

	negative about him...ents and reactions that Chris
Idea is continued from previous paragraph but focus is on the voices of others – sometimes one idea can go over two paragraphs with a slightly different slant	Each of the minor...native view about this disability; some of them and their lives are affected by Christopher's actions. We can hear his mother's voice in her letters to Christopher. She does not write with her usual voice, but writes so that he will understand her. She fills in the details the way her son would, such as the descriptions of the office staff and the details of what furniture she has bought. We can tell that she cares about her son but also that she has not coped and her son's actions have led to her leaving the family home. Christopher keeps trying to reassure us that he is a reliable narrator who believes in the truth – white lies don't count – but he has blackouts at critical moments, he tells us he cannot read people, and he also suffers from so much sensory overload that he misses what we might see so we cannot trust his views on others. We know that he is telling the truth when he tells us he is intelligent, as we see affirmation of this in the fact that he takes A levels in Mathematics and that his digressions are intelligent. What we can trust is that he has shared his own sensations.
Examples explained rather than quoted	
A short conclusion which sums up the question and responds to the thesis	This is an unusual book about an unusual character. The author manages to enter the mind of an autistic boy and shows us explicitly the impact of the world on the boy, how that affects his choices and actions and implicitly the impact of the boy's decisions on those around him.

### Sample response 3: Wilfred Owen's poetry

#### 2013 question

Owen's poems present the reader with a powerful exploration of the impact of human cruelty on individuals. How does Owen achieve this in his poetry?

**Prescribed text:** *War Poems and Others*, Wilfred Owen, 1994 (poetry)

**Response by:** Mel Dixon

Introduction responding to the set question and setting up the thesis	Wilfred Owen has become one of the most significant poets of the First World War, with his documentation of the cruelty on individuals that was played out on the battlefield. His poetry moves from traditional formulaic forms to more aggressive realistic and violent imagery that powerfully captures for the audience the despair of an innocent individual who was caught in a war. Owen's challenge to his contemporaries about the horror of war still rings true for the modern audience who can understand the images and identify with the everyday people Owen depicts.
Owen's personal	In 1917, when poet Wilfred Owen was recovering from shell shock at Craiglockhart Hospital, he became friends with fellow soldier and

context is linked with the question on cruelty	established poet Siegfried Sassoon who, together with the doctor at Craiglockhart, encouraged Owen to write his poems to relieve himself of the terrifying dreams that overcame him. Most of the poems are from this period, written in 1917 with some published after his death in 1920. The poems therefore capture first hand the horror of the first violent war with modern technology. In his poems Owen moves from the very formal sonnet form in 'Anthem for Doomed Youth' to the classical allusions of a poem such as 'Futility.'
Names the poems to be considered	
The reading is explicitly responding to the question	'Dulce et Decorum Est' moves between the senses to capture the intensity of the war experience. We visualise the soldiers: 'Bent double, like old beggars under sacks', trudging through the mud, captured in long slow lines of description, 'coughing like hags' totally degraded by the experience of the war. They do not hear the gas shells dropping, but suddenly the rhythm of the poem changes with short sharp repeated exclamations 'Gas! Gas!' The present participles that follow create a sense of movement and 'Yelling' becomes linked with 'stumbling' while the sight is obscured by 'misty panes and thick green light'. Individuals become degraded and lose their humanity as each part of the body becomes the site of horrifying disintegration: 'eyes writhing', 'hanging face', 'blood come gargling', 'froth corrupted lungs' and 'vile incurable sores on innocent tongues'. Every part of the body becomes lost in the ugliness of the experience, which ends in the last quatrain with the classical rhetorical address: 'my friend', contrasting the idea of 'glory' with the ugliness that has been depicted. Owen's transition from the realism of the war scene centred on individuals to the formal cadence of the last quatrain emphasises the disjunction between the reality and the rhetoric that is fed to young men. It places social expectations as central to the cruelty that is being suffered.
Evidence from the poem reinforces the message	
Sums up with direct response to question but links this with the form and cultural context	
Fourth poem offers a contrast	In sharp contrast, the sonnet 'Futility', written in 1918, is a more tender poem, removed from the violent realism of many of Owen's Craiglockhart poems and returning to classical allusion for its effect. The personified sun is described as 'gentle' 'kind' and 'whispering', feeding man to grow but impotent against 'this snow'. Normally a source of renewed life, able to 'wake the seeds' and 'the clays of a cold star,' the sun loses agency when faced by lost limbs. But Owen doesn't describe the limbs or the ugliness of war, choosing to focus on a longing for life that connects the reader to the despair of loss. The short lines reflect the shortness of life and the absence of hope, ending on three questions. He moves from a question on the inability to regenerate limbs to a question about the meaning of life with man represented by the clay ('Was it for this the clay grew tall?') to an overwhelming feeling of the senselessness of life and the sunbeams' toil 'to break earth's sleep'. The demonstrative pronoun 'this' is repeated – 'this morning', 'this snow,' 'for this' and implicitly linked to the limbs that are 'too hard to stir'. In this poem we see
Line length is linked to meaning	
Evidence appears in brackets to confirm interpretation	

Owen moving from the violent descriptions of the war to a realisation of the despair that the war has created.

