Neap

HSC Trial Examination 2020

English Advanced

Paper 1 – Texts and Human Experiences

General Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided at the back of this paper

Total Marks: 40

Section I – 20 marks (pages 2–6)

- Attempt Questions 1–4
- Allow about 45 minutes for this section

Section II – 20 marks (pages 7–10)

- Attempt ONE question from Questions 5(a) – 5(n)
- Allow about 45 minutes for this section

Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2020 HSC English Advanced examination.

SECTION I

20 marks
Attempt Questions 1–4
Allow about 45 minutes for this section

Read the texts on pages 2–6 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

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

Question 1 (3 marks)

Text 1 – Poem

How is symbolism used in *At the Funeral* to represent the human experience of grief? **3**

Question 2 (4 marks)

Text 2 – Nonfiction extract

In what ways has the author explored language as an analogy for the human experience in this extract? **4**

Question 3 (5 marks)

Text 3 – Autobiography extract

Discuss how the experience of trauma has been depicted in this extract by the author. **5**

Question 4 (8 marks)

Text 4 – Feature article extract and **Text 1, Text 2** or **Text 3**

To what extent is the significance of hope explored in the feature article and ONE other text? **8**
In your response, refer to the feature article and ONE other text from the Stimulus Booklet.

Question 4 continues on page 6

Question 4 (continued)

End of Question 4

SECTION II

20 marks
Attempt ONE question from Questions 5(a) – 5(n)
Allow about 45 minutes for this section

Answer the question in the Paper 1 Writing Booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts
- organise, develop and express ideas using language appropriate to audience, purpose and context

Question 5 (20 marks)

Prose Fiction

(a) **Anthony Doerr, *All the Light We Cannot See***
How does *All The Light We Cannot See* illuminate the role of fate in the human experience?

OR

(b) **Amanda Lohrey, *Vertigo***
How does *Vertigo* illuminate the role of the environment in the human experience?

OR

(c) **George Orwell, *Nineteen Eighty-Four***
How does *Nineteen Eighty-Four* illuminate the role of fear in the human experience?

OR

(d) **Favel Parrett, *Past the Shallows***
How does *Past the Shallows* illuminate the role of relationships in the human experience?

OR

Question 5 continues on page 8

Question 5 (continued)

Poetry

(e) **Rosemary Dobson, *Rosemary Dobson Collected***

How does Dobson's poetry illuminate the role of shared perspectives in the human experience?

The prescribed poems are:

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

OR

(f) **Kenneth Slessor, *Selected Poems***

How does Slessor's poetry illuminate the role of loneliness in the human experience?

The prescribed poems are:

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

OR

Drama

(g) **Jane Harrison, *Rainbow's End,* from Vivienne Cleven et al., *Contemporary Indigenous Plays***

How does *Rainbow's End* illuminate the role of culture in the human experience?

OR

(h) **Arthur Miller, *The Crucible***

How does *The Crucible* illuminate the role of hysteria in the human experience?

OR

Question 5 continues on page 9

Question 5 (continued)

Shakespearean Drama

(i) **William Shakespeare, *The Merchant of Venice***

How does *The Merchant of Venice* illuminate the role of justice in the human experience?

OR

Nonfiction

(j) **Tim Winton, *The Boy Behind the Curtain***

How does *The Boy Behind the Curtain* illuminate the role of memory in the human experience?

The prescribed chapters are:

* *Havoc: A Life in Accidents*
* *Betsy*
* *Twice on Sundays*
* *The Wait and the Flow*
* *The Demon Shark*
* *Barefoot in the Temple of Art*

OR

(k) **Malala Yousafzai and Christina Lamb, *I am Malala***

How does *I Am Malala* illuminate the role of beliefs in the human experience?

OR

Film

(l) **Stephen Daldry, *Billy Elliot***

How does *Billy Elliot* illuminate the role of passion in the human experience?

OR

Question 5 continues on page 10

Question 5 (continued)

Media

(m) **Ivan O'Mahoney, *Go Back to Where You Came From***

How does *Go Back to Where You Came From* illuminate the role of compassion in the human experience?

OR

(n) **Lucy Walker, *Waste Land***

How does *Waste Land* illuminate the role of perspective in the human experience?

