



# Newington College

Discover  
what's possible

# English Advanced

2024 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

Attempt ONE question from Questions 1(a) to 1 (g)

Allow about 40 minutes for this section

Answer a question from pages 2-9 of the 2024 English Advanced Paper 2 Question Booklet. Use 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 (a) Shakespearean Drama and Film (20 marks)**

How has a study of textual conversations enhanced your awareness of the values that sit within and beyond texts?

In your response, refer to the extract below and your prescribed texts.

Extract from *Looking for Richard*



*PETER BROOK: The text is only a means of expressing what's behind the text. So if you get obsessed with the text, this is a great barrier to American actors who get obsessed with the British way of regarding a text. That isn't what matters. What matters is that you have to, one way or another, penetrate into what, at every moment, it's about.*

The prescribed texts are:

- William Shakespeare, *King Richard III*
- And
- Al Pacino, *Looking for Richard*

**OR**

**Question 1 (b) Prose Fiction and Film (20 marks)**

How has a study of textual conversations enhanced your awareness of the values that sit within and beyond texts?

In your response, refer to the extract below and your prescribed texts.

Extract from *The Hours*



*VIRGINIA WOOLF: If I were thinking clearly, Leonard, I would tell you that I wrestle alone in the dark, in the deep dark, and that only I can know. Only I can understand my condition. You live with the threat, you tell me you live with the threat of my extinction. Leonard, I live with it too.*

The prescribed texts are:

- Virginia Woolf, *Mrs Dalloway*
- and
- Stephen Daldry, *The Hours*

**OR**

**Question 1 (c) Prose Fiction and Prose Fiction (20 marks)**

How has a study of textual conversations enhanced your awareness of the values that sit within and beyond texts?

In your response, refer to the extract below and your prescribed texts.

Extract from *The Mersault Investigation*

*Well, the original guy was such a good storyteller, he managed to make people forget his crime, whereas the other one was a poor illiterate God created apparently for the sole purpose of taking a bullet and returning to dust – an anonymous person who didn't even have the time to be given a name.*

The prescribed texts are:

- Albert Camus, *The Stranger*
- and
- Kamel Daoud, *The Meursault Investigation*

**OR**

**Question 1 (d) Poetry and Drama (20 marks)**

How has a study of textual conversations enhanced your awareness of the values that sit within and beyond texts?

In your response, refer to the extract below and your prescribed texts.

Extract from *W;t*

*[E. M.]: Nothing but a breath—a comma—separates life from life everlasting. It is very simple really. With the original punctuation restored, death is no longer something to act out on a stage, with exclamation points... Life, death. Soul, God. Past, present. Not insuperable barriers, not semicolons, just a comma.*

*VIVIAN: Life, death...I see. (Standing) It's a metaphysical conceit. It's wit!*

The prescribed texts are:

- 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*

OR

### Question 1 (e) Poetry and Film (20 marks)

How has a study of textual conversations enhanced your awareness of the values that sit within and beyond texts?

In your response, refer to the extract below and your prescribed texts.

Extract from *Bright Star*



*JOHN KEATS: A poem needs understanding through the senses. The point of diving in a lake is not immediately to swim to the shore but to be in the lake, to luxuriate in the sensation of water. You do not work the lake out, it is a experience beyond thought. Poetry soothes and emboldens the soul to accept a mystery.*

The prescribed texts are:

- 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*

OR

**Question 1 (f) Poetry and Poetry (20 marks)**

How has a study of textual conversations enhanced your awareness of the values that sit within and beyond texts?

In your response, refer to the extract below and your prescribed texts.

Extract from *Red* by Ted Hughes

*You revelled in red.  
I felt it raw – like crisp gauze edges  
Of a stiffening wound. I could touch  
The open vein in it, the crusted gleam.*

*Everything you painted you painted white  
Then splashed it with roses, defeated it,  
Leaned over it, dripping roses,  
Weeping roses, and more roses*

The prescribed texts are:

- 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*

OR

**Question 1 (g) Shakespearean Drama and Prose Fiction (20 marks)**

How has a study of textual conversations enhanced your awareness of the values that sit within and beyond texts?

In your response, refer to the extract below and your prescribed texts.

Extract from *Hag-Seed*:

*What to do with such a story? It was like an enormous black cloud boiling up over the horizon. He had to transform it, or at the very least enclose it.*

The prescribed texts are:

- William Shakespeare, *The Tempest*
- and
- Margaret Atwood, *Hag-Seed*

End of Section I.

