the text and does not clearly relate to the idea in the topic sentence.
 - Muddled expression.
4. Read the essay one last time □, looking to highlight any glaring issues which you have no idea how to begin improving.
 - ✓ Highlight these parts in red (or pink – because I haven't seen many red highlighters!)
 - ✓ On a post it note labelled 'ASK', write questions to ask your teacher/your study group so that you can move these questions to a FIX post it.

Rewrite

Read over your response, rewrite at least a paragraph to address the issues you identified during the reflection. In moving forward ensure you can explore a range of ideas in relation to the novel and know how these draw out the main ideas in the module statement. Practice a number of essays, and make sure you use a variety of examples when answering these, to be sure you are ready to answer a broad range of questions in the Paper 1 HSC examination.

ACTIVITY

Revisit these introduction examples from the Common Module Essay Writing Booklet. Can they be adapted to address the question in the Trial Exam?

Rehearsal not regurgitation is the key to success for answering unseen questions under exam conditions.

1.

Cautionary prose fiction represents provocative human experiences to invite responders into the world of a text, allowing them to unravel the personal and political motivations of characters. 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 wherein an 'everyman' character's behaviour becomes more paradoxical as the novel's plot thickens. 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.
2.

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 and their futile existence, are left questioning the purpose of existence and in turn 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.
3.

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.