



KAMBALA

2022 English Advanced Trial Examination

Paper 2 — Modules

General Instructions:

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Write your student number and script number at the top of every page
- Number pages

Section I – 20 marks

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

Section II – 20 marks

- Attempt Question 2
- Allow about 40 minutes for this section

Section III – 20 marks

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

Total marks: 60 marks

Section I - Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in a new writing booklet.

Your answer will be assessed on how well you:

- demonstrate an informed understanding of how composers are influenced by another text's concepts and values
- evaluate the relationship between texts and contexts
- organise, develop and express ideas using language appropriate to audience, purpose and form

Question 1 - (20 marks)

Answer ONE of the following questions (a) - (g)

(a) Shakespeare Drama and Film (20 marks)

Through the textual conversation, how does Pacino in *Looking for Richard* reveal the lust for power in Shakespeare's *Richard III*?

OR

(b) Poetry and Drama (20 marks)

Through the textual conversation, how does Edson in *W;t* reveal the importance of compassion in *John Donne: A Selection of His Poetry*?

OR

(c) Poetry and Film (20 marks)

Through the textual conversation, how does Campion in *Bright Star* reveal the vision of immortality in Keats' *The Complete Poems*?

OR

(d) Prose Fiction and Film (20 marks)

There was an emptiness about the heart of life; an attic room. Women must put off their rich apparel. At midday they must disrobe. She pierced the pincushion and laid her feathered yellow hat on the bed. The sheets were clean, tight stretched in a broad white band from side to side. Narrower and narrower would her bed be. (From Mrs Dalloway by Virginia Woolf)



(From *The Hours* by Stephen Daldry)

How do the extracts from *Mrs Dalloway* and *The Hours* contribute to a broader textual conversation about the relationship between the individual and society in the pair of texts?

OR

(e) Poetry and Poetry (20 marks)

Through the textual conversation, how does Hughes in *Birthday Letters* reveal the search for identity in Plath's *Ariel*?

OR

(f) Shakespearean Drama and Prose Fiction (20 marks)

Through the textual conversation, how does Atwood in *Hag-Seed* reveal the complexity of reconciliation in Shakespeare's *The Tempest*?

(g) Prose Fiction and Prose Fiction (20 marks)

For the third time I've refused to see the chaplain. I don't have anything to say to him; I don't feel like talking, and I'll be seeing him soon enough as it is. All I care about right now is escaping the machinery of justice, seeing if there's any way out of the inevitable (Extract from *The Stranger* by Albert Camus)

"Indeed, my dear friend, the only verse in the Koran that resonates with me is this: "If you kill a single person, it is as if you have killed the whole of mankind." (Extract from *The Meursault Investigation*)

How do the extracts from *The Stranger* and *The Meursault Investigation* contribute to a broader textual conversation about the relationship between the individual and religion in the pair of texts?

End of Question 1

Section II - Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a new writing booklet.

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 - (20 marks)

(a) Prose Fiction

- **Jane Austen, *Emma***

“Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised or a little mistaken; but where, as in this case, though the conduct is mistaken, the feelings are not, it may not be very material.”

— Jane Austen, *Emma*

In your view, how does Austen's portrayal of the distinction between inward and outward emotions contribute to the enduring value of the novel?

OR

- **Charles Dickens, *Great Expectations***

Explore how Charles Dickens uses the character of Pip to reflect his interest in human nature.

OR

- **Kazuo Ishiguro, *An Artist of the Floating World***

How does Kazuo Ishiguro use setting to express concerns about human behaviour?

OR

(b) Poetry (20 marks)

- **TS Eliot, *T S Eliot: Selected Poems***

To what extent does the sense of alienation in Eliot's poetry express his interest human nature?

In your response, make close reference to TWO poems from the prescribed list.

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

- **David Malouf, *Earth Hour***

To what extent does Malouf's poetry reflect his interest in the diversity of human nature?

In your response, make close reference to TWO poems from the prescribed list.

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

(c) Drama (20 marks)

● **Henrik Ibsen, *A Doll's House***

How does Henrik Ibsen use dramatic tension to explore the conflicting nature of human behaviour?

In your response, make close reference to the play as a whole.

OR

● **Dylan Thomas, *Under Milk Wood***

How does Dylan Thomas use dramatic tension to interrogate human behaviour?

In your response, make close reference to the play as a whole.

OR

(d) Nonfiction (20 marks)

● **Edmund de Waal, *The Hare with Amber Eyes***

How does Edmund de Waal represent often fraught events that reveal aspects of human nature?

In your response, make close reference to *The Hare with Amber Eyes* as a whole.

OR

(e) Film - George Clooney, *Good Night, and Good Luck* (20 marks)

● How does George Clooney represent the often subjective construction of events to explore conflicting human behaviour?

In your response, make close reference to the film as a whole.

OR

(f) Media - Gillian Armstrong, *Unfolding Florence* (20 marks)

- How does Gillian Armstrong represent events from different perspectives to explore human behaviour?

In your response, make close reference to the film as whole.

OR

(g) Shakespearean Drama - *King Henry IV, Part 1* (20 marks)

King: Rebellion in this land shall lose his sway,
Meeting the check of such another day;
And since this business so fair is done,
Let us not leave till all our own be won.

(Act V, Scene V, 41-44)

In the context of your critical study, to what extent does your response to the closing scenes of *Henry IV, Part 1* inform your judgement of this play as a whole?

You must make detailed reference to the extract above and the play as a whole.

End of Question 2

Section III - Module C: Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question in a new writing booklet.

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 context to deliberately shape meaning

Question 3 - (20 marks: 12 marks for section (a) / 8 marks for section (b))

Answer both parts of this question.

Although most of what she read was new to her, sometimes she immediately recognised what she read and had no doubt that she herself had written it, and thought it.

a) Use the above extract as a central moment in an imaginative response.

Nb: you may change the gender and tense of the character in the extract.

You must draw stylistic inspiration from at least ONE of the texts you have studied for Module C. (12 marks)

b) Justify the decisions you have made in your writing in (a) with specific reference to how the features of craft from at least ONE of your prescribed texts in Module C has inspired your writing. (8 marks)

The prescribed texts for Section III are listed on page 10

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*

- **Non Fiction**

- Helen Garner, *How to Marry Your Daughters*
- Siri Hustvedt, *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*
- Kate Tempest, *Picture a Vacuum*

End of Paper