

Trial Examination 2022

## 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 2–6)**

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

**SECTION II – 20 marks (pages 7–9)**

- Attempt Question 6
- Allow about 45 minutes for this section

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**SECTION I**

**20 marks**

**Attempt Questions 1–5**

**Allow about 45 minutes for this section**

Read the texts on pages 2–7 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 how human experiences are represented in texts
- analyse, explain and assess the ways human experiences are represented in texts.

**Question 1 (3 marks)**

**Text 1 – Poem**

How does the poem represent a difference between individual and collective beliefs?

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**Question 3** (3 marks)

**Text 3 – Feature article**

Discuss how the author of the article conveys the cultural significance of stories.

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**SECTION II**

**20 marks**

**Attempt Question 6**

**Allow about 45 minutes for this section**

Answer the question in the Section II Writing Booklet. Extra writing booklets are available.

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
- organise, develop and express ideas using language appropriate to audience, purpose and context.

**Question 6 (20 marks)**

To what extent does your prescribed text depict the diverse reactions of individuals to changes in their lives and the wider world?

In your response, make reference to your prescribed text.

The prescribed texts are listed on pages 8 and 9.

**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 prescribed texts continue on page 9**



## 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 2022

## HSC Year 12 English Advanced

**Paper 1 – Texts and Human Experiences**

Stimulus Booklet

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### SECTION I

- Text 1 – Poem ..... 2
- Text 2 – Photograph ..... 3
- Text 3 – Feature article ..... 4-5
- Text 4 – Personal essay ..... 6-7

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**Text 1 – Poem**

**The Eye**

Said the Eye one day, ‘I see beyond these valleys a mountain veiled with blue mist. Is it not beautiful?’

The Ear listened, and after listening intently awhile, said, ‘But where is any mountain? I do not hear it’.

Then the Hand spoke and said, ‘I am trying in vain to feel it or touch it, and I can find no mountain’.

And the Nose said, ‘There is no mountain, I cannot smell it’.

Then the Eye turned the other way, and they all began to talk together about the Eye’s strange delusion. And they said, ‘Something must be the matter with the Eye’.

KAHLIL GIBRAN

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Gibran, Kahlil (1918), ‘The Eye’, in *The Mad Man: His Parables and Poems*. Accessed March 2022. [https://en.wikisource.org/wiki/The\\_Madman\\_\(Gibran\)](https://en.wikisource.org/wiki/The_Madman_(Gibran)).

**Text 2 – Photograph**

**The steerage**



ALFRED STIEGLITZ

Stieglitz, Alfred (1907), *The steerage*. Accessed March 2022.  
[https://commons.wikimedia.org/wiki/File:Alfred\\_Stieglitz\\_-\\_The\\_Steerage\\_-\\_Google\\_Art\\_Project.jpg](https://commons.wikimedia.org/wiki/File:Alfred_Stieglitz_-_The_Steerage_-_Google_Art_Project.jpg).

### Text 3 – Feature article

#### Hooked on a book, podcast or TV show? Here’s how the story changes you

Every holiday season, you have new worlds at your fingertips. Reading books, listening to podcasts, and watching films and TV shows can help you break away from the frenzy of everyday life, and journey into other possible worlds.

As with any kind of travel, the journey affects you. The degree to which you become engaged with a story is known as narrative transportation. This effect causes feelings and thoughts consistent with the narrative world. The more a story transports you, the more likely you are persuaded to adopt the beliefs espoused within it.

Deeper changes occur too. Previous research shows that changes of attitudes and intentions are part of the narrative transportation effect. My colleagues Stephanie Feiereisen, Luca Visconti and I were interested in what factors predict a greater narrative transportation effect, so we used meta-analysis to measure the power of stories to both engage and change people.

#### Factors that increase narrative transportation

Meta-analyses aggregate the results of a large number of published empirical studies, which can greatly increase confidence in a phenomenon. No meta-analysis had been performed on narrative transportation for five years, so we investigated all the published research since.

We averaged the results of 64 different papers, reporting 138 separate effects, based on results from more than 20 000 participants.

