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TRIAL HSC EXAMINATION ENGLISH ADVANCED

PAPER 1: COMMON MODULE TEXTS AND HUMAN EXPERIENCES

SECTION I: QUESTION & 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
- Write your Student Number at the top of this page and on all other pages with a box like the above one.

Total Marks**40****Section I – 20 marks** (pages 3 – 10)

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

Section II – 20 marks (page 11)

- 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 4 to 13 of the Stimulus Booklet carefully and answer the correlating questions in this booklet, in the spaces provided. These spaces provide guidance for the expected length of responses.

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
-

Question 4

Use **Text 4 (pages 11 - 13 of the stimulus booklet)** to answer this question.

Explain the opening line of the prologue in relation to your understanding of individual human experiences.

2 marks

SECTION II

20

Attempt

Allow about 45 minutes for this section

marks

6

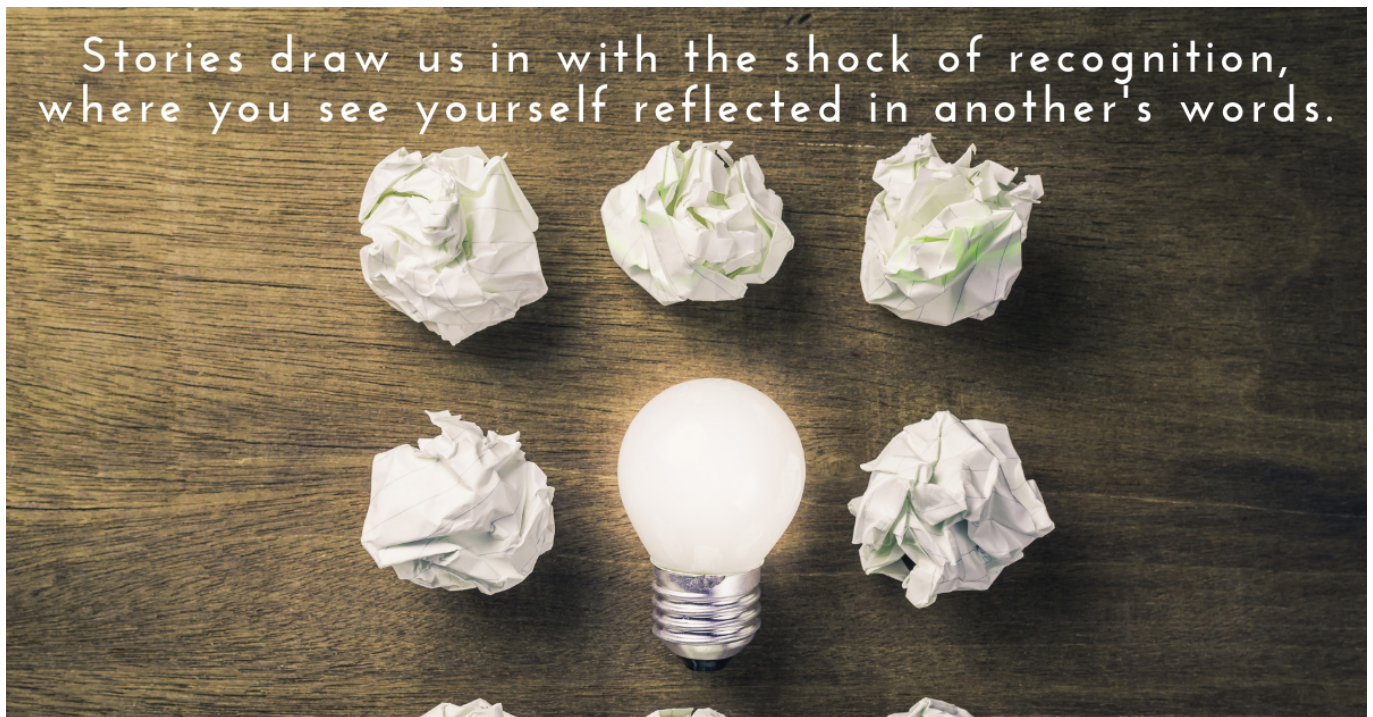
Question

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



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.

The Prescribed Texts set for study are listed in the Stimulus Booklet on pages 14 and 15.

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TRIAL HSC EXAMINATION ENGLISH ADVANCED

PAPER 1: COMMON MODULE TEXTS AND HUMAN EXPERIENCES

STIMULUS BOOKLET FOR SECTION I & LIST OF PRESCRIBED TEXTS FOR SECTION II

SECTION 1	ITEM	PAGE(S)
	Text 1: Poem	4 - 5
	Text 2: Book Reviews	6
	Text 3: Graphic Novel Pages	7 - 10
	Text 4: Prose Fiction Extract	11 - 13
SECTION 2	List of Prescribed Texts	14 - 15

SECTION 1

Read the following texts alongside the correlating questions.

