



2021 TRIAL EXAMINATION

2 Unit Advanced English

Paper 1

(questions on last two pages of PDF)

Candidate Number:

General Instructions

- Reading Time: 10 minutes
- Writing Time: 1 hour and 30 minutes
- Write using black pen
- Write your candidate number and name on the top of your Writing Booklets provided

Structure of Paper & Instructions

- Section I: Reading Task (20 marks). Answer all questions in the Writing Booklets provided.
- Section II: Essay (20 marks). Answer in the Writing Booklets provided.

Date:

16 August (PM)

Time:

90 minutes. Allow 45 minutes for Section I and 45 minutes for Section II

Total Marks:

40

CHECKLIST

Each boy should have the following:

- ☐ 1 Stimulus & Question Booklet
- ☐ Writing Booklets

Master's initials: LNC

Section I

Text 1 – Visual Image



<https://www.theguardian.com/artanddesign/2020/mar/25/street-artists-coronavirus-us-it-feels-like-wartime>

Text 2 – Poem

‘The Death Pool’

A few birds scratching up
dust, and more dust,
the pocked, withered air staked out over scrubland.

Then, out of the twist
and echo of the empty creek, red gums bloat
about a corpse of water.
Our feet grind across the pitted surface of the pebbles,
blister the stillness, and I notice
how the trees sag into their roots, lean together,
and how the light
dulls, shreds the water with vein-thin shadows.
The water itself is just a fat shadow
Smothering stones and weeds thick as foxtails,
Cream-smooth pools of sand.
And the rocks, large as thunder,
poised like kingfishers at the instant of flight –
they clasp shade to themselves, and are the possessors
of their own gravity,

unmoved for thousands
and thousands of years. Our map
marks it “Aboriginal Heritage Site”,
that’s all, though we gather from conversation
that the dying were left here, laid in this gape of fertility,
and this was everything
they saw as they bloomed out of existence.
Some rocks, trees, a hole filled with water.

John Foulcher

Text 3 – Non-fiction Extract

From *Memory Maps* by Lisa St Aubin de Teran

If someone were to ask me what is the most beautiful place on earth, I would tell them it is in north Sulawesi*, in Torajaland, on one of the thousands of islands that are the archipelago of Indonesia. It is best viewed from the edge of a ravine, looking down a thousand feet over paddy fields terraced thousands of years ago. From the valley bed, man and nature merge, then the landscape rises up slow slopes to highland forests in a mosaic of trees, a symphony of greens, scented by wild jasmine trellising the gigantic trees. I looked down from the high ledge of winding road on to something so perfect, so ethereal, it was hard to believe.

The Toraja people live in time past and time present in a dream world that holds no thought or care for the future. If one looks at a map of Sulawesi, one sees a raggedy man dancing. His body, arms and legs are all there, but his head is strange. Instead of a head there is a cloud floating out of his body. I had often noticed the shape. In Torajaland I seemed to find the embodiment of that island: a floating-head-in-the-cloud tribe with their feet on the ground and their craniums exploding with dreams.

Everything those people do and make is a conscious continuity of their past. They weave their history hieroglyphically and cryptically into every cloth and braid they make. And they carve it into every object and utensil. They paint their history, the myth of their migration, on their houses, their shutters, their rice barns and their tools. They use only four pigments: red, black, yellow and white, all symbolic, and all repeated. What appear to be patterns is their preserved history, constantly updated. Their culture is a never-ending visual ballad.

They are a tribe of artisans who farm. The women do the farming, plant the rice, harvest it and tend the other crops. The men, from their earliest childhood, have a mission: to carve, paint and weave. The sheer quantity and the intricacy of those carvings is proof of their unflagging dedication.

They came from the north (probably Vietnam) over a thousand years before. They came by boat across the sea and then down river. They found refuge in the empty, fertile, enchanted enclave of the Celebes*. They pulled their boats ashore and they stayed, with their imprinted memories. From that time, their every breath has been a celebration of their exodus, their odyssey and their survival.

If ever there was a tribe deserving of the name 'boat people', this is it. Their boats were ornate canoes with deep sides and high curling sterns and prows. They too were carved with their history. That shape, redolent of bulls' horns, is recreated daily. The stilted houses are boat-shaped, as are the ornate rice barns, their carts,

boxes and even their coffins. Every inch of every surface is carved, repeating over and over the symbols of the bull and the cockerel.

The events of everyday are added to their recycled history in carved bulletins. Everything gets to go in: acts of heroism and foolish mistakes, births and betrothals, purchases, and deaths.

*Sulawesi, also known as Celebes, is one of the four Greater Sunda Islands. It is governed by Indonesia.