We discovered that three factors reliably influence the narrative transportation effect: whether a story is commercial or noncommercial, whether it is user-generated or created by professionals, and whether there are other people present while you are engaging with the story.

#### Profit motive

A transporting story is 16% more likely to affect you if it has commercial profit, rather than an artistic or other value, as its primary aim.

Many films and TV series are primarily made for commercial purposes with the intention of making a profit. If you are not aware of this profit motive, the effect of narrative transportation is strengthened. As a result, you will be inclined to buy products – and even animals – featured in films and TV series.

For example, *101 Dalmatians* made families want spotty dogs. Likewise, *Finding Nemo* led to a rapid growth in the trade of clownfish as pets – which, in turn, contributed to the decline of wild populations.

#### Self-publishing

A transporting story is 11% more likely to change you if it is made publicly available, reflects a certain amount of creative effort, and is created outside of professional routines and practices.

Many books and podcasts are user-generated, meaning they are self-published at their authors’ own expense. A creator’s emotional participation in the story strengthens the narrative transportation effect.

Take Andy Weir’s book *The Martian*. In 2011, after a long search for a professional agent, he gave up on big publishing. Instead, he posted the book to Amazon. It was soon climbing the charts and he attracted a dedicated, worldwide following. It was later made into a feature film starring Matt Damon, that was hailed for its attention to scientific detail.

**Text 3 continues on page 5**

## Text 3 (continued)

Other examples of this kind of creator influence include teenagers like Charlotte D'Alessio, who became an overnight Instagram fashion sensation. Stand-up comedians at open mic nights are further examples of non-professional creators who are telling impactful stories.

**Whether you're alone**

A transporting story is 10% less likely to influence you if you are with others, rather than alone, when you are consuming it.

Social groups weaken the narrative transportation effect. As a result, you are less likely to be persuaded if you share the experience with family or groups of friends.

Live-action role-playing games are a case in point. These increasingly popular fan happenings encourage you to experience beloved films and TV series together with others. This collective form of narrative consumption protects you somewhat against the influence of a story.

The more you are transported by a narrative, the more likely that your beliefs, attitudes and intentions will converge with those of the story. This is neither good nor bad. Yet being aware of this effect – and the factors that increase it – could help you think critically about your desire to get a new pet after watching a movie.

When vacations return there is only one place many people want to be: ensconced in a story. Books, podcasts, films and TV series are prepackaged journeys. Just make sure that you steel yourself for what lies within.

TOM VAN LAER

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van Laer, Tom (24 December 2018), 'Hooked on a book, podcast or TV show? Here's how the story changes you', *The Conversation*. Accessed March 2022. <https://theconversation.com/hooked-on-a-book-podcast-or-tv-show-heres-how-the-story-changes-you-106062>. Licensed under CC BY-ND 4.0, <https://creativecommons.org/licenses/by-nd/4.0/legalcode>.

**End of Text 3**

**Text 4 – Personal essay****Mother tongue or mine?**

A few weeks ago, I stood in line at my local newsagency behind an elderly lady as she was being served by the storekeeper. The storekeeper addressed her directly with a clear, but not patronising, air to his voice. Her words were pronounced slowly, but they eventually came together and arrived where they needed to be. At that moment, I was unsure why their ordinary exchange about the price of a lottery ticket had managed to catch my attention.

In hindsight, I realised that the reason was simple. I recognised and understood the language they were speaking in: my mother tongue. To others in the vicinity, it was just some foreign speech. For me, though, I had permission to listen in on their public, but also entirely private, conversation.

After the elderly lady left, I reached the front of the counter and declared to the storekeeper that I had a package to collect in Vietnamese. A polite degree of disbelief arose in his eyes. He responded in English, with an accent that resembled an Aussie's but was not exactly there.

'You know how to speak Vietnamese?'

This familiar churning in my stomach gave rise to a nervous laugh. I was not sure whether to say 'yes' or 'đạ.' Neither was wrong, but neither was right either. Both options were wrapped further in an entanglement of questions. Did he not expect it of me? Did I mispronounce something? Did I not look like someone who could speak Vietnamese? It was as if I was being tugged by two halves of myself, two different voices that commanded me to yield to only one of them. Even though I wanted to say something, the feeling of wanting to run away grew stronger.

