



Newington College

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English Advanced

2021 Trial Examination

Paper 2 – Modules

Question Booklet

GENERAL INSTRUCTIONS

- Reading time: 5 minutes
- Working time: 2 hours
- Write using black or blue pen
- Attempt ALL questions
- Do NOT write in pencil
- Write your Student Number at the front of each booklet

TOTAL MARKS – 60

Section 1

Pages 2 - 4

20 marks

Allow about 40 minutes for this section

Section 2

Pages 5–8

20 marks

Allow about 40 minutes for this section

Section 3

Pages 9–10

20 marks

Allow about 40 minutes for this section

Section I – Module A: Textual Conversations

20 marks

Answer Question 1

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- Demonstrate understanding of how composers are influenced by another text's concepts and values
 - Evaluate the relationships between texts and contexts
 - Organize, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 (20 marks)

In reimagining a text, the values of the original may align or collide with the values of the later text.

To what extent is this statement true of the two prescribed texts you have studied in Module A?

In your response, make close reference to your prescribed texts.

The prescribed texts are listed on pages 3-4.

The prescribed texts are:

- **Shakespearean Drama and Film**
 - William Shakespeare, *King Richard III*
 - and
 - Al Pacino, *Looking for Richard*
 - **Prose Fiction and Film**
 - Virginia Woolf, *Mrs Dalloway*
 - and
 - Stephen Daldry, *The Hours*
 - **Prose Fiction and Prose Fiction**
 - Albert Camus, *The Stranger*
 - and
 - Kamel Daoud, *The Meursault Investigation*
 - **Poetry and Drama**
 - John Donne, *John Donne: A Selection of His Poetry*
- The prescribed poems are:
- * *The Sunne Rising*
 - * *The Apparition*
 - * *A Valediction: forbidding mourning*
 - * *This is my playes last scene*
 - * *At the round earths imagin'd corners*
 - * *If poysonous mineralls*
 - * *Death be not proud*
 - * *Hymne to God my God, in my sicknesse*
- and
- Margaret Edson, *W;t*

Question 1 continues on page 4

- **Poetry and Film**

- John Keats, *The Complete Poems*

The prescribed poems are:

- * *La Belle Dame sans Merci*
- * *To Autumn*
- * *Bright star! would I were steadfast as thou art*
- * *Ode to a Nightingale*
- * *Ode on a Grecian Urn*
- * *When I have fears that I may cease to be*
- * *The Eve of St Agnes, XXIII*

and

- Jane Campion, *Bright Star*

- **Poetry and Poetry**

- Sylvia Plath, *Ariel*

The prescribed poems are:

- * *Daddy*
- * *Nick and the Candlestick*
- * *A Birthday Present*
- * *Lady Lazarus*
- * *Fever 103°*
- * *The Arrival of the Bee Box*

and

- Ted Hughes, *Birthday Letters*

The prescribed poems are:

- * *Fulbright Scholars*
- * *The Shot*
- * *A Picture of Otto*
- * *Fever*
- * *Red*
- * *The Bee God*

- **Shakespearean Drama and Prose Fiction**

- William Shakespeare, *The Tempest*

and

- Margaret Atwood, *Hag-Seed*

End of Question 1

Section II – Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 2-8

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- Demonstrate an informed understanding of the ideas expressed in the text
 - Evaluate the text's distinctive language and stylistic qualities
 - Organize, develop and express ideas using language appropriate to audience, purpose and form
-

Question 2 – Prose Fiction (20 marks)

(a) Jane Austen, *Emma*

‘Wisdom is better than wit, and in the long run will certainly have the laugh on her side.’

How does Jane Austen use language and form in powerful ways to explore wisdom and wit?

(b) Charles Dickens, *Great Expectations*

‘Ultimately, Charles Dickens was a leader whose writing and deep-seated hatred of oppressors bettered the lives of the poor.’

How does Charles Dickens use language and form in powerful ways to explore oppression and poverty?

(c) Kazuo Ishiguro, *An Artist of the Floating World*

‘In novels of great emotional force, Ishiguro has uncovered the abyss beneath our illusory sense of connection with the world.’

How does Kazuo Ishiguro use language and form in powerful ways explore illusion and connection?

Question 3 – Poetry (20 marks)

(a) T S Eliot, *T S Eliot: Selected Poems*

‘Eliot succeeded by writing poems obsessed with failure of all kinds: failure of knowledge, feeling, language, recollection and sensation.’

How does TS Eliot use language and form in powerful ways to explore different kinds of failure?

