Human Experience

Paper 1 Short Answer

Rubric

In this common module students deepen their understanding of how texts represent **individual and collective human experiences (always specify what the human experience is)**. 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 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.

Language

Composer verbs:

- Reveals

- Emphasises
- Accentuates
- Explores
- Reinforces
- Represents
- Describes
- Proposes
- Outlines
- Affirms
- Exemplifies
- Demonstrates
- Epitomises
- Highlights

Connecting words:

- Compare (similar)
    - Similarly
    - Akin to
    - Analogous to
    - Comparable to
    - Equally
    - Reminiscent of
    - Likewise
- Contrast
    - At the same time
    - Conversely
    - Disparately
    - Contrastingly
    - However
    - Despite this
    - Conversely

Techniques Specific to Human Experience

Dialogue

- Creates distinct personalities
- Emotive language / imperative / evocative imagery highlights a distinct response to a human experience
- Juxtaposes **individual responses** to human experience

●Exhibits **conflicting** attitudes / perspectives / interpretations of human experience

Symbolism

●The symbolism of ____ represents the collective human experience

Active verb

●Exhibits a **clear change** in direction

●Depicts the **enthusiasm** that accumulates during a **vivid human experience**

Paradox

●Sense of tension

●Captures the **complexity/inconsistency** of human experience

Emotive language / imagery

●Emphasises the emotional implications and **highly personal response to a human experience**

●Emphasis the power of discovery to catalyse a **renewed perception / stimulate emotions / personal growth**

Techniques General

- METAPHOR

- hyperbole, synecdoche, extended metaphor
- symbolism
- metonymy
- motif
- allegory, intertextual allusion, biblical allusion
- cliche, idiom
- anecdote

- IRONY

- dramatic, situational, irony
- sardonic diction
- caricature

- IMAGERY

- evocative language / imagery
- visual, tactile, olfactory, aural, gustatory
- morbid imagery
- animalistic/ zoomorphic
- chremamorphism

- GRAMMAR

- modal / active verb

- adjective
- asyndeton / polysyndeton
- present participle
- exclamatory punctuation
- archaism
- anaphora / epiphora
- imperative
- rhetorical question
- climax / structural composition
- 2nd person address

- TONE

- colloquialism
- adamant / resigned / exuberant tone
- authorial intrusion
- free indirect discourse

- RHYTHMIC

- caesura
- anaphora / epistrophe / epiphora
- enjambment
- rhyming couplets
- parataxis- ‘my kindergarten, barber shop, local tram shop’
- parallelism ‘if i’m going to die i’m going to die in my own home’ - parallel repetition
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- VISUAL

- vectors
- relative size
- salient image
- text size
- vibrant colour palette — optimism
- muted colour palette / monochromatic — confronting /challenges
- foreground / background
- composition
- geometric shapes/lines



