

HSC Trial Examination 2020

## English Standard

### Paper 1 – Texts and Human Experiences

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#### 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

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#### Total Marks: 40

#### Section I – 20 marks (pages 2–7)

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

#### Section II – 20 marks (pages 8–11)

- Attempt ONE question from Questions 6(a) – 6(n)
- Allow about 45 minutes for this section

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## SECTION II

20 marks

Attempt ONE question from Questions 6(a)–6(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 6** (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 6 continues on page 9**



Question 6 (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**

**Question 6 continues on page 10**

Question 6 (continued)

**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**

- (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*
- \* *In the Shadow of the Hospital*
- \* *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**

**Question 6 continues on page 11**

Question 6 (continued)

**Film**

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

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

**OR**

**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?

The prescribed episodes are:

\* *Series 1: Episodes 1, 2 and 3*

and

\* *The Response*

**OR**

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

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

**End of paper**



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HSC Trial Examination 2020

# English Standard

## Paper 1 – Texts and Human Experiences

### Stimulus Booklet

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<b>Section I</b>	
• Text 1 – Poem .....	2
• Text 2 – Novel extract .....	3
• Text 3 – Autobiography extract .....	4
• Text 4 – Song lyrics .....	5
• Text 5 – Feature article extract .....	6–7

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## 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

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

**Text 2 – Novel extract****Snare**

Tómas wept silently under his duvet. It was strange how intensely he missed his mother the closer he drew to meeting her again. The waiting was just so hard. It was only two days until Friday but it felt a whole lifetime away. Everything was ready. His packed bag was under the bed. He had even fetched his passport from the living room and hidden it under the false bottom of his case, just as she had shown him. It was their secret. He didn't really know why his mother always wanted him to bring his passport; she just said she felt more secure if he had it with him. It was safer if his passport stayed with him, she said.

'Good night Tómas!' his father called around the bedroom door, and Tómas mumbled a reply from beneath the bedclothes, hoping his father wouldn't hear the catch in his voice.

Dad sat on the end of the bed and pulled the duvet from over his face.

'You're crying, son?' he asked. 'What's the matter?'

'Nothing,' Tómas answered, wiping his nose.

'Is it a problem at school?'

'No.'

'Something wrong at football? Somebody been teasing you?'

'No.'

Tómas shook his head and looked at the wall behind his father's head in the hope that the questions would stop. Dad shouldn't ask them; he certainly wouldn't want to hear the truthful answer. He wouldn't thank Tómas for saying that he missed his mother and wanted to be with her all the time.

His father put a hand under the duvet and rubbed his leg, muttering that everything would be fine and he was just tired. He should get to sleep and everything would be better in the morning. Dad tried to do his best. He did pretty much everything that dads are supposed to do. But although he would sometimes rub his legs, it was as if he could never make real contact with him.

LILJA SIGURDARDÓTTIR

Extract from *Snare*

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Sigurðardóttir, Lilja (2017), *Snare*, Orenda Books, London, pp. 5–6.

### 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*

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

**Text 4 – Song lyrics****There is Power in a Union**

Would you have freedom from wage slavery,  
Then join in the grand Industrial band;  
Would you from mis'ry and hunger be free,  
Then come! Do your share, like a man.

**CHORUS:**

There is pow'r, there is pow'r  
In a band of workingmen,  
When they stand hand in hand,  
That's a pow'r, that's a pow'r  
That must rule in every land—  
One Industrial Union Grand.

Would you have mansions of gold in the sky,  
And live in a shack, way in the back?  
Would you have wings up in heaven to fly,  
And starve here with rags on your back?

If you've had "nuff" of "the blood of the lamb"  
Then join in the grand Industrial band;  
If, for a change, you would have eggs and ham,  
Then come, do your share, like a man.

If you like sluggers to beat off your head,  
Then don't organize, all unions despise,  
If you want nothing before you are dead,  
Shake hands with your boss and look wise.  
Come, all ye workers, from every land,  
Come, join in the grand Industrial band,  
Then we our share of this earth shall demand.  
Come on! Do your share, like a man.

JOE HILL

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Hill, Joe (1913), *Songs of the Workers*, The Little Red Songbook, Chicago, p. 22.



## **Text 5 – 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 5 continues on page 7**

## Text 5 (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*.

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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 5**



HSC Trial Examination 2020

## English Standard

**Paper 1 – Texts and Human Experiences**

Writing Booklet

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### 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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A large rectangular area containing 25 horizontal lines for writing.

A large rectangular area containing 25 horizontal lines for writing.



A large rectangular area containing 25 horizontal lines for writing.









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HSC Trial Examination 2020

# English Standard

## Paper 1 – Marking Guidelines

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**SECTION I****Question 1**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how the symbolism in the poem represents the human experience of grief</li> </ul>	3
<ul style="list-style-type: none"> <li>Explains how the symbolism in the poem relates to the idea of the human experience of grief</li> </ul>	2
<ul style="list-style-type: none"> <li>Identifies symbolism and the human experience of grief in the poem</li> </ul>	1

**Sample answer:**

The poem represents the human experience of grief through the symbolism of a polar bear. After her father's death, the polar bear follows the sister and 'licks her wrists' when he wants to be fed. This is a metaphor for indulging grief and prolonging negative emotions by feeding them. When describing her father's funeral, the persona uses the sentence 'Ice the body being buried', which does not have any verbs. This suggests a lack of movement or action as her father is dead and the persona is too consumed by her grief to try and make the polar bear 'leave' so she can overcome this loss.

