

Trial Examination 2021

## HSC Year 12 English Advanced

### 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

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#### Total Marks: 40

#### Section I – 20 marks (pages 2–5)

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

#### Section II – 20 marks (pages 6–8)

- Attempt Question 5
- Allow about 45 minutes for this section

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**SECTION I**

**20 marks**

**Attempt Questions 1–4**

**Allow about 45 minutes for this section**

Read the texts on pages 2–8 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 (4 marks)**

**Text 1 – Poem**

How does this poem communicate ideas about memory and the past?

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**Question 2** (4 marks)

**Text 2 – Short story**

Explain how this story represents the idea of loneliness.

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**Question 4** (6 marks)

**Text 4 – Feature article extract**

How does this article use a variety of language techniques to examine the role of rationality in decision-making?

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## **SECTION II**

**20 marks**

**Attempt Question 5**

**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)**

In what ways does your prescribed text explore the role of internal and external conflicts in shaping human experiences?

The prescribed texts are listed on pages 7 and 8.

**Please turn over**

The prescribed texts for Section II are:

- **Prose Fiction**
  - Anthony Doerr, *All the Light We Cannot See*
  - Amanda Lohrey, *Vertigo*
  - George Orwell, *Nineteen Eighty-Four*
  - Favel Parrett, *Past the Shallows*
  
- **Poetry**
  - Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

    - \* *Young Girl at a Window*
    - \* *Over the Hill*
    - \* *Summer's End*
    - \* *The Conversation*
    - \* *Cock Crow*
    - \* *Amy Caroline*
    - \* *Canberra Morning*
  - Kenneth Slessor, *Selected Poems*

The prescribed poems are:

    - \* *Wild Grapes*
    - \* *Gulliver*
    - \* *Out of Time*
    - \* *Vesper-Song of the Reverend Samuel Marsden*
    - \* *William Street*
    - \* *Beach Burial*
  
- **Drama**
  - Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
  - Arthur Miller, *The Crucible*
  
- **Shakespearean Drama**
  - William Shakespeare, *The Merchant of Venice*

**Section II continues on page 8**

Section II prescribed texts (continued)

- **Nonfiction**
  - Tim Winton, *The Boy Behind the Curtain*  
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*
  - Malala Yousafzai and Christina Lamb, *I Am Malala*
- **Film**
  - Stephen Daldry, *Billy Elliot*
- **Media**
  - Ivan O’Mahoney, *Go Back to Where You Came From*  
The prescribed episodes are:
    - \* *Series 1: Episodes 1, 2 and 3*  
and
    - \* *The Response*
  - Lucy Walker, *Waste Land*

**End of paper**



Trial Examination 2021

## HSC Year 12 English Advanced

**Paper 1 – Texts and Human Experiences**

Stimulus Booklet

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<b>Section I</b>	
• Text 1 – Poem .....	2
• Text 2 – Short story .....	3-4
• Text 3 – Fiction extract .....	5-6
• Text 4 – Feature article extract .....	7-8

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## SECTION I

### Text 1 – Poem

#### Eternal Student

Say what you like – I never left that place,  
not altogether, anyhow  
– though there are no lines of learning on my face,  
no laurels on my brow...  
(It's not the sort of brow for wearing laurels  
– too low, too overhung  
with all the ivied creeper of old quarrels  
that used me as a tongue...)  
Nevertheless, it strikes me, in all fairness,  
some interchange occurred  
between that humble bell-tower of awareness  
and the top-level Word  
– and though I might go back now and rediscover  
no trace of where I'd been  
(my dream-girl gone off with a real-life lover,  
lawns unforgivably green,  
the cloisters with no echo of those hours  
of solitary conversation you and I  
shared with a sense of more than human powers  
chalking the score on high)  
though all was seemingly lost beyond recalling,  
except in the course of rhyme,  
yet there'd still be that same odd sense of falling  
backward into time  
as if, the dizziness over, the turf steady,  
the sky pinned back at last,  
we might look round and find the present ready  
to imitate the past.

BRUCE DAWE

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Dawe, Bruce (2006) 'Eternal Student', in *Sometimes Gladness: Collected Poems 1954–2005*. 6th edn. Pearson Australia, Melbourne, p. 91.