End of paper

Neap

HSC Trial Examination 2020

English Advanced

Paper 1 – Texts and Human Experiences

Stimulus Booklet

Section I

Students are advised that this is a trial examination only and cannot in any way guarantee the content or the format of the 2020 HSC English Advanced examination.

SECTION I

Text 1 – Poem

At the Funeral

Brother and sister take polar bears.
Brother parks his between
two F-150s but sister's won't stay,
instead follows her to the front row
of fold-out seats and licks her wrists
when hungry, so she digs through her pockets
for bits of raw seal. After the ceremony, she feeds
brother's bear too. Family members say nothing because
there aren't any rules against bears.
Brother and sister take polar bears
for a walk, all the way to the Arctic and back.
Bundled to their chins, they watch their
bears ask other bears why
it's so cold here. And other bears say
it could be colder. Sun a gravestone.
Ice the body being buried. Time
for the reception, sister finds hers scraping its claws
through layers of white to brown, scraping an H, an E,
Help, Heaven, Hello, and brother
can't find his at all.
Sister takes hers into the funeral home and for a snack
it eats its whole plate, crunch of ceramics.
Mother says nothing because
their father is dead.
Mother says nothing but feeds the bear
his shoes, his wallet, a wedding invitation he left magnetised
to the refrigerator which now sits filled with fish. And sister hates the bear
and the way it smells
but falls asleep on a bench with her face in its fur, rubs its ears
now she's out of seal,
does nothing to make it leave though she wonders
why it stays.

MAGGIE OLSZEWSKI

Olszewski, Maggie (2003), *At the Funeral*. Accessed June 2020. https://poems.poetrysociety.org.uk/poems/at-the-funeral/

Text 2 – Nonfiction extract

The Power of Babel

What do I mean by "language as we know it"? To understand this requires an awareness of two things. First, human language differs sharply in a qualitative sense from the various levels of communicative ability, marvelous in themselves, possessed by some animals. Bees can tell other bees where honey is located by a butt-waggling dance. Chimpanzees and other apes can be trained to use a rudimentary kind of sign language. Parrots have been trained to match words to concepts. Some animals have specific cries warning their comrades against predators. We have all seen how dogs can learn to recognize a dozen or so words (you had to make sure to always spell the word *walk* in the presence of one dog I knew, because otherwise even saying "I think she wanted him to take a walk on the wild side" would lead him to spend the next two minutes jumping in ecstatic frustration waiting to be taken outside).

However, human language is unique in its ability to communicate or convey an open-ended volume of concepts: we are not limited to talking about exactly where honey is, to warning each other that something is coming to try and eat us, or to matching vocalizations to fifty-odd basic concepts pertaining to our immediate surroundings and usually focusing on bananas and desire. Neither bees, chimps, parrots, nor dogs could produce or perceive a sentence such as "Did you know that there are squid fifty feet and longer in the deep sea? They have only been seen as corpses washed up on beaches." Because animals can only communicate about either things in the immediate environment or a small set of things genetically programmed ("The honey is over there," "A leopard is coming," "Banana!"), they could not tell each other about giant squid even if they had seen one, nor could they "talk" about corpses even if they had seen plenty. Then there is the specificity for which human language is designed: no animal could specify that the squid have been seen in the past, rather than being seen right now, nor could they communicate the concept of "knowing" in "Did you know…?"

Not only are no animals remotely capable of communication on this level (and, if you think about it, even those sentences about giant squid are not exactly Proust) but none even approximate it: there are no animals that could even pull off "Once I met a huge animal" or the concepts of "washed up on" or even the concept of "once" in the sense of "one instance in the past." There is a vast gulf in complexity, subtlety, and flexibility between human beings and other animals in regard to language ability, and that gulf is a large part of why humans have been such a successful species of such disproportionate influence on this planet.

The second thing to keep in mind about "language as we know it" is that language is as sophisticated in all human cultures and is thus truly a trait of the species … In other words, in this book, "language" is not shorthand for just the languages encoded in newspapers, serving as vehicles of great literature, used on the Internet, and taught badly by Berlitz (for decades, the first sentence in the Berlitz English self-teacher for Spanish speakers was the indispensable and warmly natural "Have you a book?"). One might quite reasonably suppose that a First World culture with tall buildings, cappuccino, and Pokémon would have a grammatically "richer" language, necessary to convey the particular complexities inherent to our treadmill to oblivion, whereas preliterate cultures such as, say, those in the Amazon rain forest would have "simpler" languages for simpler lives. "Bunga bunga bunga!!!!" as the "natives" say in old cartoons.