The prescribed poems are:

- *The Love Song of J Alfred Prufrock*
- *Preludes*
- *Rhapsody on a Windy Night*
- *The Hollow Men*
- *Journey of the Magi*

(b) David Malouf, *Earth Hour*

‘Malouf has a maintenance of tone and expertness of prose, the easeful transition between lyrical and realist effects.’

How does David Malouf use language and form in powerful ways to explore the relationship between the lyrical and the realistic?

The prescribed poems are:

- *Aquarius*
- *Radiance*
- *Ladybird*
- *A Recollection of Starlings: Rome '84*
- *Eternal Moment at Poggia Madonna*
- *Towards Midnight*
- *Earth Hour*
- *Aquarius II*

Question 4 – Drama (20 marks)

(a) Henrik Ibsen, *A Doll's House*

‘Ibsen seemed to stand in some mysterious correspondence with the fermenting, germinating ideas of the day.’

How does Ibsen use language and form in a powerful way to explore the fermenting and germinating ideas of his day?

(b) Dylan Thomas, *Under Milk Wood*

‘Thomas saw biology as a magical transformation producing unity out of diversity, and in his poetry sought a poetic ritual to celebrate this unity.’

How does Dylan Thomas use language and form in a powerful way to explore unity and diversity?

Question 5 – Nonfiction (20 marks)

(a) Edmund de Waal, *The Hare with Amber Eyes*

‘De Waal’s book succeeds in several known genres: as family memoir, travel literature essays on migration and exile, on cultural misperceptions, and on De Waal’s attempt to define his relationship with his own kaolin creations.’

How does de Waal use language and form in powerful ways to explore different themes and genres?

(b) Vladimir Nabokov, *Speak, Memory*

‘As one might expect the most salutary bits are Nabokov’s writings on nature.’

How does Nabokov use language and form in powerful ways to explore ideas about nature?

Question 6 – Film (20 marks)

George Clooney, *Good Night, and Good Luck*

‘As time passes and life limps onward, many films have reevaluated the cultural damage done by Senator Joseph McCarthy..’

How does George Clooney use language and form in powerful ways to explore cultural damage?

Question 7 – Media (20 marks)

Gillian Armstrong, *Unfolding Florence*

‘Armstrong’s film effectively highlights the absolute charisma of Florence Broadhurst and her carpe diem attitude to life; a life led to the fullest.’

How does Gillian Armstrong use language and form in powerful ways to explore charisma and a life led to the fullest?

Question 8 - Shakespearean Drama (20 marks)

William Shakespeare, *King Henry IV, Part 1*

‘The pivotal characters in William Shakespeare 's King Henry IV Part 1 successfully portray the conflicting nature of power throughout the play.’

How does Shakespeare use language and form in powerful ways to explore the conflicting nature of power in King Henry IV, Part 1?

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 9

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- Craft language to address the demands of the question
 - Use language appropriate to audience, purpose and form to shape meaning
-

Question 9 (20 marks)

Part A – 12 marks

‘And for some reason I’m infused with a feeling of hope. My life has felt so unfamiliar in recent years, but my dad is still telling yarns and my little girls are listening. It gives me a feeling that things will be okay.’

GABBIE STROUD

Teacher

Use this stimulus to craft a piece of imaginative writing that explores a moment of hope.

Part B – 8 marks

Explain how at least ONE of your prescribed texts from Module C has influenced your ability to engage readers in your response to Part A.

Module C prescribed texts are listed on the next page.

Prose fiction • Chopin, Kate, <i>The Awakening</i> • Harrower, Elizabeth, 'The Fun of the Fair' • Kafka, Franz, <i>Metamorphosis</i> • Le, Nam, 'Love and Honour and Pity and Pride and Compassion and Sacrifice' • McCann, Colum, 'Thirteen Ways of Looking' • McCann, Colum, 'What Time Is It Now, Where You Are?' • Mistry, Rohinton, 'The Ghost of Firozsha Baag'
Nonfiction • Garner, Helen, 'How to Marry Your Daughters' • Hustvedt, Siri, 'Eight Days in a Corset' • Orwell, George, 'Politics and the English Language' • Smith, Zadie, 'That Crafty Feeling'
Speeches • Atwood, Margaret, 'Spotty-Handed Villainesses' • Brooks, Geraldine, 'A Home in Fiction' • Pearson, Noel, 'Eulogy for Gough Whitlam'
Poetry (p) or Performance Poetry (pp) • Boey, Kim Cheng, 'Stamp Collecting' (p) • Harwood, Gwen, 'Father and Child' (p) • Stevens, Wallace, 'Thirteen Ways of Looking at a Blackbird' (p) • Tennyson, Alfred Lord, 'The Lady of Shallot' (p) • Tempest, Kate, 'Picture a Vacuum' (pp)

End of paper