Text 4 – Article

Stayin' alive! How music has fought pandemics for 2,700 years

People singing from balconies during coronavirus lockdown are part of a long tradition of using music to fight fear, stretching back through the Black Death to the 7th century BC

Disease is on the prowl. As residents hide behind locked doors, barely a footstep is heard on Milan's cobbled streets. A strict quarantine is in effect, and all commerce, trade and public life have vanished. The area around Il Duomo, the city's ornate cathedral, stands empty.

Fearing contagion, all religious gatherings have been banned. But when it comes to their faith – and, importantly, their music – nothing can stand in the people's way. Following a call to “go to church in spirit”, they launch a collective act of social and musical defiance. Windows are opened, doors unlocked and balconies perched on as thousands of men, women and children start to sing.

No, this is not Milan during the coronavirus lockdown. It's the summer of 1576, and the plague of Saint Charles has devastated much of the Italian north.

“It was a sight to see,” one commentator reported, “when all the inhabitants of this populous city, numbering little short of 300,000 souls ... [sent] up together an harmonious voice.” It was such a sight, he wrote, that Milan appeared as “the heavenly Jerusalem” itself.

“Just think, in walking around Milan, one heard nothing but song,” another remarked wistfully. “One almost wished for these tribulations to last longer.”

The parallels to the current pandemic are striking. People in Italy, Spain and the wider world have used music to bring their communities together on a truly impressive scale: videos of balcony concerts – in which quarantined musicians perform for other nearby residents – are going viral, and cover versions have emerged.

Such gestures of communality offer us much-needed consolation. But in the broader landscape of history, it would be an anomaly if we weren't playing music in this way.

From as early as ancient Egypt, Greece and the Babylonians, music has been a reliable tool for spiritual healing and social bonding for thousands of years amid disease. When plague struck Sparta in the 7th century BC, city leaders petitioned the poet Thaletus to sing hymns, and Terpander, another noted ancient Greek poet,

was called up during a plague in Lesbos. Even Pythagoras, the creator of every schoolchild's favourite theorem, used music as a therapeutic device, playing the lyre to calm drunken hooligans.

In medieval Italy, music went far beyond singing from windows, too. Before knowledge of contagion was widespread, the medieval "plague procession" was a recurrent sight on Europe's streets. Entire towns marched, sang and prayed under icons of local saints, with call-and-response litanies designed to encourage participation. Remi Chiu, a musicologist at Loyola University, finds a parallel in these processions with the "Wuhan jiayou!" – or 'Stay strong, Wuhan!' – chants that took off in January in the Chinese city where the pandemic began and likewise with the appearance of local patriotic songs on Italian balconies.

Chiu says music's ability to overcome our egos is a "very powerful" tool in a quarantine. "When you're making music, you're submitting yourself – your mind, your body – to its regulation. And when you're making music communally, or even dancing or doing the Macarena with your neighbours, you're simultaneously contributing and submitting yourself to the larger goal of the group." Technology can extend this communality – through a tweet or Facebook post - can inspire global solidarity.

Social bonds aren't the beginning and end of music, either. In our response to the coronavirus, balcony concerts have been just one of a range of musical tools we've deployed. Virtual gigs, "pandemic pop" and a corona-themed Bono single have so far appeared, but music's role can be considerably more basic. So long as we use any kind of music to restore balance and reduce our suffering, we'll be walking in the footsteps of our forebears.

Macklin writes that "music was not a luxury in times of epidemic uncertainty – it was a necessity". Now that we're equipped with technology, science and a global identity, music may be more valuable – and more necessary – than ever.

Ed Prideaux, *The Guardian*

-----END OF STIMULUS BOOKLET-----

Section I

Common Module: Texts and Human Experiences

(20 Marks)

Spend 45 minutes on this section.

In your answer you 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
-

Examine Texts 1, 2, 3 and 4 and then answer the questions below in the Writing Booklets provided.

Text 1 – Visual Image

- a) Explain how this visual text represents anomalies in human behaviour? (2 marks)

Text 2 – Poem

- b) What aspects of a particular life and culture does the composer represent through his storytelling in this poem? (3 marks)

Text 3 – Non-fiction Extract

- c) How does this text represent the value of a culture's experiences over time? (4 marks)

Text 4 – Article

- d) How does the article represent the paradox that isolation can result in collective experience? (5 marks)

Texts 1- 4

- e) Explore the ways composers convey the human response to change. In your response you must refer to TWO of the texts. (6 marks)

Section II

Common Module: Texts and Human Experiences

(20 Marks)

Spend 45 minutes on this section.

Use a new Writing Booklet for this question.

In your answer you 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
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Through the anomalies and paradoxes in the text, Orwell represents humanity's desire for rebellion.

To what extent does this statement reflect your own response to the representation of human experience in *Nineteen Eighty-Four*?

The prescribed text for Section II is:

Orwell, George, *Nineteen Eighty-Four*

-----END OF QUESTION BOOKLET-----