Text 2 continues on page 4

Text 2 (continued)

Ironically, however, if there is any difference along these lines, it is the opposite: the more remote and "primitive" the culture, the more likely the language is to be bristling with constructions and declensions and exceptions and bizarre sounds that leave an English speaker wondering how anyone could actually speak the language without running the risk of a stroke. Meanwhile, many of the hotshot "airport" languages are rather simple in many ways in comparison with the "National Geographic" cultures' languages: English, Spanish, and Japanese grammar are "Romper Room" compared with almost any language spoken by the hunter-gatherers who first inhabited the Americas. In short, one could inform one's friend about the giant squid and how they have been encountered in all six thousand of the world's languages with all of the nuance and precision with which we could express these ideas in English.

JOHN McWHORTER

Extract from *The Power of Babel*

McWhorter, John (2001), *The Power of Babel*, Random House, London, pp 5–6.

End of Text 2

Text 3 – Autobiography extract

Sunrise West

To the south of my city of the waterless river, in the valley of open secrets, where the very winds dread their own lament, behind a thin forest of sad all-knowing trees, lay the kingdom of death.

We arrived at Birkenau in the middle of August 1944, a summery morning like any other, yet not like any other at all. I can still see the troupe of unreal men in striped rags, lingering in a nearby field like an ensemble of resigned clowns on a condemned stage, raking grass. In my heart's innermost chamber, enveloped in tattered years, there still hang the pictures of my mother's terrified eyes, my father's bleak gesture of farewell, my sister Ida's numb paralysis, and the horror of my two little nieces, six and four, standing like adults in the queue with their arms up, awaiting Selection. And I cannot erase from my memory the sight of my sister Pola three days later, stretched out on the wires of the electric fence, her head shaved, her hands in supplication, her mouth kissing death…

Birkenau was the entry and selection point for the Auschwitz-Birkenau complex, and an extermination camp in its own right. We were welcomed by a man dressed in black. His manner was efficient but casual, as his white-gloved finger nonchalantly showed most of my family the way to the gas. Pola and me he directed to his right, into that crowded other universe of soulless bodies.

I was thin, but upright and passably fit. My hair, bleached by the sun, was combed back off my forehead. I was about two weeks short of my twenty-second birthday.

Within the blink of an eye I became bestially free, a lone caged animal on the prowl. Was this a prerequisite for survival? I am not trying to explain, there is nothing to elucidate. The shadows of a life cunningly hide from light. There is an irresistible will in all of us: the will to live at any cost. Yet such a thing can exist only where life has a meaning, and this place, unstable as water, graveyard of human decency, had no meaning, no meaning at all.

JACOB G. ROSENBERG

Extract from *Sunrise West*

Rosenberg, Jacob G (2007), *Sunrise West*, Griffin Press, Melbourne, pp 13–14.

Text 4 – Feature article extract

I have felt hopelessness over climate change. Here is how we move past the immense grief.

'Human society under urgent threat from loss of Earth's natural life.' 'The planet has seen sudden warming before, it wiped out almost everything.'

These are some of the headlines that bombard us at ever-increasing rates.

Each day new reports and household names such as David Attenborough warn of "irreversible damage to the natural world and the collapse of our societies". The United Nations says we have 12 years to avoid climate catastrophe. We are also amidst the world's sixth mass extinction, the worst since the time of the dinosaurs.

This reality is taking its toll on our mental health, especially among younger people who are understandably losing hope for their futures on a hotter planet. We are seeing the rise of what is known as climate or ecological grief. This grief summarises feelings of loss, anger, hopelessness, despair and distress caused by climate change and ecological decline.

We are facing a state of continual unfolding loss, compounding impacts on our psyches. It could be loss of animals and plants we hold dear or lifestyles we have grown accustomed to such as eating whatever we want whenever we want. As the time length between loss and impacts shorten, personal recovery times reduce. At the same time there is anxiety about what is still to come.

