



SUBJECT:	English
PAPER NUMBER:	I
DATE:	21 st May 2022
TIME:	9:00 a.m. to 12:05 p.m.

Answer ONE question from Section A, ONE from Section B, and Section C.

SECTION A: SHAKESPEARE SET TEXTS

(33 marks)

In Section A, essays must **NOT** be shorter than 500 words.

1. *Romeo and Juliet*

- (a) Discuss Mercutio's death, paying particular attention to the way it can be read as the turning point in *Romeo and Juliet*.

OR

- (b) "What's in a name?" 'The struggle between personal identity and family history leads to the tragedy in *Romeo and Juliet*.' Discuss.

OR

- (c) Discuss Juliet's maturation process as a young woman in a patriarchal society.

2. *Othello*

- (a) Discuss the role of Iago as the manipulator of language in *Othello*.

OR

- (b) How does Othello's outsider status in Venetian society contribute to his downfall?

OR

- (c) Discuss the two settings of *Othello*, Venice and Cyprus, and how they represent order and chaos respectively.

Please turn the page.

SECTION B: POETRY SET TEXTS

(33 marks)

In Section B, essays must **NOT** be shorter than 500 words.

1. Elizabeth Bishop

(a) Discuss the theme of memory in Elizabeth Bishop's poetry with reference to **THREE** poems.

OR

(b) 'In Elizabeth Bishop's poetry, the persona's observation of the natural world often leads to deep reflection.' Discuss this statement with reference to **THREE** poems of your choice.

OR

(c) With detailed reference to any **THREE** poems of your choice, discuss Elizabeth Bishop's powers of observation and her attention to detail.

2. Carol Ann Duffy

(a) With reference to **THREE** poems of your choice, discuss Carol Ann Duffy's use of the dramatic monologue.

OR

(b) Discuss the theme of loss in Carol Ann Duffy's poetry with reference to **THREE** poems of your choice.

OR

(c) With detailed reference to any **THREE** poems of your choice, discuss the ways in which Carol Ann Duffy's empathy towards vulnerable or marginalised people emerges in her poetry.

3. Seamus Heaney

(a) Discuss the significance of familial generations in Seamus Heaney's poetry with particular attention to father-son relationships by referring to **THREE** poems of your choice.

OR

(b) Discuss the theme of death in Seamus Heaney's poetry by referring to **THREE** poems of your choice.

OR

(c) With detailed reference to **THREE** poems of your choice, show how Seamus Heaney's poetic language evokes the value of a rural environment.

SECTION C: POETRY CRITICISM

(33 marks)

Write a critical appreciation of the poem below.

- Your essay must **NOT** be shorter than 400 words.
- Focus on theme, imagery, form and poetic language.
- You may also comment on any other literary aspects of the poem that you consider to be worthy of discussion.

'Dead Butterfly'

For months my daughter carried
a dead monarch* in a quart mason jar.
To and from school in her backpack,
to her only friend's house. At the dinner table
it sat like a guest alongside the pot roast.
She took it to bed, propped by her pillow.

Was it the year her brother was born?
Was this her own too-fragile baby
that had lived—so briefly—in its glassed world?
Or the year she refused to go to her father's house?
Was this the holding-her-breath girl she became there?

This plump child in her rolled-down socks
I sometimes wanted to haul back inside me
and carry safe again. What was her fierce
commitment? I never understood.
We just lived with the dead winged thing
as part of her, as part of us,
weightless in its heavy jar.

*monarch: A large migratory orange and black danaid butterfly

by Ellen Bass



SUBJECT:	English
PAPER NUMBER:	II
DATE:	21 st May 2022
TIME:	4:00 p.m. to 7:05 p.m.

Answer **BOTH** Section A **AND** Section B.

SECTION A: NOVEL SET TEXTS

(Total: 66 marks)

- Answer **TWO** questions (**NOT** on the same novel) from this section.
- Essays in this section must **NOT** be shorter than 500 words.

1. ***The Handmaid's Tale*, Margaret Atwood**

- (a) 'Ignoring isn't the same as ignorance. You have to work at it.' Consider Atwood's handling of the dangers and effects of ignoring in *The Handmaid's Tale*.

OR

- (b) 'In *The Handmaid's Tale*, Atwood repeatedly examines the relationships between mothers and daughters to highlight the novel's major concerns.' Discuss.

2. ***Great Expectations*, Charles Dickens**

- (a) 'The theme of imprisonment pervades the novel *Great Expectations*.' Discuss.

OR

- (b) Discuss the contrasting female characters in *Great Expectations*.

3. ***Atonement*, Ian McEwan**

- (a) Discuss the interplay between knowledge and responsibility in *Atonement*.