**Text 2 – Short story****Floor plan**

The Sunday Scaries were back. Like an obnoxious flyer in his mailbox defying the very clear ‘no junk mail’ label he had so carefully affixed. He’d almost suppressed the feeling for a whole hour, half concentrating on his work and half distracted by the background noise of his Paul Desmond jazz record. The design program open on his computer screen had long since lost the ability to fully hold his attention. But what else was there to do?

*It’s Sunday, whispered a voice in his mind. Look at you. Slouched in your study. Haven’t spoken to anyone all weekend. And no one cares.*

He got up to change the record, putting Stan Getz on instead and pretending he knew the difference. Within the cluttered home studio, littered with clothes, crockery and insufficient distractions, his computer screen was a stark, clean palette of crisp lines on a white background. He’d finished three of the floorplans for Modella Homes’ latest development. Fifteen left to go.

*You’re not going to get them done today, so why bother? Why don’t you do something useful? That people might actually appreciate.*

He sat back down and tried to visualise the rooms. Sometimes bringing the rectangles to life helped him – this wardrobe might be where a young couple store hand-me-down baby furniture before they commit to having children. This fourth bedroom might be converted into a music room by a nuclear family with high aspirations. This outdoor decking might be where a couple have their chance encounter at a house party and fall in love over beers and canapés.

*This carport’s detached from the rest of the house. Remind you of anyone?*

This wasn’t what he’d thought it would be. The halcyon days of his architecture degree were a blur of sketching architraves, balustrades, gables, porticos... his first brick laptop whirring like it shared his excitement for three-point perspectives. There were still days, now, at the office where one could be submerged in the high-octane design world, where he felt that same exhilaration. His colleagues and managers were replete with praise for his willingness to collaborate. But none of them commented on the fact that he’s always the first to arrive and the last to leave.

*No reason to beat the 5:00 pm rush when you’ve got no one to rush home to.*

And in a flash, the Sunday Scaries were back again. Like a sensitive tooth you dared to forget about for a minute, only to drink some cold water and reignite the interminable pain. How was another week almost over, with nothing to show for it? He should go for a walk. No, a run! He should make something elaborate for dinner. He should call his dad. He should finish these damn floor plans. But they felt increasingly lifeless.

He wondered, not for the first time, about installing sensors in the floors of these houses to track their occupants. Apparently billionaires had those now as security measures. If someone entered the home with the wrong weight or stride... into the shark tank! (He presumed billionaires had shark tanks, and the thought of labelling one on a floor plan almost made him smile.) But he was imagining more of a heat map, displaying the daily footprints and routes of people traipsing from their beds to their toilets to their kitchens to their couches. What could that data capture? What stories might be told? One set of footprints meeting another at the front door – a kiss goodbye before the workday? Three sets of footprints in the living room – splayed on a sofa watching a Disney movie?

*You, alone. Barely moving. Barely there.*

**Text 2 continues on page 4**

Text 2 (continued)

Realising he was staring through the screen, he shut his eyes. The saxophone stylings of Getz were doing an especially bad job of keeping these feelings at bay this weekend. He knew the best solution was to be around people. Their thoughts and feelings and chatter and noise, however inane, was the best remedy for his ruminations.

But the Sunday Scaries, he had learned, were irrepressible. That looming sense of dread, futility, uselessness, anxiety, malaise. Like a tidal wave gathering in the distance – never crashing, but always growing. He certainly couldn't escape it, but being in the company of others was the closest thing to a panacea.

*Shame no one wants to be in your company, huh?*

That's not true – he could call his mates right now. But Lee would be busy building the new treehouse for his twins. Simon was away at his in-laws' beach house. He hadn't spoken to Morrie or Jan in months. It'd look desperate to call them now. They'd know he was just bored and sad and alone and pathetic.

He picked up his phone.

*No notifications.*

Scrolled through his contacts.

*That won't take long.*

He should call his dad. He was always up for a benign chat about the mileage on his car or which trees in the neighbourhood had been cut down recently. That could fend off the Scaries for half an hour.