Yet there is no way to do justice to the threats we face without it being scary and provoking anxiety. How do we face up to these warnings without falling into apathy, denial or being evangelically optimistic? How do we find a way to confront our climate and ecological reality and yet respond in a meaningful, purposeful way?

Former UN climate chief Cristiana Figueres [sic] has argued the only way we can save the planet is with relentless, stubborn optimism. This is the kind of attitude that many of us are culturally trained to adopt, to keep looking on the bright side and remain hopeful.

Climate change and environmental movements have long been criticised for trying to motivate the population through negative narratives and doomsday scenarios. It is obvious how such framings can turn people off or at worse encourages [sic] a state of denial. As a result, we have seen much of the movement shift in recent years towards more positive narratives of climate hope and telling stories of change.

People also need agency to act to avoid feelings of apathy and hopelessness.

Acknowledging this, the last decade has seen a focus on what the individual can do to tackle climate change in their own life. This has largely resulted in a politically passive eco-modern citizen that is more concerned with energy-efficient technologies, light bulbs and recycling than dissent, protest and structural change. Personal guilt comes to the fore when the virtuous lists and sustainable resolutions are not kept up with, and the issue is again pushed out of mind.

What is less encouraged is to make space for sorrow and grieving for losses already occurring at a rapid rate in the natural world.

Eco-psychologist Joanna Macy teaches useful frameworks for facing up to disturbing realities and finding capacity for action. First there is the gratitude stage, which focuses our attention on those aspects of life and the world that nourish us. Then there is a stage that honours the pain that we are experiencing. The third and fourth stages relate to exploring new possibilities and finding practical actions to take.

Text 4 continues on page 7

Text 4 (continued)

The second stage of "honouring the pain" is one that is often skipped over, as we naturally seek to protect ourselves from negative feelings. But making space for grief can help us confront the reality we face head on, and instead of just looking on the bright side, find a way to move forward.

It would seem that more of us are starting to acknowledge and accept our climate grief. By doing so we create new ways of connecting to one another, to mourn for what we all love and are losing day by day.

Having studied and worked on climate change professionally for over 15 years now, I have increasingly noticed this grief emerge within myself.

I have noticed that my own self-defences are starting to show cracks. More accurately, my intellectual and rational understanding of climate change has shifted to much more of an emotional and personal one.

There have been several instances lately where the impacts of climate change have hit me hard and unexpectedly. Perhaps this is because I am now a father or because scientific projections I learned about 15 years ago are now unfolding quicker than imagined.

I am not alone. I have had numerous conversations where colleagues have broken down about the losses unfolding, whether it's the bleaching of the Great Barrier Reef, the fire ravaged forests of Tasmania, the fish deaths in the Murray, or more localised impacts.

In March I went to my local train station to watch 500 schoolkids gather to commute to Melbourne for the big school strike. I was surprised that I found myself moved to tears and overcome with emotion, and that I wasn't alone among the other adults there.

Last month I found myself crying when a platypus appeared in the creek down from our house. Standing on the bridge with my two young boys we watched it swim in a creek that has been tirelessly regenerated by the local friends group over at least 15 years. A creek, which for the past 150 years, flowed through a highly degraded landscape decimated by goldmining and agriculture.

What I find curious is that both these instances were essentially positive, inspiring moments. Yet they seemed to bring forth sadness or internalised grief that had been buried out of sight. But they provoked a different kind of hope, a hope stemming from witnessing the power of activated groups.

There are many reasons to feel that we are at a critical turning point. A turning point where we can create a positive vision for the future and are engaged in shaping it, rather than feeling disempowered and watching as an inevitable future of loss unfolds.

ROB LAW

Extract from *I have felt hopelessness over climate change. Here is how we move past the immense grief.*

Law, Rob (2019), 'I have felt hopelessness over climate change. Here is how we move past the immense grief', *The Guardian*. Accessed June 2020 https://www.theguardian.com/commentisfree/2019/may/09/i-have-felt-hopelessness-over-climate-change-here-is-how-we-move-past-the-immense-grief

End of Text 4

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HSC Trial Examination 2020

English Advanced

Paper 1 – Texts and Human Experiences

Writing Booklet

Instructions

- Answer ONE question from Section II
- If you need more space to answer the Section II question, you may ask for an extra writing booklet
- Write using a black pen

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Section II – Answer ONE question from Questions 5(a) – 5(n)

Write the prescribed text in the space provided.