Answer Questions 1 – 5 in the Section 1 Question and Writing Booklet.

TEXT 1: POEM

Human Family

I note the obvious differences
in the human family.

Some of us are serious,
some thrive on comedy.

Some declare their lives are lived
as true profundity,
and others claim they really live
the real reality.

The variety of our skin tones
can confuse, bemuse, delight,
brown and pink and beige and purple,
tan and blue and white.

I've sailed upon the seven seas
and stopped in every land,
I've seen the wonders of the world
not yet one common man.

I know ten thousand women
called Jane and Mary Jane,
but I've not seen any two
who really were the same.

Mirror twins are different
although their features jibe,
and lovers think quite different thoughts
while lying side by side.

We love and lose in China,
we weep on England's moors,
and laugh and moan in Guinea,
and thrive on Spanish shores.

We seek success in Finland,
are born and die in Maine.
In minor ways we differ,
in major we're the same.

I note the obvious differences
between each sort and type,
but we are more alike, my friends,
than we are unlike.

We are more alike, my friends,
than we are unlike.

We are more alike, my friends,
than we are unlike.

By Maya Angelou

(Poem downloaded from the website 'All poetry' <https://allpoetry.com/Human-Family>)

TEXT TWO: BOOK REVIEWS

Andrew McMillan, Guardian Books of the Year

'Unlike anything I've read before; part memoir, part novel, part experimental sound-poem, the book is a physical, living thing that shifts between humour and sadness with a deft beat of its wing.'

Philip Marsden, Spectator Books of the Year

'One of the most surprising books this year, full of vitality and freshness... Part prose and part verse, the drama of a father and sons coping with loss and an outsize corvid* in the house is comic, moving and ultimately uplifting.'

Sarah Crown, Guardian

'Heartrending, blackly funny, deeply resonant, a perfect summation of what it means to lose someone but still to love the world – and if it reminds publishers that the best books aren't always the ones that can be pigeonholed or precis-ed** or neatly packaged, so much the better.'

Kirsty Gunn, Guardian

'Shows us another way of thinking about the novel and its capabilities, taking us through a dark and emotionally fraught subject, one airy page after another, as though transported by wings.'

Thomas Morris, Irish Times

'I loved Max Porter's *Grief is the Thing with Feathers* ... Part prose, part poetry, the book is a lyrical exploration of grief and healing; exquisite passages of brilliance and beauty abound throughout.'

'Pick of the Week', Sydney Morning Herald

'Extraordinary ... This book is partly poetry, partly drama, partly fable, and partly essay on grief. It reads like a play with three voices: the bereaved father, the sons speaking with one voice, and Crow, the alarming visitor who helps them work through their loss. With its verbal inventiveness, vivid imagery and profound but never swamping emotion, this is as wild and gripping and original book as *Wuthering Heights*.'

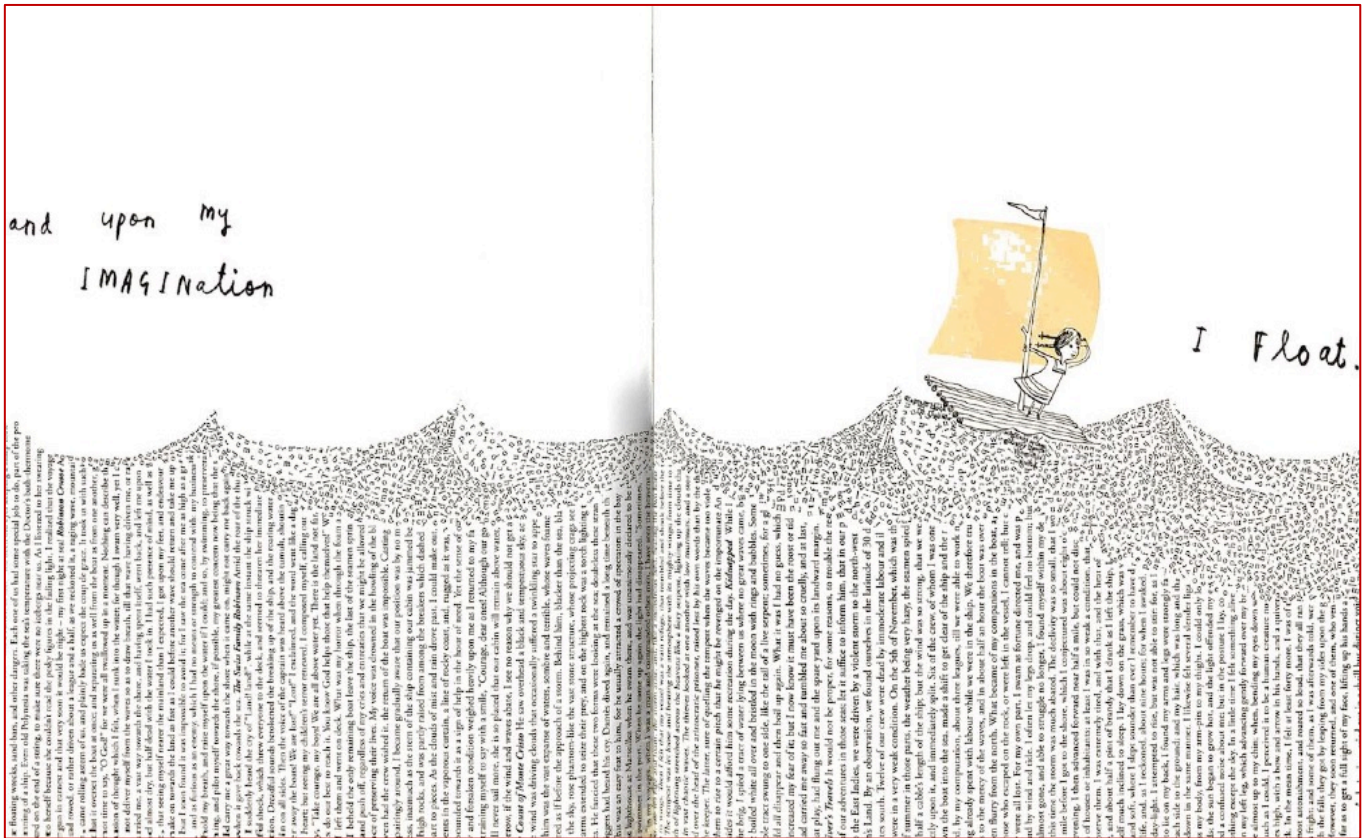
(Extracted from the first 3 pages of the Faber & Faber edition of the novel 'Grief is the Thing with Feathers' by Max Porter)