*But then he'll hang up. And how will you feel?*

He slid the phone across the desk, knocking over a mug of coffee dregs. He'd be fine. The day was almost over.

Tomorrow was Monday, and everything would be alright again.

**End of Text 2**

**Text 3 – Fiction extract****Dark Roots**

‘You don’t say much, do ya?’ said the lady in the shop on the ground floor of the flats when I first came here. I shook my head and smiled. The tone in her voice was one I had grown to recognise. In Vietnamese, a slight inflection can change the meaning of a word entirely, in English this can apply to a whole phrase. As she scooped up my change her voice maintained that it was just being friendly, but there was an inflection in there meant only for me. In Australia many people take silence for rudeness, for not enough gratitude. If I were really grateful for being here, I would talk endlessly. Thank you, thank you, thank you for having me. That is what the feeling is, in the flats and in English class: an expressionless resentment at my failure to play my part.

‘Talk about your new country,’ my tutor would say, reading that suggestion out of a book on how to teach people like us.

‘I like the trees,’ the students would say, flat and careful. ‘I like the sea.’

*I don’t like the sea,* I would think to myself. I spent two months on the sea, waiting for my turn to sip the water, knowing as people vomited that they would be the ones to die.

‘Let’s hear from Mai,’ the tutor would say, and everyone would turn, ready to watch my difficulties. Wanting to get the language themselves, this barely comprehensible thing that would allow them their driving licences and jobs in the T-shirt factory in Smith Street or Champion Dimsims in Ascot Vale.

‘I like the sea too,’ I would say, the obedient student. My father used to say I was the best student at the school in my town, the family scholar. I learned by keeping quiet, but this is not the way you learned in Australia. When I passed very well in my English class, my tutor looked at me with the same expression as the lady in the shop.

‘You don’t say much, but you take it all in, don’t you?’ she said, an accusing finger on my diploma. Why is silence so worthy of suspicion? You can choose to talk or choose not to talk. But take it all in: yes, that part is true. I take everything in, and in bed at night I lie rocking on a tide of it, whole scenes and conversations, faces I will not forget, even if I wanted to. After the boat, there was a child I went on caring for at the camp who didn’t speak for a whole five months. I worried that the authorities would think she was a slow learner. That was not the problem. The problem was that she was a fast learner; she took it all in. When we got into the harbour we were news, not because of our plight so much as something unusual that had occurred on our boat.

‘They want to ask you about the shark attack,’ said the interpreter, nervous, and the people with the camera equipment had made a movement, a hopeful, craning movement towards this child. Whether she spoke or not, I could tell she would be the one they made the story about.

**Text 3 continues on page 6**

Question 3 (continued)

She hadn't spoken since this thing happened, and she didn't speak now. She didn't say a word till three months later, when other authorities came to the camp and news spread around, a whispered, desperate rumour, that they were going to give preference to all the children under six. This child, who was eight, was with me and she suddenly wrenched away and rushed to the table where the men were sitting with their papers and slapped her hand down. She spoke to them in perfect English, the first two words she'd uttered for five months.

'I'm five,' she said.

I, too, broke my silence that day with a lie.

'I am her mother,' I said.

CATE KENNEDY

Extract from *Dark Roots*

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Kennedy, Cate (2006), *Dark Roots*, Scribe, Brunswick, Melbourne, pp. 91–93.

**End of Text 3**

**Text 4 – Feature article extract****Feelings: what’s the point of rational thought if emotions always take over?**

One of the most famous brain injuries recorded in history was that suffered by Phineas Gage. Having had a large iron rod driven through his head, Gage lost a major part of his prefrontal cortex, which among other things facilitates interaction between reasoning and emotions. Gage survived his injury and maintained most of his cognitive functions. He could do maths, but he failed to make almost any decisions – especially those involving social interactions.

That’s because decision making is a complex matter involving both reasoning and emotions. Even the most emotional person uses rational thought when deciding, and even the most rational person is affected by emotions when making decisions. Yet we often, as you do here, tend to highlight the negative role of emotions in decision making.

It may seem like life would be easier if we could be entirely rational. But evolution has supported the development of feeling and thinking exactly because we need them both. Feelings take care of our desires and needs now, while rationality is defending our interests and wellbeing in the future. I call these two entities that live in us Tod (today) and Tom (tomorrow).

