



CHERRYBROOK TECHNOLOGY HIGH SCHOOL

2022 AP4 Exam

English Advanced

Paper 2 – Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

Total marks: 60

Section 1 - 20 marks

- Attempt Question 1
- Allow about 40 minutes for this section

Section 2 - 20 marks

- Attempt Question 2 (a) OR 2 (b) OR 2 (c)
- Allow about 40 minutes for this section

Section 3 - 20 marks

- Attempt Question 3
- Allow about 40 minutes for this section

Section 1 - Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

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
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 1 (20 marks)

Sometimes textual conversations become textual arguments.

How do the conflicts between the two texts you have studied in this Module illuminate your understanding of the composers' purposes?

The prescribed texts for Section 1 are:

Shakespearean Drama/Film - William Shakespeare, *King Richard III*

- Al Pacino, *Looking For Richard*

Poetry /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 poisonous minerals*
- *Death be not proud*
- *Hymne to God my God, in my sicknesse*

and

- Margaret Edson, *W;t*

- **Poetry/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

End of Question 1

Section 2 - Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

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

Question 2(a) Prose Fiction (20 marks)

In what ways does the extract below reflect the central concerns of the text you have studied?

Crowding up with these reflections came the reflection that I had seen Magwitch with my childish eyes to be a desperately violent man; that I had heard that other convict reiterate that he had tried to murder him; that I had seen him down in the ditch tearing and fighting like a wild beast. Out of such remembrances I brought into the light of the fire a half-formed terror that it might not be safe to be shut up there with him in the dead of the wild solitary night. This dilated until it filled the room, and impelled me to take a candle and go in and look at my dreadful burden.

He had rolled a handkerchief round his head, and his face was set and lowering in his sleep. But he was asleep, and quietly too, though he had a pistol lying on the pillow. Assured of this, I softly removed the key to the outside of his door, and turned it on him before I again sat down by the fire. Gradually I slipped from the chair and lay on the floor. When I awoke without having parted in my sleep with the perception of my wretchedness, the clocks of the Eastward churches were striking five, the candles were wasted out, the fire was dead, and the wind and rain intensified the thick black darkness.

The prescribed texts are:

Prose Fiction

- Charles Dickens, *Great Expectations*

End of Question 2 (a)

OR

Question 2 (b) Poetry (20 marks)

In what ways does the extract below reflect the central concerns of the text you have studied?

*Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.*

I do not think that they will sing to me.

*I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.*

*We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.*

The Love Song of J. Alfred Prufrock

The prescribed texts are: T S Eliot, *T S Eliot: Selected Poems*

The prescribed poems are:

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

End of Question 2 (b)

OR

Question 2 (c) Shakespearean Drama (20 marks)

In what ways does the extract below reflect the central concerns of the text you have studied?

PRINCE HENRY

*Do not think so; you shall not find it so:
And God forgive them that so much have sway'd
Your majesty's good thoughts away from me!
I will redeem all this on Percy's head
And in the closing of some glorious day
Be bold to tell you that I am your son;
When I will wear a garment all of blood
And stain my favours in a bloody mask,
Which, wash'd away, shall scour my shame with it:
And that shall be the day, whene'er it lights,
That this same child of honour and renown,*

*This gallant Hotspur, this all-praised knight,
And your unthought-of Harry chance to meet.
For every honour sitting on his helm,
Would they were multitudes, and on my head
My shames redoubled! for the time will come,
That I shall make this northern youth exchange
His glorious deeds for my indignities.
Percy is but my factor, good my lord,
To engross up glorious deeds on my behalf;
And I will call him to so strict account,
That he shall render every glory up,
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.
This, in the name of God, I promise here:
The which if He be pleased I shall perform,
I do beseech your majesty may salve
The long-grown wounds of my intemperance:
If not, the end of life cancels all bands;
And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow.*

1 Henry 1V 3:2

The prescribed texts are:

- William Shakespeare, *King Henry IV, Part 1*

End of Question 2 (c)

End of Question 2

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Your answers 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
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Question 3

Part 1 (12 marks)

Select **ONE** of the following quotations.

This quotation **MUST** appear in **EITHER** the opening or closing of your imaginative piece of writing:

- ‘The final forming of a person’s character lies in their own hands.’*
Anne Frank
- ‘Whether we like it or not, we all come from someplace. And at some point in our lives, we have to make peace with that place.’*
Jeffrey Stepakoff, *The Orchard*
- ‘We try to hide our feelings but forget that our eyes can speak.’*
Anon.

Part 2 (8 marks)

Write a reflection in which you discuss how your writing presents its ideas and fulfils its purpose.

In your response you must refer **CLOSELY** to at least one Module C text and to how you have employed the quote you have chosen.

The prescribed texts for Section III are:

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

End of Question 3