I settled for a nod.

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My relationship with my mother tongue has been a complex struggle. I never presented my surname in its actual form with the dip and rise in tone, the nasal beauty. 'Nguyễn' was reduced to 'win', 'new-in' and 'new-yen' or whatever worked best for the person I was introducing myself to. Whenever I would eat at a phở restaurant, I rehearsed the orders, letting them glide from my mind to mouth, ready to impress my friends, only to be met with a 'Hi, how can I help you?' I should have been thankful that their service was adjusted for my convenience but instead, I was upset, frustrated, lost. Even my parents continue to be surprised when they hear me belting out Vietnamese songs in the car. Their shock admittedly was warranted at first, considering I spent most of my youth opting out with a pair of headphones to listen to anything and everything else. Yet each instance repelled me further away from singing what I deemed 'their' music at family karaoke nights.

For a long time, I avoided any situation where I would need to utter a single syllable of Vietnamese. It was not out of protest, nor out of ignorance that I muted myself. It was because I was uncertain. I never felt qualified enough to call it my mother tongue. Although my fluency was cultivated from my childhood, my Vietnamese vocabulary existed solely to communicate with my family. Beyond the walls of my home, my mother tongue only manifested itself in whispers, ranging from covert complaints and curses about the rowdiness of others in the same train carriage, to detailed translations for my parents about the prices, policies and promises that retail sales assistants would offer in stores. I restricted my use of my mother tongue and did not think it could be anything more.

**Text 4 continues on page 7**

## Text 4 (continued)

But now, I refuse to set Vietnamese aside, to simply label it my ‘second language’. After all, I had learnt it before English. I had attended a school to strengthen my proficiency in it and when I travelled overseas to visit my relatives, I spoke it exclusively. Placing it within a hierarchy of languages meant it would have to reside on a runner-up podium, perhaps gracious on the surface but harbouring a secret resentment for the victor. It is seeking equality. It is calling to me and more than ever, I feel compelled to respond. It is slowly, but surely, becoming something more.

My desire is to embrace Vietnamese as a partner language, all its idiosyncrasies, mysteries and wonders. Rather than resorting to English when confronted with the limits of my mother tongue, I resolve to consult my family, relatives and community for the right words, expressions and phrases to elevate the dialogue I am having with others in it. Most of all, when I summon the words of my mother tongue, I no longer want to feel sadness. I wish to assert, find pride in and transcend barriers with it. I want to exercise Vietnamese, claim it as my own, over and over again until it becomes mine.

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I could not remember the details of what happened that day at the newsagency except the hasty passing of coins from my hand into his, and the pockets of silence that demanded to be filled but remained empty. What stayed in my memory after the incident was his reply to my shaky ‘cảm ơn’, my ‘thank you’.

‘I wish my daughter could also speak as well as you.’

ANGELINA NGUYEN

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Reproduced with permission from Nguyen, Angelina (2021), ‘Mother tongue or mine?’, *Honi Soit*. Accessed March 2022. <https://honisoit.com/2021/03/mother-tongue-or-mine/>.

**End of Text 4**





Trial Examination 2022

## 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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Trial Examination 2022

# HSC Year 12 English Advanced

**Paper 1 – Texts and Human Experiences**

**Marking Guidelines**

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

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12-1, EA12-3, EA12-5

Criteria	Marks
The response is effective in explaining a difference between individual and collective beliefs represented in the poem using carefully selected evidence from the poem.	3
The response explains a difference between individual and collective beliefs represented in the poem and identifies evidence from the poem.	2
The response identifies a difference between individual and collective beliefs represented in the poem or identifies evidence from the poem.	1

**Sample answer:**

Text 1 represents how personal views and beliefs may differ from those shared by the majority by personifying features of the human body. The titular 'Eye' uses visual imagery to evocatively describe how there is 'beyond these valleys a mountain veiled with blue mist'. This is contrasted with the other personas who reject this view and deem it a 'strange delusion', despite the Eye's conviction. It is through this incongruence between what is perceived and what is believed that the reader can better empathise with those whose individual perspectives may challenge the greater collective and who have similarly been 'turned the other way'.