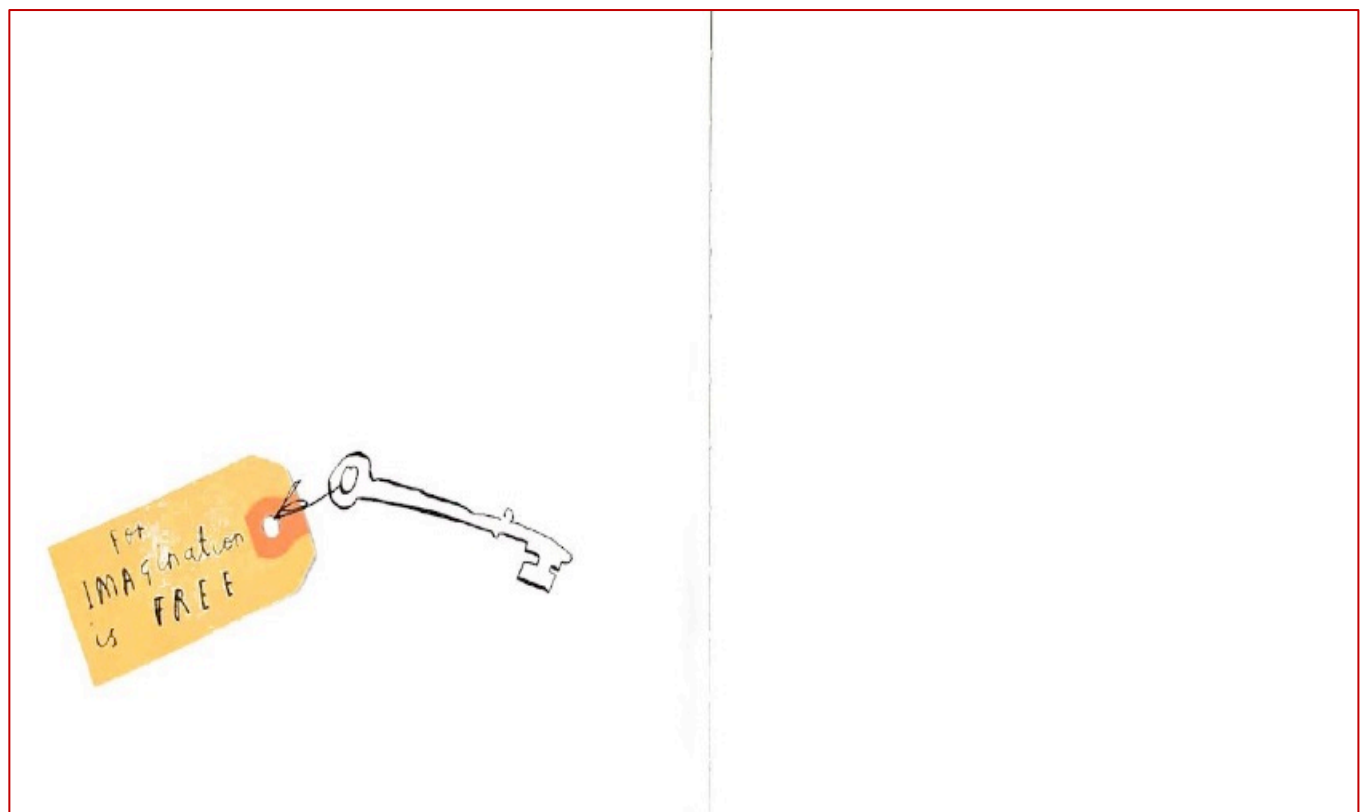
* *Corvids* are a type of bird that belong to what is commonly known as the crow family (ravens, crows, magpies, jays, etc.). *Corvids* are said to be extremely smart birds.