## 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*

The enduring quality of literature lies in the way it invites readers to see the world in humane ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

OR

#### (b) Charles Dickens, *Great Expectations*

The enduring quality of literature lies in the way it invites readers to see the world in traditional and moving ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

OR

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

The enduring quality of literature lies in the way it invites readers to see the world in speculative and challenging ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

OR

**Question 3 – Poetry (20 marks)**

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

The enduring quality of literature lies in the way it invites readers to see the world in new and challenging ways.

To what extent does this statement apply to your prescribed text?

In your response make reference to *Journey of the Magi* and at least ONE other poem.

The prescribed poems are:

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

OR

**(b) David Malouf, *Earth Hour***

The enduring quality of literature lies in the way it invites readers to see the world in perceptive and thoughtful ways.

To what extent does this statement apply to your prescribed text?

In your response, make close reference to at least TWO of the prescribed poems.

The prescribed poems are:

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

OR

**Question 4 – Drama (20 marks)**

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

The enduring quality of literature lies in the way it invites readers to see the world in confronting and didactic ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

**OR**

**(b) Dylan Thomas, *Under Milk Wood***

The enduring quality of literature lies in the way it invites readers to see the world in complex and perceptive ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

**OR**

**Question 5 – Nonfiction (20 marks)**

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

The enduring quality of literature lies in the way it invites readers to see the world in reflective and enlightening ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

**OR**

**(b) Vladimir Nabokov, *Speak, Memory***

The enduring quality of literature lies in the way it invites readers to see the world in perceptive and thought-provoking ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

**OR**

**Question 6 – Film (20 marks)**

**George Clooney, *Good Night, and Good Luck***

The enduring quality of literature lies in the way it invites readers to see the world in entertaining and stimulating ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

**OR**

**Question 7 – Media (20 marks)**

**Gillian Armstrong, *Unfolding Florence***

The enduring quality of literature lies in the way it invites readers to see the world in provoking and thoughtful ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

**OR**

**Question 8 - Shakespearean Drama (20 marks)**

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

The enduring quality of literature lies in the way it invites readers to see the world in complex and thoughtful ways.

To what extent does this statement apply to your prescribed text?

In your response, make detailed reference to your prescribed text.

**End of Section II**

## 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 – 15 marks

Write an imaginative response which crafts a character's reaction to the natural world.

#### Part B – 5 marks

Explain how your study of Module C has shaped the way you have used ONE aspect of form to craft your response in Part A.

In your response, make reference to ONE of your prescribed texts in Module C.

Prescribed texts in Module C are listed on the next page.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Prose fiction</b> <ul style="list-style-type: none"> <li>• Chopin, Kate, <i>The Awakening</i></li> <li>• Harrower, Elizabeth, 'The Fun of the Fair'</li> <li>• Kafka, Franz, <i>Metamorphosis</i></li> <li>• Le, Nam, 'Love and Honour and Pity and Pride and Compassion and Sacrifice'</li> <li>• McCann, Colum, 'Thirteen Ways of Looking'</li> <li>• McCann, Colum, 'What Time Is It Now, Where You Are?'</li> <li>• Mistry, Rohinton, 'The Ghost of Firozsha Baag'</li> </ul> |
| <b>Nonfiction</b> <ul style="list-style-type: none"> <li>• Garner, Helen, 'How to Marry Your Daughters'</li> <li>• Hustvedt, Siri, 'Eight Days in a Corset'</li> <li>• Orwell, George, 'Politics and the English Language'</li> <li>• Smith, Zadie, 'That Crafty Feeling'</li> </ul>                                                                                                                                                                                                 |
| <b>Speeches</b> <ul style="list-style-type: none"> <li>• Atwood, Margaret, 'Spotty-Handed Villainesses'</li> <li>• Brooks, Geraldine, 'A Home in Fiction'</li> <li>• Pearson, Noel, 'Eulogy for Gough Whitlam'</li> </ul>                                                                                                                                                                                                                                                            |
| <b>Poetry (p) or Performance Poetry (pp)</b> <ul style="list-style-type: none"> <li>• Boey, Kim Cheng, 'Stamp Collecting' (p)</li> <li>• Harwood, Gwen, 'Father and Child' (p)</li> <li>• Stevens, Wallace, 'Thirteen Ways of Looking at a Blackbird' (p)</li> <li>• Tennyson, Alfred Lord, 'The Lady of Shallot' (p)</li> <li>• Tempest, Kate, 'Picture a Vacuum' (pp)</li> </ul>                                                                                                   |

**End of Section III**

**End of paper**