OR

- (b) Discuss the theme of power in *Atonement*.

4. ***Wuthering Heights*, Emily Brontë**

- (a) 'I care nothing for your sufferings. Why shouldn't you suffer? I do!' Consider the importance of suffering in *Wuthering Heights*.

OR

- (b) Consider Emily Brontë's handling of the supernatural in *Wuthering Heights*.

5. ***To Kill a Mocking Bird*, Harper Lee**

- (a) Compare and contrast the characters of Miss Maudie and Aunt Alexandra with particular reference to their role as maternal figures for Scout in Lee's *To Kill A Mocking Bird*.

OR

- (b) Discuss the loss of innocence in Harper Lee's *To Kill A Mocking Bird*.

SECTION B: PROSE CRITICISM**(Total: 33 marks)****Write a critical appreciation of the passage below.**

- Your essay must **NOT** be shorter than 400 words.
- Focus on theme, characterisation and point of view.
- You may also comment on any other literary aspect or aspects of the passage that you consider to be worthy of discussion, such as, imagery, style, tone and setting.

With March came the spring, and the island was flower-filled, scented, and a-flutter with new leaves. The cypress-trees that had tossed and hissed during the winds of winter now stood straight and sleek against the sky, covered with a misty coat of greenish-white cones. Waxy yellow crocuses appeared in great clusters, bubbling out among the tree-roots and tumbling down the banks. Under the myrtles, the grape-hyacinths lifted buds like magenta sugar-drops, and the gloom of the oak-thickets was filled with the dim smoke of a thousand blue day-irises. Anemones, delicate and easily wind-bruised, lifted ivory flowers the petals of which seemed to have been dipped in wine. Vetch, marigold, asphodel, and a hundred others flooded the fields and woods. Even the ancient olives, bent and hollowed by a thousand springs, decked themselves in clusters of minute creamy flowers, modest and yet decorative, as became their great age. It was no half-hearted spring, this: the whole island vibrated with it as though a great, ringing chord had been struck. Everyone and everything heard it and responded. It was apparent in the gleam of flower-petals, the flash of bird wings and the sparkle in the dark, liquid eyes of the peasant girls. In the water-filled ditches the frogs that looked newly enamelled snored rapturous chorus in the lush weeds. In the village coffee-shops the wine seemed redder and, somehow, more potent. Blunt, work-calloused fingers plucked at guitar strings with strange gentleness, and rich voices rose in lilting, haunting song.

Spring affected the family in a variety of ways. Larry bought himself a guitar and a large barrel of strong red wine. He interspersed his bouts of work by playing haphazardly on the instrument and singing Elizabethan love-songs in a meek tenor voice, with frequent pauses for refreshment. This would soon induce a mood of melancholy, and the love-songs would become more doleful, while between each Larry would pause to inform whichever member of the family happened to be present that spring, for him, did not mean the beginning of a new year, but the death of the old one. The grave, he would proclaim, making the guitar rumble ominously, yawned a little wider with each season.

One evening the rest of us had gone out and left Mother and Larry alone together. Larry had spent the evening singing more and more dismally, until he had succeeded in working them both into a fit of acute depression. They attempted to alleviate this state with the aid of wine, but unfortunately this had the reverse effect, for they were not used to the heavy wines of Greece. When we returned we were somewhat startled to be greeted by Mother, standing at the door of the villa with a hurricane lantern. She informed us with lady-like precision and dignity that she wished to be buried under the rose-bushes. The novelty of this lay in the fact that she had chosen such an accessible place for the disposal of her remains. Mother spent a lot of her spare time choosing places to be buried in, but they were generally situated in the most remote areas, and one had visions of the funeral cortege dropping exhausted by the wayside long before it had reached the grave.



SUBJECT:	English
PAPER NUMBER:	III
DATE:	23 rd May 2022
TIME:	4:00 p.m. to 6:50 p.m.

Answer **ALL** sections.

SECTION A: LANGUAGE ESSAY**(Total: 33 marks)**

Write an essay of NOT less than 500 words on ONE of the following topics:

1. Securing a future for myself after being released from prison.
2. Describe the mood of the country when Malta won the 2030 Eurovision Song Contest.
3. How can young people become more critically minded?
4. A novelist observed that 'propaganda doesn't need to persuade in order to be successful; it simply needs to confuse, to exhaust – to distract'. In your opinion, how true is this observation?
5. 'It is talent, innovation and creativity, in all its forms and in all rigorous disciplines, that we need to nurture in our young people.' Discuss.
6. 'Digitisation makes information discoverable forever. When an entry is made in the digital world – an inquiry or click on a website – a digital fingerprint remains.' How can people's privacy be protected while they continue to benefit from digital technology?