If you require more space to answer the Section II question, you may ask for an extra writing booklet.

If you have used an extra writing booklet for the Section II question, tick here. ☐

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HSC Trial Examination 2020

English Advanced

Paper 1 – Marking Guidelines

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SECTION I

Question 1

Criteria	Marks
• Explains effectively how the symbolism in the poem represents the human experience of grief	3
• Explains how the symbolism in the poem relates to the idea of the human experience of grief	2
• Identifies symbolism and the human experience of grief in the poem	1

Sample answer:

At the Funeral deftly employs the symbolism of polar bears as a manifestation of personal grief. The poem's subject experiences the loss of her father through the absurdist notion of a polar bear that she simultaneously 'hates' but also 'feeds', as Olszewski suggests that grief is perpetuated by those who do 'nothing to make it leave'. The bear symbolises the destructive power of grief, with a hunger and 'claws' that are inescapable, but it is also used to explore the paradoxical solace of grief 'follow[ing]' someone in their time of suffering, allowing them to seek comfort by 'fall[ing] asleep … in its fur' as a metaphor for consolation.

Question 2

Criteria	Marks
• Explores and analyses supporting evidence from the extract to explain how the author establishes language as an analogy for the human experience	4
• Provides supporting evidence from the extract to explain how the author establishes language as an analogy for the human experience	3
• Identifies language as an analogy for the human experience in the extract	2
• Describes elements of the human experience in the extract	1

Sample answer:

The extract extols the unique and open-ended nature of language as an analogy for the unique interpersonal and cultural connections that underpin the human experience. McWhorter challenges readers to look past differences in world languages and instead celebrate the power of all of them to convey the same 'nuance and precision' as our own, establishing language as a fundamentally human tool that is rich in communicative potential. 'We are not limited to talking about exactly where honey is,' he explains as he emphatically distinguishes the human experience from the more restricted modes of communication between bees and other animals. However, McWhorter also highlights the humour in what he facetiously describes as an 'indispensable' English phrase from a Spanish self-teacher resource, 'Have you a book?'. This solecistic expression aids him in introducing the inverse relationship between linguistic complexity and complexity of culture, as he contrasts the comparative simplicity of widely-used 'airport' languages with those of remote cultures that 'bristl[e] with constructions and declensions and exceptions and bizarre sounds'. The polysyndeton in this sentence amplifies the sense of abundant nuance within these languages, as well as the people who speak them. The extract suggests language to be multifaceted, influential and inherently complex, and so too, analogously, are humans.

Question 3

Criteria	Marks
• Analyses skilfully the depiction of the experience of trauma in the extract using well-chosen evidence	5
• Analyses the depiction of the experience of trauma in the extract using appropriate evidence	4
• Discusses appropriate examples of the depiction of the experience of trauma in the extract	3
• Discusses the experience of trauma in the extract and identifies some examples	2
• Identifies the experience of trauma in the extract	1

Sample answer:

The extract is permeated by references to death, underscoring the physical and psychological experiences at Birkenau, 'the kingdom of death'. Rosenberg employs a simile to liken the concentration camp prisoners 'in striped rags, lingering … like an ensemble of resigned clowns on a condemned stage'. This morbid and discordant imagery of clowns amidst a place of suffering and depravity emphasises the severity of the trauma the author experienced. This is made all the more harrowing by Rosenberg's divulgence that he was only 21 years old, as well as the implied fates of his 'two little nieces, six and four'. Their innocence is juxtaposed by the 'efficient' man who 'welcome[s]' them to Birkenau, 'nonchalantly' pointing them towards 'the gas', euphemistically referring to the Nazis' gas chambers and mass genocide.

Moreover, Rosenberg highlights the trauma of hopelessness, remarking that 'there is nothing to elucidate' when looking back on Birkenau as a 'graveyard of human decency'. This metaphor furthers the motif of death in the extract, and compels readers to understand why Rosenberg regards it as a place with 'no meaning at all' – an evocative and high modal statement that suggests his trauma was unequivocal and absolute. This is recounted in past tense, with Rosenberg interjecting to reveal that 'there still hang the pictures' of his family's deaths 'in [his] heart's innermost chamber, enveloped in tattered years'. Through this, he conveys the lasting, irrevocable nature of the trauma he endured and indeed continues to experience.