Visual Text- Photograph, advertisement, cartoon, drawing and poster	Poetry	Prose

-**Body language**- The stance, gestures, facial expressions and positioning can tell a lot about how they are feeling or attitude towards someone. -**Symbolism** -**Colour and tone**- What does the colour palette of the text indicate? Red representing anger, love, passion or anger etc. -**Framing**- Close or extreme close up, low angle shot, why is the picture framed this way? -**Positioning**- Foreground, background -**Gaze**- where is the eye line of the subject, where are they looking? Of importance why? **-Modality**- Realistic depiction like a photograph or low modality like drawing. -**Proxemics** -**Vector lines**- The lines the eyes make when looking at a visual text i.e. the gaze of the subject that has forced the reader to focus on what the subject is looking at. -**Salient image**- Eyes are most drawn to, is it a colour or subject. -**Taglines & text** -**Inclusive language** -**Contrast**- The creation of tension or emotion through the placing of opposing elements.	Literal and figurative levels of meaning **-Couplet**- 2 lines that may rhyme **-Enjambment**- phrases that go over 2 poetry lines, the effect is to create a sense of anticipation or anti-climax. -**Imagery** -**Simile**- comparison using *like or as* -**Metaphor**- Comparison of one thing to another with no relative connection *like snake is a spotted shaft.* -**Personification** -**Symbol** -**Repetition** -**Anaphora** -**Rhythm** **-Synecdoche-** when one part of an object is used to describe a whole body - *give me a hand* **-Oxymoron**- two ideas that do not belong are placed side by side for effect. **-Aural imagery** **-Sensory detail (olfactory, touch, etc.)** -**Tone** -**Juxtaposition** -**Contrast** -**Alliteration** -**Assonance** - repetition of a vowel sound to create an effect, long vowels slow down the text sound more sombre. -**Free verse**- no rhyme pattern -**Elegy**- poem about death, slow and sombre -**Ode**- a poem of praise -**Sonnet**- 14 line poem	**-Form** – 1st, 3rd person – limited, Omniscient- 1st person pronoun is prevalent in establishing the personal experiences. **-Setting** **-Characterization** -**Symbols / Motifs** -**Figurative language** -**Imagery** -**Juxtaposition** -**Contrast** -**Tautology**- 2 synonyms used together for the thing, so one word is redundant. -**Truncated sentence** sentences that are incomplete or cut off, sentences that don't contain a finite verb. Each text can be considered on a literal level and also in terms of its treatment of archetypal and/or metaphorical dimensions **Newspaper article** **-Caption** **-Inverted pyramid structure**- the usual structure of an article, the most important news to the least important. -Language- persuasive, exaggerated (**hyperboles**), etc. -ethos, pathos, logos

-**Vectors/ visual lines** in the stance of the bodies lead the viewer to focus attention		

Human Experiences

Paradoxes and Inconsistencies (Dichotomies)

- *Often arise from a **tension** between an individual's **desire** to self-actualise and the **divergent** values of one's socio-cultural landscape
- Often a product of a **dichotomy** between one's authentic **motivations** and the **social dictates** of society/relationship
- Inconsistencies in behaviour occur due to the uniquely subjective nature of individual human experiences and perspectives
- Man is capable of **both** great destruction but also great beauty.
- Inconsistencies between shared experience of life between privileged capitalist class and the unprivileged
- Paradox of emotions: extremely difficult to come to terms with our emotions yet very necessary
- The uncertainties and inconsistencies which mark the HE are ultimately out of man's control, a notion we must reconcile with in order to holistically appreciate life

Storytelling

- Storytelling is valuable as it allows individuals to **share their emotions and experiences** in their life, hence allowing others to **learn from the stories they tell.**
- Value of storytelling in being able to **transcend time** and continually

be able to convey emotions, experiences and lessons even after the death of the individual.

- Power of storytelling to offer others insight into one's **past traumas** and unique experiences to raise awareness and to understand and learn

- Power of storytelling to (liberate an individual from trauma / convey the intricacies of one's subjective experiences)

  - Allows one to **rationalise** emotions of grief associated with trauma to eventually come to terms with their crisis

  - Power of storytelling to preserve the **human legacy**

  - Power of storytelling to preserve **cultural heritage**

Indigenous Values (may be relevant)

- Dream time as a means of storytelling

- blueprint of their legacy

- Emotional and spiritual connection to the land

- Through systems of totemic belief, individuals and groups are linked in many different ways to both the things of nature and the all-powerful beings of the spiritual realm.

- **Although we are diverse, we may share stories that resonate** with common and enduring aspects of the human experience

- Storytelling allows for the connection of experiences

- Storytelling allows us to externalise our experiences and introspect on them to learn/grow/mature

Relationships

- Relationships can **broaden our perspectives** on the experiences of others, which presents an opportunity for growth.

- The extract from (author's) dystopic text establishes a setting devoid of materialistic items to emphasise how human connections are important as it is the **only meaningful thing individuals possess**.