SECTION B: SUMMARY**(Total: 15 marks)****Write a summary of the following passage in between 150 and 200 words.****We still need libraries in the digital age**

Ian Clark

With the government axing public services, librarians are being forced to defend their existence against accusations of irrelevance in modern society. As one adviser put it during the BBC's recent "mini-consultation" on the proposed cuts, many are arguing that we do not really need librarians when everyone has broadband and can access information without recourse to a librarian. There are a number of problems with this argument.

Firstly, as recent statistics from the Office for National Statistics demonstrate, not everyone has broadband access, let alone internet access. Statistics for 2009 show that 63% of the UK population have broadband, leaving more than a third who do not. Furthermore, more than 10 million adults in the UK have never used the internet. And, unsurprisingly, it is the poorest who are least likely to have an internet connection – only 52% of those with no qualifications have access. Public libraries provide a key role in both facilitating access to information via the internet, as well as providing free internet access to bridge the digital divide, which does not only exist between industrialised and developing nations. Taking away this important role would disenfranchise people further, and mean they would have to refer to a commercial provider. Given that they are likely to have very few available resources, it would be short sighted to morally argue that there is no longer a need for libraries to provide free internet.

Secondly, there is the issue of IT literacy. There is a common belief that once everyone has broadband, all problems relating to access to information will be solved. But it is not enough. There are still many users who cannot search the internet correctly and successfully. Some simply select the top result in Google rather than ensuring that their search terms are appropriate, and that the resource is reliable. It is not just the general public – even respected journalists and public figures seemingly fail to grasp the intricacies of search engines. Librarians not only provide access to physical materials, they are also trained in using the internet appropriately to extract information for users – a skill that has been at the heart of the profession for many years. This ensures that misinformation is minimised and helps to maintain a well-informed society. Furthermore, as information professionals, they play an important role in facilitating access to government information that is otherwise inaccessible to the disenfranchised. This is also crucial in a democracy, particularly during times of economic crisis. And yet, when they are needed most, libraries are talked of as an irrelevance by policymakers who think libraries should be run by untrained volunteers.

Statistics may show a decline in library goers but they also show an increase in the usage of library websites. Libraries are not declining in importance – people are simply changing the way they use them. It does not then follow that we need to abandon libraries as they are now and shift everything online. Libraries are a bridge between the information-rich and the information-poor. They need reinforcing, not dismantling. Libraries need to continue to provide a highly skilled service that is able to meet the needs of the general public. The service ought to continue to innovate to take advantage of the way in which people are interacting with the service in a different way. If the service is cut, we run the risk of an ill-informed society that is ill-equipped to prosper in the "information age" – a dangerous prospect for any democracy.

(Adapted from The Guardian)

SECTION C: LINGUISTICS

(Total: 33 marks)

Choose ONE question from this section.

1. Answer tasks a, b, c **AND** d.

(a) Identify the word class (part of speech) for **EACH** word in these sentences. The number in brackets at the end of each sentence shows the number of words there should be in your answer. There is no need to copy the sentence in your answer. The first one (0) has been worked out for you as an example.

Example:

Fireworks are dangerous. (3)

Answer: Noun, Verb, Adjective

- i. Yesterday, she sang beautifully. (4)
- ii. Is the food spicy? (4)
- iii. The students are finishing their classwork. (6)
- iv. Brisk walking is a good exercise. (6)
- v. A loud noise was heard and everyone stopped. (8)

(10)

(b) Briefly (in a sentence or two) explain why the following statements are generally true. Support your explanation with an example.

- i. Denotation refers to the objective meaning of the word.
- ii. Connotation is likely to be subjective.
- iii. A hypernym is more generic than a hyponym.
- iv. Synonyms are present in all languages but absolute synonymy, if it exists at all, is quite rare.

(8)

(c) In the paragraph below, the sentences hang together forming a coherent text. One of the reasons for this are cohesive devices.

- i. Excluding 'ellipsis' (that has been worked out for you as the example), name **THREE** other cohesive devices found in the paragraph.
- ii. Explain how that cohesive device contributes to cohesion in a text.
- iii. Support your explanation with an example from the given paragraph.

Below is an example.

Answer:

Device	=	Ellipsis.
Explanation	=	When part of a sentence is missing but information in another sentence or sentences
Support	=	Makes it possible to supply the missing information.

In the paragraph, the reader understands that what makes it 'Devastating for him.' is the fact that becoming an actor would never happen because of his spinal injury.

This question continues on next page.