**Question 2**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how the extract explores distances in human relationships using well-chosen supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains how the extract explores distance in human relationships</li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies distance in human relationships in the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information about the extract and human relationships</li> </ul>	1

**Sample answer:**

The extract introduces the character as 'we[eping] silently' with this adverb suggesting that others cannot hear his distress, meaning he is both upset and lonely. He also 'mumble[s] a reply' to his father, connoting a shyness or embarrassment at the thought of being discovered. This implies he feels emotionally distant from his father, and is perhaps hiding under his duvet to create a physical barrier between him and his father so that they do not have to confront this issue. By contrast, he 'intensely' misses his mother who he is physically distanced from, revealing that he 'wanted to be with her all the time'. His father makes an effort to close this physical distance by 'rub[bing] his legs' sympathetically, but even though Tómas has a fairly unworldly, child-like perspective, he knows this is not the 'real contact' and emotional intimacy from a parent that he needs.

**Question 3**

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses the depiction of the experience of trauma in the extract using well-chosen evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Discusses appropriate examples of the depiction of the experience of trauma in the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Discusses the experience of trauma in the extract and identifies some examples</li> </ul>	2
<ul style="list-style-type: none"> <li>Identifies the experience of trauma in the extract</li> </ul>	1

**Sample answer:**

Rosenberg explores the horrors of the Birkenau concentration camp and the horrors that were inflicted there. He also suggests that this trauma was multifaceted, as he experienced the deaths of his loved ones but also went through personal struggles in becoming a 'lone caged animal'. This analogy invites readers to understand the loss of humanity that occurred. Furthermore, he presents readers with the harrowing imagery of his sister 'stretched out on the wires of the electric fence ... her mouth kissing death'. By sharing this haunting memory, Rosenberg also shares his lasting trauma so that his audience understands why such thoughts still remain in his 'heart's innermost chamber'. Here, he implies that trauma is felt at the core of his being, and that these 'shadows' of life and death are inescapable.

**Question 4**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how the song lyrics create a sense of and ignite new ideas on unity using well-chosen evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains how the song lyrics create a sense of and ignite new ideas on unity using some supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Discusses the idea of unity in the song lyrics using some supporting evidence</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information on unity in the song lyrics</li> </ul>	1

**Sample answer:**

The unifying tone of these song lyrics amplify the message that 'there is pow'r' in standing together with others. This sense of unity is created by the repeated imperative phrase 'then come!' and the lyrics inviting workers 'from every land' to join the union so that they have even more power to demand their 'share of this earth'. Hence, the lyrics argue that unity creates collective power that can be even stronger when even more people are united. Furthermore, the lyrics suggest that unity can provide rewards for individuals, such as 'eggs and ham' or the ability to 'shake hands with your boss' as a gesture of respect and equality. But the 'Industrial Union Grand' also provides more grand rewards such as freeing people from 'wage slavery', which is presented as a detrimental social issue. Therefore, the song lyrics celebrate the power of unity to ensure everyone 'doe[s their] share' to create a better future for themselves and others.

**Question 5**

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses skilfully the extent to which the significance of hope is explored in two of the texts using insightful and well-chosen supporting evidence</li> </ul>	5
<ul style="list-style-type: none"> <li>Analyses the extent to which the significance of hope is explored in two of the texts using appropriate supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Discusses the significance of hope in two of the texts using some supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Discusses the significance of hope in two of the texts</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information about one of the texts</li> </ul>	1

**Sample answer:**

The feature article by Rob Law and the extract by Jacob Rosenberg illustrate the significance of hope to a high extent.

Law's article on climate change rejects the hopelessness of doomsday headlines that describe 'human society' being 'wiped out' and argues that hope for the future is essential for uplifting people and making sure such climate tragedies are not inevitable. He offers anecdotal evidence of a climate strike led by '500 schoolkids' that 'moved [him] to tears' as he celebrates the hopefulness in younger generations, which in turn makes him feel more hopeful. However, he notes that these kinds of moments 'bring forth sadness or internalised grief that had been buried out of sight'. This contradiction suggests that finding hope in challenging circumstances can be difficult, as this emotion can also be linked to negative emotions like grief over potential negative outcomes.

Similarly, Rosenberg's extract also portrays the complex nature of hope in a concentration camp or a metaphorical 'kingdom of death' where death is so inevitable that it is as powerful as a 'kingdom'. In spite of the harrowing deaths of his family, the author describes that '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 ... had no meaning'. This quote likens hope for the future to an inherent desire to survive, and concludes that without this hope, it is impossible for there to be 'meaning'.

Therefore, it is clear that both texts recognise the significance of hope in ensuring humanity's survival in horrifying circumstances or against seemingly impossible odds.

**SECTION II****Question 6**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Evaluates skilfully how the text illuminates the role of the specified idea in the human experience</li> <li>Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text</li> <li>Writes a coherent and sustained response using language appropriate to audience, purpose and context</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Evaluates effectively how the text illuminates the role of the specified idea in the human experience</li> <li>Presents a thoughtful response with analysis supported by well-chosen textual references from the prescribed text</li> <li>Writes an organised response using language appropriate to audience, purpose and context</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Explains how the text illuminates the role of the specified idea in the human experience</li> <li>Presents a response with some analysis using textual references from the prescribed text</li> <li>Writes an adequate response using language appropriate to audience, purpose and context</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Expresses limited understanding of ideas about human experiences represented in the prescribed text</li> <li>Describes aspects of the text</li> <li>Writes a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Refers to prescribed text in an elementary way</li> <li>Attempts to compose a response</li> </ul>	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	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
4	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
5	5	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6

### SECTION II

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