- The fulfilment of man's innate need for human connection is **complicated by the isolating effects of technology** which

dominates the modern age

- Relationships provide a sense of belonging, fulfilment and appreciation

Time and memory

- Memories are paradoxically **shaped more by our beliefs, values and attitudes rather than the objective reality of the past.**
- Although our memories are **inevitably distorted over time**, our past experiences will always be a significant aspect of our identity.
- Memories **transcend concepts of time and place,** forever linking ourselves to past experiences so that we may reflect on the events that have shaped our personal identity
- Memory is represented as an essential and **shared component** of the human experience as it binds an individual to the **formative** experiences that shape one's personal **identity.**
- Memories may be **fragmented and unconnected** until there is a catalyst that stimulates the act of remembering.
- Revisiting memories with a renewed, matured perspective can allow an individual to reflect and learn from their experiences

Growth, change and ageing

- Although there is an **innate human fear of/aversion to change**, it presents an opportunity for us to broaden our understanding of the human experience and thus, grow as individuals.
- Leaving one's childhood behind is pensive yet ultimately necessary within the human experience of growth and maturation

Imagination and creativity

- The ultimate motivation behind human behaviour is imagination and creativity.

- Imagination and creativity allow us to **sustain a sense of childlike curiosity** and excitement to experience emotional fulfilment as adults.
- Creativity is valuable as it allows us to express our innate capacity for imagination
- Creativity motivates:
    - Self-expression
    - Exploration of new experiences/settings
    - New perspectives

Rights and freedom

- When one's rights/freedoms are denied, they will rebel against their oppressors to regain those rights/freedoms.

Physical places

- A sense of disconnect between psyche and place can induce feelings of **alienation, isolation, emptiness**
- An **artificial, urban landscape** can **deteriorate** the sense of connection we have with the **natural world / environment**, inducing feelings of alienation, isolation, emptiness
- An experience of the natural world can induce a sense of awe and appreciation of the environment
- The **deterioration of the natural environment** due to industrialisation serves as an **objective correlative** for the internal decay of the human psyche, inducing emotions of **alienation/isolation.**
- Places of cultural significance can help us connect with our **heritage**.

- A connection to physical place ultimately evokes a sense of **belonging**.
- (author) uses figurative devices to represent the significance of physical settings in **shaping memories and identity.**
- Connecting with natural environments can overcome feelings of loneliness, isolation
- An individual's sense of place is **defined by individual context and experiences.**
- Different people **respond** to a place **in different ways** due to inconsistencies in human behaviour
- An individual's spiritual connection to place persists despite physical change in one's environment.
- *Man's destruction of the environment strips future generations of hope.
- The inherent tension between man's appreciation for the natural environment and the pressure of industrial progress
- Humans often become a product of the cultural environment they are placed in
- Tension within one's identity, e.g. person of Chinese heritage placed in Australian environment
- The composer reveals the connection between place and identity as our experience of the world around us are **inextricably linked to who we are.**
- [text] evokes the experience of uncertainty through the narrator's search for belonging and the disorientation resulting from migration to a new country

Memory

Positive

- Memories can evoke a sense of **nostalgia or belonging**
- Memories hold the power to **transcend the physicality of the**

past

- Memory plays a significant role in shaping our identity and fostering a sense of individuality (memories define who we are) **memory connects us to the**

formative experiences that shape our identity

- Memories are essential as a tool for **reflection** and learning in order to mature and understand the world around you
- Memory provokes individuals to reminisce and appreciate (relationships, setting)
- Memories of a traumatic / unfavourable past can evoke an appreciation for the present moment

Negative

- Memories are **inherently unreliable, shaped by our idealistic vision** of the event as opposed to how it actually occurred.

Humanity

- Our fallibility to make errors is an inescapable human flaw
- Emotions like hatred or cruelty can stunt our sense of humanity

Happiness

- Criticises the modern idea of happiness being found in superficial items or experiences
- (author) highlights how perceptions of happiness have changed as expectations in life have shifted to achieving more hedonistic pursuits
- (author) shows how individual memories of happiness are significantly shaped by their associated physical locations

Home

- (Author) explores how an inability to reconcile the **tension** between one's

sense of home and the ways in which these places **change** with time evokes emotions of **alienation**

- Emotions of nostalgia lead to a desire to find solace in stasis
- Home is a setting in which one experiences a deep emotional connection with
- Provides a sense of belonging, security, familiarity, unconditional love

Suffering and exploitation

- Suffering is a **powerful motivation** for humans to stand up for themselves with the motivation of sustaining themselves in the face of oppression.

Pride

- The human quality of pride can easily corrupt and destroy individuals in positions of power.

The future

- Our perception of the future can paradoxically motivate our experiences in the present.