My brother was always fascinated by the world of theatre and drama. This started at a young age when grandmother used to take him to amateur performances by small provincial drama companies. Unfailingly, he used to come home speaking about acting, costumes, props, comedy and tragedy expecting everyone at home to feel equally eager and share his excitement. His dream was to act in theatres all over England and maybe even America. But the war and his spinal injury made sure that would never happen. Devastating for him. (9)

- (d) All the words below are made up of more than one morpheme. Only 7 of the words in the list are, however, composed of just a free morpheme, a derivational morpheme and an inflectional morpheme. One of these 7 words, 'misjudges', is given as an example.
- Find the other 6 words that are composed of **just a free morpheme, a derivational morpheme and an inflectional morpheme**.
 - For each of the 6 words, identify the free morpheme and the two bound morphemes as shown in the example below.

Answer: misjudges
mis + judge + s

misjudges	nationals
antidepressant	redoes
boyfriend's	sweeteners
crunchier	unkindest
decomposition	unlikeliness
girlfriends	unmanly
triangles	worker's

(6)

OR

2. In linguistics, register refers to the way a speaker's language varies according to different situations/contexts. Write an essay of about 400 words on register.

Besides any aspects of register you may choose to focus on, include the following:

- what influences variety in language in any situation.
- the linguistic differences between registers.

Include examples to support your explanations in the essay.

(33)

OR

3. Study Experiences has partnered with Theatre Workout to deliver a range of workshops for students which allow them to develop performance skills, learn about the show they are about to see, among other activities. (This advertisement is p.6 from The London Theatre Experience brochure).

In about 400 words, write a detailed commentary of the advertisement. You are expected to analyse its particular stylistic features in terms of:

- Visual Elements/Graphology;
- Form and Structure;
- Attitudes to the reader/audience;
- Vocabulary;
- Grammar;
- Content.

The advertisement is provided on p.5.

(33)

Study experiences

for the next generation

Specific Show Workshops

Les Misérables – Workshop & Backstage Tour

Make the most of your visit to the production with a Les Misérables workshop which gives an insight into the history of the musical and stagecraft used during the performance. This practical workshop enables participants to understand more about the historic context of the production and encourages them to develop performance skills.

For the ultimate experience, add a Backstage Tour of the Queen's Theatre.

The Phantom of the Opera – Workshop and Q & A

Following the Thursday matinee performance only, students can also view the fascinating stage set-up and take part in a question and answer session with a company or crew member which will explore everything that goes into putting on a major West End show. For a fully immersive experience, students can also take part in a pre-matinee workshop, providing an in-depth exploration of Andrew Lloyd-Webber's romantic masterpiece.

MAMMA MIA! – Workshop

Students will discover their inner disco diva in an action packed recreation of some of the highlights of the smash hit musical that brings them closer to the themes and exuberance of the production. A practical workshop which explores issues raised and allows the participants to gain an appreciation of routines that they will see in the show.

Wicked Workshops

Drama workshops focused on the themes of identity, friendship, bullying and race, or performance workshops focused on the characters and songs from the show.

If you have any questions or would like more information on a specific workshop and how it can be tailored to your group, please call us on 020 8335 5151.

The London Theatre Experience Theatre Workshops

Study Experiences has partnered with Theatre Workout to deliver an excellent range of award-winning workshops to enhance your theatre visit.

Theatre workshops are not only an excellent opportunity for your students to develop their performance skills or learn more about the show they are going to see, but workshops also help boost your students' confidence to play and create performance, developing essential communication, leadership and teamworking skills, 'soft' skills we all need!

Official show workshops are available which have been developed by Theatre Workout in partnership with the producers of some of the best West End plays and musicals.

An extensive range of bespoke masterclasses are also available, covering all aspects of theatre and performance, which can be tailored to any other production you wish to see. Lasting two hours or more, they offer an ideal opportunity to work with industry professionals and learn more about the themes, characters, their relationships and journeys, and the overall story of your chosen production.

Every workshop is tailored to the age, ability and interests of your group to give you the best theatre experience possible!



Masterclasses

Acting Masterclasses

These workshops can cover a wealth of professional actor training, including:

- Voice and speech
- Character development
- Improvisation and listening skills
- Scene studies from chosen plays
- Devising techniques
- Storytelling
- Screen acting option available
- Bespoke workshops for any West End play, including the Woman In Black and The Play That Goes Wrong.

Musical Theatre Masterclasses

The triple threat of acting, singing and dance, learning core skills including:

- Voice development and singing technique
- Acting through song
- Song studies and character work
- Emotional engagement
- Choreography
- Bespoke workshops can be created for any West End musical, including 42nd Street, An American In Paris, and Matilda

Stage Combat Masterclass

Learning unarmed stage combat techniques and developing a vocabulary of fight moves including punches, slaps, grabs and kicks, led by professional fight directors, staging stunning fight routines which are 100% safe.