If Tom didn’t exist, we would definitely be in a bad shape. Just imagine a world without reasoning – we would lose interest in anything that doesn’t provide us with instant pleasure. We would avoid learning, producing, protecting ourselves. We would simply sink into a life of addiction that would kill us even before we managed to breed.

But without Tod we wouldn’t survive either. Tod is providing us with immediate decisions when danger is imminent. If we spot a car coming towards us while crossing the street, Tod will stop us. Tom might be able to calculate velocities and distances to tell whether or not we are in danger, but by the time he’d come up with the answer, it would be too late.

Tod is also facilitating our social interactions, not only with his positive habits, such as love and empathy, but also with nasty ones. Studies show that people who can evoke a certain degree of anger and insult during bargaining and debate do better than measured people.

But beyond all this, there is one crucial reason why we should never be sorry for Tod being part of us. My friend Tali Tishbi, an eminent artificial intelligence (AI) researcher, believes that, in a few decades, AI will manage to do away with death and grant us all eternal life – albeit digitally. Here is how it is going to work: during our regular life – phase 1 – a database will store all the decisions, views, comments and ideas we have ever made, together with the circumstances in which they were made.

Machine learning (a type of AI) techniques will then analyse this data and generate software that can produce decisions in hypothetical circumstances based on those we took in our life. When our phase 1 life eventually terminates, we will enter phase 2 of eternal life, through this software. Our bodies will be dead at this stage, and this data from our minds will instead be located in a computer.

We would feel or experience nothing, but for all other purposes, we’d be there. This version of ourselves can resume our job as a chief executive because the machine would make exactly the same decisions that we would have done had we been in phase 1 of our life. It would also still be able to offer advice to our children when they are in their 90s, and be able to comment on our grand-grand-grandchild’s new girlfriend in 2144.

**Text 4 continues on page 8**

Text 4 (continued)

But let's now go back to Tod and Tom. Life without Tod would look pretty much like what my friend calls phase 2 of life – and what I call death with an advanced photo album. Had our decisions been ruled solely by Tom, we wouldn't be humans – we would be algorithms.

So how can we have a better balance between the Tod and Tom? Several psychology studies show that our patience with Tom is depleted rather quickly. This is not surprising, since he is the one who tells us to do those unpleasant things, such as staying away from croissants. When we were kids it was the role of our parents to help us to invite Tom in. But even when we are independent, we need help in a similar way from time to time.

One way of doing this is to ask our partner or friends to support us in achieving our goals. Another is inviting Tom to comment on someone else who is in a similar situation to us. We don't like Tom to tell us what to do, but we are curious to hear what he has to say. So with a little bit of self-deception we might be able to take the perspective of an 'impartial spectator', which will make it harder to ignore him.

Tod and Tom are better friends than we tend to believe. They feed and reinforce one another. The best rational decisions take feelings into account. If you want to go on a diet, the best option is not always picking the one with the smallest calorie intake, but the one that you like the most and can stick with. For some people, it will be eating only boiled potatoes, while for others it will be a low-carb diet.

So don't be scared to let Tod have a say. And get some help with inviting Tom in. It is ultimately together that they work best.

EYAL WINTER

Extract from *Feelings: what's the point of rational thought if emotions always take over?*

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Winter, Eyal (21 February 2020) 'Feelings: what's the point of rational thought if emotions always take over?', *The Conversation*. Accessed 21 May 2021.  
<https://theconversation.com/feelings-whats-the-point-of-rational-thought-if-emotions-always-take-over-128592>  
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**End of Text 4**





Trial Examination 2021

## HSC Year 12 English Advanced

**Paper 1 – Texts and Human Experiences**

Writing Booklet

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**Instructions**

- 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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Trial Examination 2021

# HSC Year 12 English Advanced

## Paper 1 – Marking Guidelines

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

Criteria	Marks
• Explains effectively ideas about both memory and the past in the poem using well-chosen evidence	4
• Explains ideas about both memory and the past in the poem using appropriate evidence	3
• Explains ideas about either memory or the past and identifies evidence in the poem	2
• Identifies ideas about either memory or the past in the poem	1