Question 4

Criteria	Marks
• Analyses skilfully the extent to which the significance of hope is explored in two of the texts using insightful and well-chosen supporting evidence	8
• Analyses effectively the extent to which the significance of hope is explored in two of the texts using well-chosen supporting evidence	7
• Analyses the extent to which the significance of hope is explored in two of the texts using appropriate supporting evidence	6
• Analyses the extent to which the significance of hope is explored in two of the texts using some supporting evidence	5
• Discusses the significance of hope in two of the texts using some supporting evidence	4
• Discusses the significance of hope in two of the texts	3
• Provides some relevant information about two of the texts	2
• Provides some relevant information about one of the texts	1

Sample answer:

Both Rob Law's impassioned feature article and Maggie Olszewski's resonant poem *At the Funeral* explicate notions of hope and hopelessness. However, where Olszewski's piece dwells on the complexities of raw and recent emotional grief, Law instead examines existential hopelessness in relation to the global threat of climate change.

Law's article is fundamentally optimistic as he encourages readers to 'move past the immense grief' of life during 'the world's sixth mass extinction'. In particular, he highlights the 'toll' this reality has on mental health and 'our psyches', centring on the internal experiences of people grappling with climate change. To avoid 'apathy and hopelessness', he contends, people 'need agency'. This declaration emphasises the importance of preserving hope through empowerment and action for the good of the planet and the psyche of its population. A similar foregrounding of agency can be seen in *At the Funeral*, though here, Olszewski subtly underscores how people may actively yet unintentionally compound their own suffering. In this poem, the subject's grief is represented by a polar bear, and the persona 'does nothing to make it leave though she wonders / why it stays'. These poignant lines suggest that one cannot recover hope if one 'does nothing' to make feelings of hopelessness leave.

However, the poem also intimates a broader societal issue by noting that 'family members say nothing because / there aren't any rules against bears'. The enjambment in these lines and indeed throughout the whole poem conveys a sense of the persona's fractured emotional state, and yet her family 'say[s] nothing' because, Olszewski implies, none of them know how to discuss overcoming grief. This is mirrored in Law's piece wherein he laments the lack of 'space for sorrow and grieving for losses' in the world. He cites an eco-psychologist who outlines a four-stage framework for processing hopelessness, though he also couples this professional, intellectual approach with his own 'emotional and personal one' to augment both the credibility and the pathos of his argument. His piece concludes with an evocative anecdote about a regenerated landscape, instilling in Law a 'hope stemming from witnessing the power of activated groups'. This tonal shift aligns with his assertion that humankind is at a 'critical turning point', and that personal feelings of hopefulness are invaluable sources for a broader hope for the future of the planet.

Ultimately, though they differ in subject matter and scope, both the feature article and the poem effectively express the power of hope, the danger of hopelessness and the importance of self-empowerment.

SECTION II

Question 5

Criteria	Marks
• Evaluates skilfully how the text illuminates the role of the specified idea in the human experience • Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text • Writes a coherent and sustained response using language appropriate to audience, purpose and context	17–20
• Evaluates effectively how the text illuminates the role of the specified idea in the human experience • Presents a thoughtful response with analysis supported by well-chosen textual references from the prescribed text • Writes an organised response using language appropriate to audience, purpose and context	13–16
• Explains how the text illuminates the role of the specified idea in the human experience • Presents a response with some analysis using textual references from the prescribed text • Writes an adequate response using language appropriate to audience, purpose and context	9–12
• Expresses limited understanding of ideas about human experiences represented in the prescribed text • Describes aspects of the text • Writes a limited response	5–8
• Refers to prescribed text in an elementary way • Attempts to compose a response	1–4

Mapping Grid

SECTION I

Question	Marks	Content	Syllabus Outcomes
1	3	Common Module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5
2	4	Common Module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5
3	5	Common Module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5
4	8	Common Module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5, EA12–6

SECTION II

Question	Marks	Content	Syllabus Outcomes
5 (a) to (n)	20	Common Module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

