



2021 TRIAL EXAMINATION

2 Unit Advanced

Paper 2 - Modules

Candidate Number:

General Instructions

- Reading Time: 5 minutes
- Writing Time: 2 hours
- Write using black pen
- Write your candidate number and name on the top of the Writing Booklets provided

Structure of Paper & Instructions

- Section I: Module A (20 marks) Answer the question in the Writing Booklet provided
- Section II: Module B (20 marks) Answer the question in the Writing Booklet provided
- Section III: Module C (20 marks) Answer both parts of the question in the Writing Booklet provided
-

Date:

18 August (PM)

Time:

2 hours. Allow 40 minutes for each section.

Total Marks:

60

Outcomes Assessed:

EA12-1, EA12-2,
EA12-3, EA12-4,
EA12-5, EA12-6,
EA12-8, EA12-9

CHECKLIST

Each boy should have the following:

- ☐ 1 Question Paper
- ☐ Writing Booklets

Master's initials: LNC

Section I - Module A: Textual Conversations

(20 marks - 40 minutes)

In your answer you 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
 - organise, develop and express ideas using language appropriate to audience, purpose, context and form
-

Birthday Letters is not one half of a conversation, because what the poems do finally is return the reader to the well from which they sprang: the work of Sylvia Plath.

How does Hughes' poetry return us to that 'well' and what is revealed in that 'conversation'?

The prescribed texts for Section I are:

Sylvia Plath, *Ariel* (1965): 'Daddy', 'Nick and the Candlestick', 'A Birthday Present', 'Lady Lazarus', 'Fever 103', 'The Arrival of the Bee Box'

Ted Hughes, *Birthday Letters* (1998): 'Fulbright Scholars', 'The Shot', 'A Picture of Otto', 'Fever', 'Red', 'The Bee God'

Section II - Module B: Critical Study of Literature

(20 marks – 40 minutes)

Begin this section in a new writing booklet.

In your answer you 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
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

“The play, *Henry IV Part I*, has enduring value because it presents **human situations** that go far beyond the re-telling of history.”

To what extent does this interpretation align with your reading of the play? In your response make detailed reference to the play.

The prescribed text for Section II is:

William Shakespeare, *King Henry IV, Part I* (1597)

Section III - Module C: The Craft of Writing

(20 marks – 40 minutes)

Begin this section in a new writing booklet.

In your answer you will be assessed on how well you:

- craft language to address the demands of the question
 - use language appropriate to audience, purpose and context to deliberately shape meaning
-

One useful thing you can do with an old person, in addition to borrowing money from them, or asking them to do one of their old-time “dances,” so you can watch, while laughing, is ask: “Looking back, what do you regret?” And they’ll tell you. Sometimes, as you know, they’ll tell you even if you haven’t asked. Sometimes, even when you’ve specifically requested they not tell you, they’ll tell you.

-George Saunders

- a. Use this extract as a stimulus for an imaginative, discursive or persuasive piece of writing that explores the contrast of generations **OR** the concept of regret **OR** the way we turn our own lives into narratives. (12 marks)
- b. Reflect on how your choices in Part A were influenced and shaped by one of your prescribed texts in Module C. (8 marks)

The prescribed texts for Section III are:

Colum McCann: “Thirteen Ways of Looking” (2015)

Zadie Smith: “That Crafty Feeling” (2008)

-----END OF EXAMINATION PAPER-----