** *Precis-ed* - a concise summary of a book, article, or other text.

TEXT THREE: GRAPHIC NOVEL

A Child of Books





By Oliver Jeffers and Sam Winston

(Pages 1 - 2, 5 - 6, 9 - 12 and 23 – 30 scanned from the Candlewick Press edition of this text.)

TEXT FOUR: PROSE EXCERPT

Prologue from *The Jane Austen Book Club*

Each of us has a private Austen.

Jocelyn's Austen wrote wonderful novels about love and courtship, but never married. The book club was Jocelyn's idea, and she handpicked the members. She had more ideas in one morning than the rest of us had in a week, and more energy, too. It was essential to reintroduce Austen into your life regularly, Jocelyn said, let her look around. We suspected a hidden agenda, but who would put Jane Austen to an evil purpose?

Bernadette's Austen was a comic genius. Her characters, her dialogue remained genuinely funny, not like Shakespeare's jokes, which amused you only because they were Shakespeare's and you owed him that.

Bernadette was our oldest member, just rounding the bend of sixty-seven. She'd recently announced that she was, officially, letting herself go. "I just don't look in the mirror anymore," she'd told us. "I wish I'd thought of it years ago. . . .

"Like a vampire," she added, and when she put it that way, we wondered how it was that vampires always managed to look so dapper. It seemed that more of them should look like Bernadette.

Prudie had once seen Bernadette in the supermarket in her bedroom slippers, her hair sticking up from her forehead as if she hadn't even combed it. She was buying frozen edamame and capers and other items that couldn't have been immediately needed.

Bernadette's favorite book was *Pride and Prejudice*; she'd told Jocelyn that it was probably everyone's favorite. She recommended starting with it. But Sylvia's husband of thirty-two years had just asked for a divorce, and Jocelyn would not subject her, the news so recent and tender, to the dishy Mr. Darcy. "We'll start with *Emma*," Jocelyn had answered. "Because no one has ever read it and wished to be married."

Jocelyn met Sylvia when they were both eleven years old; they were in their early fifties now. Sylvia's Austen was a daughter, a sister, an aunt. Sylvia's Austen wrote her books in a busy sitting

room, read them aloud to her family, yet remained an acute and nonpartisan observer of people. Sylvia's Austen could love and be loved, but it didn't cloud her vision, blunt her judgment.

It was possible that Sylvia was the whole reason for the book club, that Jocelyn wished only to keep her occupied during a difficult time. That would be like Jocelyn. Sylvia was her oldest and closest friend.

Wasn't it Kipling who said, "Nothing like Jane when you're in a tight spot"? Or something very like that?

"I think we should be all women," Bernadette suggested next. "The dynamic changes with men. They pontificate rather than communicate. They talk more than their share."

Jocelyn opened her mouth.

"No one can get a word in," Bernadette warned her. "Women are too tentative to interrupt, no matter how long someone has gone on."

Jocelyn cleared her throat.

"Besides, men don't do book clubs," Bernadette said. "They see reading as a solitary pleasure. When they read at all."

Jocelyn closed her mouth.

Yet the very next person she asked was Grigg, whom we none of us knew. Grigg was a neat, dark-haired man in his early forties. The first thing you noticed about him was his eyelashes, which were very long and thick. We imagined a lifetime of aunts regretting the waste of those lashes in the face of a boy.

We'd known Jocelyn long enough to wonder whom Grigg was intended for. Grigg was too young for some of us, too old for the rest. His inclusion in the club was mystifying.

Those of us who'd known Jocelyn longer had survived multiple setups. While they were still in high school, she'd introduced Sylvia to the boy who would become her husband, and she'd been maid of honor at the wedding three years after they graduated. This early success had given her a taste for blood; she'd never recovered. Sylvia and Daniel. Daniel and Sylvia. Thirty-plus years of satisfaction, though it was, of course, harder to take pleasure in that just now.

Jocelyn had never been married herself, so she had ample time for all sorts of hobbies.