Material wealth

- Money can be a negative force that pervades our ability to enjoy our everyday lives and embeds notions of greed and jealousy into our identity

Death

- Death gives life meaning - our impending mortality can catalyse an appreciation for the transience and beauty inherent within our experiences of life

Coming of Age

- 'Bildungsroman'
- Must specify what the coming of age is: What transition occurs? What do they grow to learn?

Truth

- Our personal truth is influenced by our experience of the world around us

Perspective

Individual Perspective
- Formed through personal experiences, memories, and emotions.
- Can evolve as individuals encounter new experiences or confront inner conflict.
- Perspective allows individuals to **rationalise experiences** and **construct identity**.
- Shifts in perspective often lead to **personal growth, maturity, or disillusionment**.

Collective Perspective
- Shared perspectives unite groups through **common values, culture, and memory**.
- Cultural, historical, or social contexts influence collective understanding of events.
- Divergent perspectives within a society reveal **tensions between tradition and change**.

Transformation of Perspective
- Catalysed by **crisis, trauma, or revelation**, prompting reflection and re-evaluation.
- Literature and storytelling can **challenge assumptions**, leading to empathy and expanded worldview.
- Change in perspective = recognition of human **fragility, resilience, or interconnectedness**.

Limitations of Perspective
- Subjectivity distorts truth — each person interprets reality through their **emotional and cognitive lens**.
- Bias and prejudice can **obscure understanding** of others' experiences.
- Contrasting perspectives reveal **inconsistencies, paradoxes, and moral ambiguity** in human experience.

Power of Perspective

● Offers insight into **different lived realities**, nurturing **empathy and compassion**.
● Encourages self-awareness — the ability to **see oneself from another's eyes**.
● Reveals the multiplicity of human experience — that truth is often **fragmented and contextual**.

Possible Links to Indigenous Values

● Indigenous perspectives emphasise **collectivity, connection to land, and spiritual continuity**.
● Time is perceived as **cyclical**, influencing how past, present, and future experiences interrelate.
● Respecting Indigenous perspectives = recognising **alternate worldviews and truths** that challenge Western individualism.

Exam Technique

- Marks - 1 = Number of Techniques

- Ideally, if you have time, try and do **Marks = Number of Techniques - Answer Length**
- 4-5 lines for 1-2 marker
- 1/2 - 1 of a page for 3-4 marker (or more)
- 1-2 pages for 5-6 marker (preferably more)
- 2-3 pages for 6+ marker

- Language and Techniques

- Prioritise macrotechniques such as structure and form over meticulous language devices such as assonance for example
  - Avoid "lexical chains', "diction", "characterisation" as a technique
- Use high modality language (this makes your answer seem confident even if you have no idea what is happening which will often be the case)

- Structure (for non-comparative question)

- Start all responses with a general thesis statement **directly answering the question and ALL of its aspects**
- Each following sentence should follow a TQP structure (or something similar) - Technique (link to purpose of author)
  - Quote
  - Point (link directly to thesis and significance)
- Add a concluding sentence for answers worth 4+ markers (otherwise it is not necessary) **- Structure (for comparative question)**
- Follow a mini-essay structure
  - Introduction

    - Introduce both texts (2-3 sentences)
  - Body 1
    - 3-4 techniques (consider the number of marks to decide)
  - Body 2
    - Same as above
    - Make connections to text 1 to point out similarities or differences
  - Conclusion
    - Compare and provide an overarching evaluation

- Time Management (IMPORTANT)

- In reading time, **read**
  - Look for techniques and quotes and think of a thesis
  - Some people mark the page with their nail (this is technically cheating so you did not hear this from me)
- Around 1.5 mins per mark for non-comparison questions and then leave around 12-15 mins for the comparison
  - This may not work as for example in the 2020 HSC exam, the marks were distributed evenly and so approximately equal amounts of time were spent on each mark throughout

General Tips:

- Many people neglect this section till its too late so be sure to practice **throughout the year** • One paper every so often is enough just to get used to it
- Write a bank of theses like the one in this doc (which you can use for inspiration) • This shortens how long you need to think of a theses during the exam which is arguably the most important part of this section