**Question 2**

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12-1, EA12-3, EA12-5

Criteria	Marks
The response is effective in explaining how the photograph captures an emotional, human experience using carefully selected evidence from the photograph.	3
The response explains how the photograph captures an emotional, human experience and identifies evidence from the photograph.	2
The response identifies how the photograph captures an emotional, human experience or identifies evidence from the photograph.	1

**Sample answer:**

Text 2 generates empathy in the audience by capturing the harsh conditions experienced by the passengers aboard a ship. The division of the photograph into distinct halves illustrates the separation of the collective into isolated groups and, as implied by the connotation of the titular 'steerage', the subjects are likely lower-class individuals. Their pained, concerned facial expressions depict their hardship, conveying the challenges of living with minimal resources and the absence of support. Thus, Text 2 promotes the audience's awareness of their more fortunate circumstances and inspires them to form a meaningful, emotional connection with the human struggles faced by the photographed subjects.

**Question 3**

<b>Syllabus content</b>	<b>Syllabus outcomes</b>
Texts and Human Experiences	EA12–1, EA12–3, EA12–5

<b>Criteria</b>	<b>Marks</b>
The response is effective in explaining how the cultural significance of stories is conveyed using carefully selected evidence from the article.	3
The response explains how the cultural significance of stories is conveyed and identifies evidence from the article.	2
The response identifies an idea about the cultural significance of stories or identifies evidence from the article.	1

**Sample answer:**

Text 3 conveys the research conducted by van Laer and his colleagues into how stories have given rise to concerning cultural phenomena in our society. Logos is generated in the article by the author's citation of a statistic indicating how 'a transporting story is 16% more likely to affect you if it has commercial profit ... as its primary aim'. The allusions to *101 Dalmatians* and *Finding Nemo* exemplify these influential, real-world effects of storytelling. They are humorously commented upon when van Laer advises in second person that 'you think critically about your desire to get a new pet after watching a movie'. Thus, the article invites us to consider the cultural significance of narratives in relation to their power in shaping our outlooks and behaviours.

**Question 4**

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6

Criteria	Marks
The response is skilful in: <ul style="list-style-type: none"> <li>analysing and comparing how the relationship between certainty and doubt is explored in both texts</li> <li>using detailed, carefully selected evidence from both texts, including the provided quotations.</li> </ul>	5
The response is effective in: <ul style="list-style-type: none"> <li>analysing how the relationship between certainty and doubt is explored in both texts</li> <li>using relevant evidence from both texts, including the provided quotations.</li> </ul>	4
The response: <ul style="list-style-type: none"> <li>explains how the relationship between certainty and doubt is explored in one or both texts</li> <li>uses the provided quotations as evidence.</li> </ul>	3
The response describes how the relationship between certainty and doubt is explored in one or both texts.	2
The response attempts to respond to the question.	1

**Sample answer:**

In both texts, the human qualities of certainty and doubt are explored as interrelated, with either one being capable of emerging from and resulting in the other. The titular 'Eye' in Text 1 upholds at first a strong and vivid perception, captured with the impassioned description of how there is 'beyond these valleys a mountain veiled with blue mist'. However, the Eye is later hesitant about what they saw when the other personas state with high modality, 'Something must be the matter with the Eye'. On the other hand, Text 4 initially focuses on the author's uncertainty towards her mother tongue, evident in the paradox 'neither was wrong, but neither was right either'. This contrasts with the first-person pronoun and tricolon 'I wish to assert, find pride in and transcend barriers with it', voicing the growing confidence the author has in her language abilities. Thus, both texts reveal the complex relationship between certainty and doubt to aid the reader in understanding, as well as negotiating, their own beliefs.