She'd spent fully six months producing suitable young men for Sylvia's daughter, Allegra, when Allegra turned nineteen. Now Allegra was thirty, and the fifth person asked to join our book club.

Allegra's Austen wrote about the impact of financial need on the intimate lives of women. If she'd worked in a bookstore, Allegra would have shelved Austen in the horror section.

Allegra got short, expensive haircuts and wore cheap, sexy shoes, but neither of those facts would have made any of us think twice if she hadn't also, on occasions too numerous to count, referred to herself as a lesbian. Jocelyn's inability to see what had never been hidden eventually became offensive, and Sylvia took her aside and asked why she was having so much trouble getting it. Jocelyn was mortified.

She switched to suitable young women. Jocelyn ran a kennel and bred Rhodesian Ridgebacks. The dog world was, as it happily turned out, awash in suitable young women.

Prudie was the youngest of us at twenty-eight. Her favorite novel was *Persuasion*, the last completed and the most somber. Prudie's was the Austen whose books changed every time you read them, so that one year they were all romances and the next you suddenly noticed Austen's cool, ironic prose. Prudie's was the Austen who died, possibly of Hodgkin's disease, when she was only forty-one years old.

Prudie would have liked it if we'd occasionally acknowledged the fact that she'd won her invitation as a genuine Austen devotee, unlike Allegra, who was really there only because of her mother. Not that Allegra wouldn't have some valuable insights; Prudie was eager to hear them. Always good to know what the lesbians were thinking about love and marriage.

Prudie had a dramatic face, deep-set eyes, white, white skin, and shadowed cheeks. A tiny mouth and lips that almost disappeared when she smiled, like the Cheshire cat, only opposite. She taught French at the high school and was the only one of us currently married, unless you counted Sylvia, who soon wouldn't be. Or maybe Grigg—we didn't know about Grigg—but why would Jocelyn have invited him if he was married?

None of us knew who Grigg's Austen was.

The six of us—Jocelyn, Bernadette, Sylvia, Allegra, Prudie, and Grigg—made up the full roster of the Central Valley/River City all-Jane-Austen-all-the-time book club. Our first meeting was at Jocelyn's house.

By Karen Joy Fowler

(Excerpt from pages 1 – 5 of the J.P. Putnam's Son Book edition of this novel)

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*

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PAPER 1: SECTION I – COMMON MODULE READING TASK
MARKING CRITERIA AND SUGGESTED ANSWERS

TEXT 1: POEM

QUESTION 1 / Explain how the poet uses features of language to build up to the notion, “we are more alike / my friends / than we are unlike.”

3 marks

MARKING CRITERIA

<ul style="list-style-type: none"> Explains effectively how the notion “we are more alike / my friends / than we are unlike.” Is built up Refers to features of language (2-3) that show how this ‘build up’ is achieved 	3 marks
<ul style="list-style-type: none"> Explains the notion “we are more alike / my friends / than we are unlike.” Refers to features of language (1- 2) but may not relate this to how the idea is ‘built up’ 	2 marks
<ul style="list-style-type: none"> Describes the text and the quote Does not refer to techniques relevant to the way ideas are built up 	1 mark

SUGGESTED ANSWERS (Could include but are not limited to):

- ✓ Overarching notion: everyone is individual and unique, but as a whole we share common experiences and behaviours that draw us together/that there is a common human experience that connects everyone despite superficial differences/we all experience the same elements/events in life despite the ways that we appear to live our lives differently to others
- ✓ Contrast allows the composer to list our differences, but she uses these to show how in the end that we are “more alike than unlike” as these are common human experiences eg *some of us are serious/some thrive on comedy* or *love and lose in China/laugh and moan in Guinea*
- ✓ Listing of our minor differences such as skin tone are also used to show the variety that human beings display but that these are insignificant as compared to the commonality of all humans eg *the variety of our skin tones ... brown and pink and beige*
- ✓ Hyperbole/exaggeration *purple...blue* in amongst typical skin tones allows the composer to demonstrate how ridiculous it is to separate people based on an external appearance when ultimately it is a superficial “skin-deep” element; she is being mocking of those who do segregate this way and playing with language to show the limitation of such a way of thinking
- ✓ Emotive language when talking of differences – *confuse, bemuse, delight* – we are meant to read a positive reaction here, that as we work through our uncertainty about others, we come to enjoy their uniqueness as it adds depth to our response to the world
- ✓ Accumulation of ideas as the poet continually refers to differences amongst all people to highlight the fact that none of us are uniform with others and that this should be embraced as a natural part of life eg *I’ve seen the wonders of the world/not yet one common man* and *I’ve not seen any two/who really were the same* and *weep on England’s moors/thrive on Spanish shores*
- ✓ Repetition of the refrain *We are more alike/than we are unlike* on which the poet ends; it is her culminating point and the one she leads us to via all her other points and this is what she has led built up to in the poem

SAMPLE ANSWER

Angelou initially presents to us the differences between our individual experiences, through the contrast in each stanza. Whilst “some of us are serious, some thrive on comedy”, highlights a difference in the individual experiences we go through, Angelou inverts that representation to instead present to us a collective experience. She depicts the “human family”, invoking connotations of belonging and love, thereby highlighting her final notion that we are more alike than unlike. She uses a collective pronoun,

“we”, “us”, to further reinforce throughout her poem that the experiences she represents are that of a collective.