**Sample answer:**

Bruce Dawe's *Eternal Student* is steeped in a sense of lamentation for the halcyon days of the past. Dawe quickly dispels the notion that the eponymous student is 'eternal' because he is constantly learning long after leaving school. In fact, his parenthetical remark that there are 'no lines of learning on my face' or symbolic 'laurels on my brow' representing academic achievement instead implies that this student is trapped in memories of glorious potential. The student is nostalgic for a time before his brow grew 'too low, too overhung' and he was forced to concede that 'it's not the sort of brow for wearing laurels'. Moreover, it is only in 'the course of rhyme' and the lilting quatrain of this poem that the speaker can '[fall] backwards into time' and submerge himself in the memories of the past. However, Dawe intimates this may be a futile endeavour through his juxtaposition of a 'dream-girl' with her 'real-life lover', as well as through the surreal imagery of an 'unforgivably green' lawn. This language underscores the illusory and unattainable perfection of happy memories, though the speaker maintains in the final lines, with low modality, that he 'might' replicate the past that he eternally reveres.

**Question 2**

Criteria	Marks
• Explains effectively ideas about loneliness using well-chosen evidence from the short story	4
• Explains ideas about loneliness in the short story	3
• Identifies evidence of loneliness in the short story	2
• Provides some relevant information from the short story	1

**Sample answer:**

This short story depicts a character caught in a self-perpetuating spiral of loneliness and negative self-talk. The embodiment of his worries as 'Sunday Scaries' implies these to be transitory but recurring, as his fear of being alone is also hinted at in him being 'the first to arrive and the last to leave' his place of work. The use of similes likens these emotions to 'an obnoxious flyer', 'a sensitive tooth' and 'a tidal wave', connoting annoyance, pain and disaster respectively, thereby showing the multifaceted nature of this fear. His inner monologue exacerbates this with harsh, judgemental comments that undermine his self-esteem, and perhaps his desire to be around other people is an effort to quell or drown out this voice. He is also preoccupied with the hypothetical opinions of others who may judge him for being alone, as though his existence contravenes his imagined scenarios of family homes with 'hand-me-down baby furniture' or people 'splayed on a sofa watching a Disney movie' – distillations of idyllic family experiences. Ironically, this fear of loneliness feeds upon itself and hinders the character from seeking support. Thus, his unconvincing claim that 'everything would be alright' on Monday rings hollow, as the author implies that loneliness can be a deep-seated and chronic feeling that greatly impacts one's self-image.

**Question 3**

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses skilfully how human experiences influence one's willingness to communicate and forge connections with others using detailed, well-chosen supporting evidence from the extract</li> </ul>	6
<ul style="list-style-type: none"> <li>Analyses effectively how human experiences influence one's willingness to communicate and forge connections with others using supporting evidence from the extract</li> </ul>	5
<ul style="list-style-type: none"> <li>Analyses human experiences, communication and forging connections with others with some evidence from the extract</li> </ul>	4
<ul style="list-style-type: none"> <li>Discusses evidence of the human experiences and communication and connections with others in the extract</li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies evidence of the human experiences OR evidence of communication and connections with others in the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information from the extract</li> </ul>	1

**Sample answer:**

In this extract, the author demonstrates how a sense of belonging is a necessary precursor to one's desire to communicate and forge interpersonal bonds. Mai's commentary on the 'tone', 'inflection' and 'suggestion[s]' that she is exposed to reveals how she is cognizant of her status as an immigrant and hence an outsider. Her frustration with others' expectations is made clear in the juxtaposition of the 'flat and careful' declaration of her fellow students – 'I like the sea' – with Mai's starkly honest subversion – 'I don't like the sea'. This contrast highlights the hollowness of disingenuous expression, and Mai eventually conforming to societal expectations by saying 'I like the sea too' belies her traumatic experiences that are hindering her from fostering bonds with others.