Summing up The belief that war is an act of cruelty is commonplace in the modern day age but in Owen's time this view was a challenge to accepted beliefs. Owen's poetry was a part of a cultural rethinking of the way war is viewed and this is because Owen speaks with the authority of an insider whose images are founded on an unpleasant reality. It is not, however, just Owen's involvement in the war but also his ability as a poet that speaks to his generation and to those beyond his generation about the acts of cruelty that men perform on each other.

### Module C: Texts and Society

#### Module C, Elective 1: Exploring Interactions – Sample responses

##### Sample response 1: Feed

###### Question (not from HSC):

Context is a significant factor in shaping the individual's perception of themselves and others.

Discuss this view with reference to your prescribed text and at least ONE other related text of your own choosing.

**Prescribed text:** Feed by M.T. Anderson (prose fiction)

**Related text 1:** Life After George by Hannie Rayson (play)

**Related text 2:** 99 Red Balloons by Nena (song)

**Response by:** Kate Murphy

Introduction refers to the key ideas in the elective Individuals are socialised through their interactions with others and the world around them. Through our communications, we are able to test or reaffirm our beliefs, values and attitudes within our social context. M.T. Anderson's novel Feed depicts a dystopian society and presents a satirical vision of advertising and consumer culture. Anderson questions the contemporary impact of technology and portrays individuals who have naturalised the materialistic images which serve the interests of a consumer society. Hannie Rayson's play Life After George portrays a university lecturer whose idealistic revolutionary beliefs conflict with his experiences in an increasingly corporatised work environment. Rayson examines Professor Peter George's impact on the significant others in his life and his ability to shape their values through his powerful verbiage. The Nena song 99 Red Balloons presents the responder with a different perspective concerning the power of our interactions through examining the cataclysmic effect of miscommunication

Communication is shown to be a central aspect of the prescribed and related text/s

The context of each text is mentioned, as is its effect on the text's message

in a Cold War context where international distrust leads to a tragic overreaction when unidentified objects appear in the sky. Through these texts, the pervasive power of interactions, within a range of social contexts, are apparent.

The first main idea is introduced

The idiomatic language used in the text is discussed

Techniques are mentioned briefly as evidence for the argument

In Feed, the protagonist is initially unaware of the sinister nature of the technological device which controls, reads and often humorously interrupts his thoughts. Anderson's juxtaposition of the feed's relentless advertising slogans with Titus's internal monologue satirises the damaging and consuming nature of our interactions with technology. Idiomatic phrases such as 'null' and 'lo-grav' occur throughout the narrative, enabling the reader to understand the debasement of language in a technologically based society which critiques elements of contemporary America. Driven by the message that 'fun's fun, and fun's what you an have', Titus is portrayed as the product of his time, and his thoughts are driven by the series of images presented to him on his feed. The social conditioning inherent in the feed's role is heightened by Anderson's use of dialogue to explore 'chatting' between the characters, as their slang is defined by the feed. Titus is only capable of describing his girlfriend as 'meg nice' given that he has not been exposed to more sophisticated modes of language, and despite his instinctual realisation that corporations control his mind, he states that the feed is 'the only way to get' knowledge. Ironically, the feed is a method of suppressing and obliterating true insight and understanding.

The context of culture and its effect on individuals is explored in keeping with the question

Characterisation is discussed

Linking sentence mentions a related text

Titus and his aborted quest to overcome the feed which epitomises the oppressive discourses of his materialistic society enables the responder to understand how our culture can dictate individual thoughts and desires. A designer baby and the victim of constant data mining, Titus narrates the story in a tone which shifts from the initial casual apathy of an individual who is content for 'everything we think and feel' to be scrutinised by corporations. Essentially a hybrid individual whose narrative is frequently interrupted by the intellectually diminished messages transmitted by his feed, Titus is constantly subjected to often hilarious and satirised versions of adolescent pop culture. The song 'Bad Me, Bad You', with its withering repetition of the word 'bad' ('Bad baby/Bad, bad baby/Meg bad') creates a sense of context and reminds the reader that the narrator's understanding of relationships has been shaped by the messages that his society exposes him to. Ignoring the memories he receives from Violet because he does not want to bear the burden of them, Titus is essentially portrayed by Anderson as egocentric and hedonistic in a world where 'the feed whispered to me' to distract him from the horror of Violet's decline. The values of the feed and its communications