The consonance used in the line “We love and lose in China...” is used to create a rhythmically dramatic effect which places emphasis on the experiences we share in “loving” and “losing”. This idea is further accentuated in the anaphora of lines “We love...we weep...” as the collective pronoun creates a collective experience for readers. The antithesis of “born” and “die” in the line “...are born and die in Maine” places emphasis on two major stages of our lives that we share as humans. By using these features, Angelou is able to build up to the relatable notion “we are more/alike/my friends/than we are unlike.”

TEXT 2: REVIEWS

QUESTION 2 / Compare what two of the reviews say about how Max Potter uses language to shape the representation of the experience of loss.

4 marks

MARKING CRITERIA

<ul style="list-style-type: none"> • Compares skillfully what two reviewers say about Potter’s use of language to shape the representation of the experience of loss • Writes about both reviews in a balanced way • Focuses on what the reviewers say about how Potter crafts meaning 	4 marks
<ul style="list-style-type: none"> • Compares effectively what two reviewers say about the representation of the experience of loss • Writes about both reviews, with perhaps more attention or detail to one review • Mostly focuses on what the reviewers say about how Potter crafts meaning 	3 marks
<ul style="list-style-type: none"> • Explains what the reviewers say about the experience of loss in Potter’s text • Writes about one review or both reviews briefly • May write about the techniques used by the reviewers 	2 marks
<ul style="list-style-type: none"> • Provides some relevant information about the experience of loss in Potter’s text • May write about techniques used by reviewers 	1 mark

SUGGESTED ANSWERS

- ✓ Comparison of two reviews and how they reveal the way in which Max Potter represents the experience of loss detailing his use of varying textual forms
- ✓ Comparison of two reviews and how they reveal the way in which Max Potter represents the experience of loss detailing his control of tone and voice in the novel
- ✓ Comparison of two reviews and how they reveal the way in which Max Potter represents the experience of loss, and this can be seen on both the level of the individual and the collective in the novel
- ✓ Comparison of two reviews and how they reveal the way in which Max Potter represents the experience of loss, and the way in which the author uses storytelling as a vehicle to represent this complex human emotion
- ✓ Comparison of two reviews and how they reveal the way in which Max Potter represents the experience of loss, and the way in which the author’s varied use of style, tone, and, voice, operate as an anomalous representation of an universal human experience

SAMPLE ANSWER

Both Andrew McMillan from the Guardian and Thomas Morris from the Irish times comment on the complex structure of Potter’s novel, indicating that the author has used varying styles such as elements from memoirs, novels and poetry. Whilst they are reviewing this novel, the fact that both these composers have commented on the hybridity of the text’s construction suggest that Potter is able to

present the universal human experience of loss in a way that is memorable, by challenging readers' perceptions of the complexity of loss as a human experience. McMillan's focus on the poetic aspect of Potter's work, referring to Potter's work as a "sound-poem", highlights the sensory experience Potter incites in his representation of loss. Whilst both McMillan and Morris focus on the infused poetic lyricism of Potter's work, the latter's commentary differs in that it highlights the way in which the novel not only represents the universality of the human experience of loss, but also the fact that "grief" followed by "healing" is represented in the novel. The fact that this has resonated with Morris highlights the way in which Potter has used storytelling as a vehicle to represent the human experience of loss, but further, the sense of hope which the novel inspires as healing is drawn out as the next stage following the intense human emotions associated with loss.

TEXT 3: GRAPHIC NOVEL

QUESTION 3 / Critically analyse how this graphic novel represents the power of books to invite responders to see the world differently.