Furthermore, Mai repeatedly interprets the behaviour of others as 'accusing' and judgmental, leading to a sense of persecution and alienation that exacerbates her silence. The only connection she can form is with a similarly traumatised eight-year-old refugee, and due to their shared experience, Mai identifies the reason that the child does not communicate being that she 'was a fast learner; she took it all in' and was too scarred by her ordeal to engage with others. The imagery of journalists and photographers 'craning [...] towards this child' connotes a menacing, imposing group of adults towering over someone small and scared, thus drawing attention to the power imbalance and their difference in perspective. Mai cynically notes that the child's expression is not what the journalists are truly concerned with; rather, she infers, they seek to 'ma[k]e the story about' her, foregrounding her unwillingness to communicate as something meaningful.

However, Kennedy suggests that sometimes communication does not need to be honest to facilitate human connections. Both Mai and the child 'br[eak their] silence... with a lie' to escape the refugee camp. Their simple, laconic statements are untrue, but ultimately create a bond between them and enable them to better their circumstances. To this end, the author exposes the power of purposeful communication in forging relationships while also showing how purposeless communication cannot be the basis for meaningful connections with others.

**Question 4**

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses skilfully the role of rationality in decision-making using well-chosen supporting evidence and reference to a variety of language techniques in the article</li> </ul>	6
<ul style="list-style-type: none"> <li>Analyses effectively the role of rationality in decision-making using supporting evidence in the article</li> </ul>	5
<ul style="list-style-type: none"> <li>Discusses the role of rationality in decision-making with some evidence from the article</li> </ul>	4
<ul style="list-style-type: none"> <li>Discusses the role of rationality with some evidence from the article</li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies the role of rationality and some language techniques in the article</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information from the article</li> </ul>	1

**Sample answer:**

Winter's article is an exploration of the complexity of human decision-making, arguing that by design this must be the product of both our rational and emotional impulses.

The headline's rhetorical question briefly encourages readers to contemplate the function of rationality, implied to be a weaker and easily overridden part of our minds. However, Winter follows this with an anecdote detailing the experience of Phineas Gage, a man whose brain was rendered unable to combine rational and emotional faculties and hence could not make decisions. This serves as a foundation for Winter's thesis that decision-making requires both of these domains – entities that he names 'Tod' for instantaneous, emotional impulses, and 'Tom' for future-oriented rationalisations. This personification aids in Winter's exploration of these abstract concepts as he generates a sense of necessary balance between thinking for 'today' and thinking of 'tomorrow'.

Specifically, when he compels readers to imagine their lives without this forward-thinking rationality, he hypothesises that this would rapidly bring about the end of our species. His use of asyndeton when listing behaviours that would not be high priorities without rationality – 'learning, producing, protecting ourselves' – implies that these are just some of the many facets of the human experience that we depend on rational thought to achieve. Hence, by establishing rationality as the antithesis of short-sighted impulsivity, Winter extols the necessity of tomorrow-mindedness.

However, he also postulates that 'Tod' is an equally essential component in ensuring we are 'humans' and not mere 'algorithms' driven solely by rational processes. His facetious remark that 'Tom' must do 'unpleasant things' like tell us to 'stay [...] away from croissants' that are tempting but ultimately unhealthy is expanded upon when he later states 'if you want to go on a diet, the best option is [...] the one that you like the most'. Here, Winter unites 'Tod' and 'Tom' and instructs readers to have their rational minds take their own feelings into account such that they may make truly rational and informed decisions. He concludes with the imperative direction to 'let Tod have a say' and 'invit[e] Tom in' so that neither of them 'take over', as the title suggests. Rather, they should be allowed to cooperate in our lives as forces that guide and temper one another.

**SECTION II****Question 5**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Explains skilfully how the text explores both internal and external conflicts shaping human experiences</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>Explains effectively how the text explores both internal and external conflicts in shaping human experiences</li> <li>Presents a thoughtful response with analysis supported by 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 explores internal OR external conflicts in shaping human experiences</li> <li>Presents a response with some analysis supported by some 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 how the text explores internal OR external conflicts</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 the prescribed text in an elementary way</li> <li>Attempts to compose a response</li> </ul>	1–4

**MAPPING GRID****Section I**

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
1	4	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	6	Common module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5
4	6	Common module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5

**Section II**

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
5	20	Common module – Texts and Human Experiences	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8