**Question 5**

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12–1, EA12–3, EA12–5, EA12–6

Criteria	Marks
The response is skilful in: <ul style="list-style-type: none"> <li>analysing and comparing how both texts invite personal reflection in their audience</li> <li>using detailed, carefully selected evidence from both texts.</li> </ul>	6
The response is effective in: <ul style="list-style-type: none"> <li>analysing how both texts invite personal reflection in their audience</li> <li>using relevant evidence from both texts.</li> </ul>	5
The response: <ul style="list-style-type: none"> <li>explains how both texts invite personal reflection in their audience</li> <li>uses some evidence from both texts.</li> </ul>	4
The response: <ul style="list-style-type: none"> <li>describes how one or both texts invite personal reflection in their audience</li> <li>uses limited evidence from one or both texts.</li> </ul>	3
The response: <ul style="list-style-type: none"> <li>attempts to respond to the question</li> <li>identifies evidence from one or both texts.</li> </ul>	2
The response attempts to respond to the question.	1

**Sample answer:**

Reflecting upon the role that language plays in our daily lives can enable us to gain a greater awareness of its sociocultural impact.

Language can effectively shape collective thought. In Text 3, the repetition in ‘the more a story transports you, the more likely you are persuaded’ emphasises the power that language can have in compelling individuals towards certain perspectives. It is due to this that the author juxtaposes how being ‘ensconced in a story’ is the ‘only one place’ that ‘many people want to be’, demonstrating the wide reach that language can have. It also highlights how ‘beliefs, attitudes and intentions will converge with those of the story’. Thus, the article suggests that the audience should think critically about the agendas and ideologies that are projected in the language used in texts.

In contrast, language can be mobilised by individuals to authentically express themselves. The author of Text 4 employs a metaphor of her mother tongue being a competitor and how when there is a ‘hierarchy of languages ... it would have to reside on a runner-up podium’. This realisation of the potential her mother tongue has for being a method of communication results in her deciding, ‘I want to exercise Vietnamese, claim it as my own, over and over again until it becomes mine’; the possessive adjective ‘my’ and possessive pronoun ‘mine’ connote her claiming ownership over the language. Through this essay, the author implores us to evaluate our own relationship with the language we speak and how it might empower us.

In essence, Texts 3 and 4 examine language as a mode for mass storytelling and personal communication respectively. From these texts, we are invited to reflect upon the multitude of meanings language can have in the human experience.

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

<b>Syllabus content</b>	<b>Syllabus outcomes</b>
Texts and Human Experiences	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

<b>Criteria</b>	<b>Marks</b>
<p>The response is skilful in:</p> <ul style="list-style-type: none"> <li>explaining the extent to which the prescribed text depicts the diverse reactions of individuals to changes in their lives and the wider world</li> <li>being a piece of insightful writing using detailed analysis supported by carefully selected evidence from the prescribed text</li> <li>being a coherent and sustained piece of writing using language that is appropriate for the audience, purpose and context.</li> </ul>	17–20
<p>The response is effective in:</p> <ul style="list-style-type: none"> <li>explaining the extent to which the prescribed text depicts the diverse reactions of individuals to changes in their lives and the wider world</li> <li>being a thoughtful piece of writing using analysis supported by evidence from the prescribed text</li> <li>being an organised piece of writing using language that is appropriate for the audience, purpose and context.</li> </ul>	13–16
<p>The response is adequate in:</p> <ul style="list-style-type: none"> <li>explaining how the prescribed text depicts the diverse reactions of individuals to changes in their lives and the wider world</li> <li>using some analysis supported by some evidence from the prescribed text</li> <li>being an acceptable piece of writing using language that is appropriate for the audience, purpose and context.</li> </ul>	9–12
<p>The response is limited in:</p> <ul style="list-style-type: none"> <li>showing understanding of how the prescribed text depicts the diverse reactions of individuals to changes in their lives and/or the wider world</li> <li>describing aspects of and identifying evidence from the prescribed text.</li> </ul>	5–8
<p>The response attempts to:</p> <ul style="list-style-type: none"> <li>refer to the prescribed text in a basic manner</li> <li>respond to the question.</li> </ul>	1–4