5 marks

MARKING CRITERIA

<ul style="list-style-type: none"> Analyses skillfully how the notion that books have the power to invite us to see the world differently is represented Identifies the features within the pages of the graphic novel that position the reader Writes with precision, using language to critically analyse 	5 marks
<ul style="list-style-type: none"> Analyses how the notion that books have the power to invite us to see the world differently is represented Identifies the features within the pages of the graphic novel that position the reader Writes clearly, using language effectively to analyse 	4 marks
<ul style="list-style-type: none"> explains how books invite us to see the world differently Identifies some features within the pages of the graphic 	3 marks
<ul style="list-style-type: none"> describes how books invite us to see the world differently Identifies some features within the pages of the graphic Writes a limited response 	2 marks
<ul style="list-style-type: none"> Identifies some features of the graphic novel Writes a limited response 	1 mark

GUIDELINES

- ✓ Made a connection between the stimulus 'see the world differently' and module.
- ✓ Unpacked what the term 'see the world differently' meant.
- ✓ Spoke from outside the text.
- ✓ Framed analysis using terms like 'positions us' and 'instrumental in showing'
- ✓ Examples were relevant and specific in how it aided in achieving said purpose.
- ✓ Explanation was clear. Avoid sentences like, 'the contrasting colour contrasts in the image'
- ✓ Don't make claims relating to the question, unless you can back them up.
- ✓ Be specific. Don't keep repeating 'bright colours', eventually you should reveal that it was red. This is important particularly to responses that stated the colour choice informed the feelings of the responder.

SAMPLE ANSWER

The notion that books have the power to invite responders to see the world differently is at the heart of the graphic novel *A Child of Books* which uses the analogy of journeying across the world to crystallise the impact of books and how they lure us to see the world differently. In the excerpts provided the salience and contrast in images combine to showcase how this 'child of books' is able to appreciate her

world better due to her imagination, which allows her to explore the world through the portal of imagination, ignited by books. What's most significant here is that the waves and later mountain or landscapes are constructed from phrases that are based on allusions and intertextuality to the books that have invited the girl to "travel over mountains of make believe". This metaphor provides a tender example of how the various books alluded to have the power to allow the girl and her male companion to reach new heights as they traverse the world. Most significantly, consequent to the reading journey they've embarked upon, the pair of travelers write their own narrative, made evident in the vivid images on the vibrant double spread that is captioned "For this is our world... we've made from stories." The globe on which the pair stand symbolises that books have allowed them to conquer a tremendous range of experiences, complemented by the various images, all of which allude to numerous narratives. These narratives (fairytales, black beauty, Alice in Wonderland & Moby Dick, to name a few) have evidently invited the readers into their worlds and subsequently shaped their human experiences. Culminating in their return to their "home of invention", which is represented with a double spread that contrasts a black and white town to a row of colourful books, the graphic novel ends on the evocative, didactic message that "anyone at all can come / for imagination is free", when it is catalyzed by the books that depict the narratives that feed our imagination.

TEXT 4: PROSE FICTION EXCERPT

QUESTION 4 / Explain the opening line of the prologue in relation to your understanding of individual human experiences.

2 marks

MARKING CRITERIA

- | | |
|---|---------|
| • Provides a clear explanation about the individual experience within the broader collective | 2 marks |
| • provides an explanation that attempts to explain the line with little relevance to the module | 1 mark |

SUGGESTED ANSWERS

- ✓ Private Austen is a metaphor relevant to the individual experience
- ✓ Austen metaphor is a reference to the collective experience
- ✓ The individual experience can be secluded, detached
- ✓ All individual experiences are common to others
- ✓ People have their own unique experiences or interpretations of events

SAMPLE ANSWER

Sample 1:

The individual experience is represented as 'a private Austen' which suggests that each individual will have moments of seclusion or detachment from others. This is a common experience to all of 'us' but will also be individual because we make of it what we want.

Sample 2:

"Each of us has a private Austen" exemplifies the idea that individual experiences are unique but occur within a collective. The collective 'Austen' experience becomes a private one, wherein each individual responds to an experience and thus makes it their own.

TEXT 4: PROSE FICTION EXCERPT

QUESTION 5 / Evaluate how the writer showcases the inconsistencies in the behaviour and motivations of different people.

6 marks

MARKING CRITERIA	
<ul style="list-style-type: none"> • Evaluates skillfully the way the text is constructed to showcase the inconsistencies in the behaviour and motivations of different people within the same experience. • Refers to at least 4 – 6 features of text that emphasise or highlight the point • Has control of language, using language precisely to make a judgement 	6 marks
<ul style="list-style-type: none"> • Evaluates the way the text is constructed to represent the inconsistencies in the behaviour and motivations of different people within the same experience. • Refers to at least 4 – 6 features of text that convey the point • Has control of language, using language to make a judgement 	5 marks
<ul style="list-style-type: none"> • Explains the way the text is constructed to represent the inconsistencies in the behaviour and motivations of different people within the same experience. • Refers to some features of text that convey the point • Has control of language 	4 - 3 marks
<ul style="list-style-type: none"> • Identifies or describes the ideas in the text • Refers to some features of text that convey the point • Has some control of language 	2 - 1 marks
SUGGESTED ANSWERS	
<ul style="list-style-type: none"> ✓ Inconsistencies in the behavior and motivations of characters whose values and actions clash – this is shown through the inclusive omniscient narration employed to introduce each member of the Jane Austen Book club in what is the prologue to the novel. ✓ Each member of the book club is united in their ‘love’ for Austen narratives, yet each has their own personal favourite. ✓ Prime example of inconsistency in both behavior and motivation is most clearly represented through the characterisation of Jocelyn, the book-club’s founder. “Jocelyn’s Austen wrote wonderful novels about love and courtship, but never married.”... ✓ Irony and humour evoked through ‘aside’ comments by the narrator who seems to cast a critical eye over all characters but most significantly Jocelyn: “It was essential to reintroduce Austen into your life regularly, Jocelyn said, let her look around. We suspected a hidden agenda, but who would put Jane Austen to an evil purpose?” ✓ Series of paradoxical observations also accentuate the various inconsistencies in each person: “Bernadette’s favorite book was Pride and Prejudice; she’d told Jocelyn that it was probably everyone’s favorite. She recommended starting with it. But Sylvia’s husband of thirty-two years had just asked for a divorce, and Jocelyn would not subject her, the news so recent and tender, to the dishy Mr. Darcy. “We’ll start with Emma,” Jocelyn had answered. “Because no one has ever read it and wished to be married.” ✓ Dialogue emphasizes the inconsistent motivation when compared to the behavior of the speakers. “Besides, men don’t do book clubs,” Bernadette said. “They see reading as a solitary pleasure. When they read at all.” <p>Jocelyn closed her mouth.</p> <p>Yet the very next person she asked was Grigg, whom we none of us knew. Grigg was a neat, dark-haired man in his early forties. The first thing you noticed about him was his eyelashes, which were very long and thick. We imagined a lifetime of aunts regretting the waste of those lashes in the face of a boy.</p> <ul style="list-style-type: none"> ✓ Stereotypes are created through vivid description “Allegra got short, expensive haircuts and wore cheap, sexy shoes, but neither of those facts would have made any of us think twice if she hadn’t also, on occasions too numerous to count, referred to herself as a lesbian.” evoking humour and a blunt didactic message during a context that would have been in debate about sexuality (“Jocelyn’s inability to see what had never been hidden eventually became offensive, and Sylvia took her aside and asked why she was having so much trouble getting it. Jocelyn was mortified.’) 	

SAMPLE ANSWER

Firstly, the nature of the collective experience represented in this excerpt is that of the book club, which unites six very different people who (mostly) happen to share a love of Jane Austen novels. Despite this commonality between them, the prologue to this novel seems to amplify, through contrast and characterisation, the differences between each individual. These differences are largely due to the inconsistencies in the behaviour and motivation of the different members.

Employing Characterisation as a key feature of form, Fowler immediately establishes the paradox arising from collective experiences, declaring that every individual has a private Austen, whereby this metaphor implicates us as being driven by personal motivations. The omniscient narrator describes the motive of each person within the book club, whilst also detailing the quirky behaviour or mindset of these members, serving to showcase the inconsistencies within and amongst the members. A prime example of such is the book clubs founder, Jocelyn, whose characterisation is the source of wry humour and brazen commentary on Fowler's part. The irony threaded throughout emphasizes that the multiple setups instigated by Jocelyn ("she'd introduced Sylvia to the boy who would become her husband, and she'd been maid of honour at the wedding three years after they graduated.") are inconsistent with her own attitude or inclination towards marriage, which is detailed in the blunt, single line paragraph, ("Jocelyn had never been married herself, so she had ample time for all sorts of hobbies."), offered immediately after the anecdote about Jocelyn setting up Sylvia's relationship. Here Fowler suggests that Jocelyn's behaviour is inconsistent with her motivation... and readers may be left wondering why she was so keen to read Jane Austen books, which are all about marriage and social etiquette.

Griggs inclusion in the Austen book club is another way Fowler represents inconsistencies. While the persona narrating doesn't provide insight to Grigg's motivation, the perspective used provides us with enough detail to suggest that Grigg's inclusion is anomalous. He doesn't seem to have an Austen favourite ("None of us knew who Grigg's Austen was.") nor does he seem to have a purpose in the club ("Grigg was too young for some of us, too old for the rest. His inclusion in the club was mystifying.") Evidently, Grigg's is a hook for readers, allowing Fowler to introduce the idea that the members have variable agendas when joining the book club, which is the premise of the plot beyond this prologue.

Perhaps most significant, in showing the inconsistencies in our behaviour and motivations when joining a collective, is the characterisation of Prudie who is initially introduced in contrast to Allegra. For example, Prudie had "won her invitation as a genuine Austen devotee, unlike Allegra, who was really there only because of her mother.", yet "Prudie's was the Austen whose books changed every time you read them, so that one year they were all romances and the next you suddenly noticed Austen's cool, ironic prose." In this character, Fowler's representation of eclectic individual experiences as a part of the collective resonates most clearly whilst simultaneously reinforcing that the individual experience and motivation is constantly transferrable.