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English A: language and literature – Higher level – Paper 1
Anglais A : langue et littérature – Niveau supérieur – Épreuve 1
Inglés A: lengua y literatura – Nivel superior – Prueba 1

Tuesday 3 November 2015 (morning)
Mardi 3 novembre 2015 (matin)
Martes 3 de noviembre de 2015 (mañana)

2 hours / 2 heures / 2 horas

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Question 1 consists of two texts for comparative analysis.
- Question 2 consists of two texts for comparative analysis.
- Choose either question 1 or question 2. Write one comparative textual analysis.
- The maximum mark for this examination paper is **[20 marks]**.

Instructions destinées aux candidats

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- La question 1 comporte deux textes pour l'analyse comparative.
- La question 2 comporte deux textes pour l'analyse comparative.
- Choisissez soit la question 1, soit la question 2. Rédigez une analyse comparative de textes.
- Le nombre maximum de points pour cette épreuve d'examen est de **[20 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- En la pregunta 1 hay dos textos para el análisis comparativo.
- En la pregunta 2 hay dos textos para el análisis comparativo.
- Elija la pregunta 1 o la pregunta 2. Escriba un análisis comparativo de los textos.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Choose either question 1 or question 2.

1. Analyse, compare and contrast the following two texts. Include comments on the similarities and differences between the texts and the significance of context, audience, purpose and formal and stylistic features.

Text A

THE MONKEY'S FIDDLE

HUNGER and want forced Monkey one day to forsake his land and to seek elsewhere among strangers for much-needed work. Bulbs, earth beans, scorpions, insects, and such things were completely exhausted in his own land. But fortunately he received, for the time being, shelter with a great uncle of his, Orang Outang, who lived in another part of the country.

5 When he had worked for quite a while he wanted to return home, and as recompense his great uncle gave him a fiddle and a bow and arrow and told him that with the bow and arrow he could hit and kill anything he desired, and with the fiddle he could force anything to dance.

The first he met upon his return to his own land was Wolf. This old fellow told him all the news and also that he had since early morning been attempting to stalk a deer, but all in vain.

10 Then Monkey laid before him all the wonders of the bow and arrow that he carried on his back and assured him if he could but see the deer he would bring it down for him. When Wolf showed him the deer, Monkey was ready and down fell the deer.

15 They made a good meal together, but instead of Wolf being thankful, jealousy overmastered him and he begged for the bow and arrow. When Monkey refused to give it to him, he thereupon began to threaten him with his greater strength, and so when Jackal passed by, Wolf told him that Monkey had stolen his bow and arrow. After Jackal had heard both of them, he declared himself unqualified to settle the case alone, and he proposed that they bring the matter to the court of Lion, Tiger, and the other animals. In the meantime he declared he would take possession of what had been the cause of their quarrel, so that it would be safe, as he said. But he immediately brought to earth all that was eatable, so there was a long time of slaughter before Monkey and Wolf agreed to have the affair in court.

20 Monkey's evidence was weak, and to make it worse, Jackal's testimony was against him. Jackal thought that in this way it would be easier to obtain the bow and arrow from Wolf for himself.

25 And so fell the sentence against Monkey. Theft was looked upon as a great wrong; he must hang.

The fiddle was still at his side, and he received as a last favor from the court the right to play a tune on it.

30 He was a master player of his time, and in addition to this came the wonderful power of his charmed fiddle. Thus, when he struck the first note of "Cockcrow" upon it, the court began at once to show an unusual and spontaneous liveliness, and before he came to the first waltzing turn of the old tune the whole court was dancing like a whirlwind.

Over and over, quicker and quicker, sounded the tune of "Cockcrow" on the charmed fiddle, until some of the dancers, exhausted, fell down, although still keeping their feet in motion. 35 But Monkey, musician as he was, heard and saw nothing of what had happened around him. With his head placed lovingly against the instrument, and his eyes half closed, he played on, keeping time ever with his foot.

Wolf was the first to cry out in pleading tones breathlessly, "Please stop, Cousin Monkey! For love's sake, please stop!"

40 But Monkey did not even hear him. Over and over sounded the resistless waltz of "Cockcrow".

After a while Lion showed signs of fatigue, and when he had gone the round once more with his young lion wife, he growled as he passed Monkey, "My whole kingdom is yours, ape, if you just stop playing".

45 "I do not want it," answered Monkey, "but withdraw the sentence and give me my bow and arrow, and you, Wolf, acknowledge that you stole it from me."

"I acknowledge, I acknowledge!" cried Wolf, while Lion cried, at the same instant, that he withdrew the sentence.

50 Monkey gave them just a few more turns of the "Cockcrow," gathered up his bow and arrow, and seated himself high up in the nearest camel thorn tree.

The court and other animals were so afraid that he might begin again that they hastily disbanded to new parts of the world.

James A Honeÿ, *South-African Folk-Tales* (1910)

Text B



The secret power of music education

ANNE LIERSE asks why educational authorities in Australia are allowing music to be marginalised in the majority of schools. In this article, she provides a clear rationale for providing every school with a substantial music program.

THE empirical evidence relating to the powerfully educative effects of music education on the personal and academic development of the child is expansive and compelling. The claim that "music makes you smarter", coming from brain research and qualitative psychological studies, substantiates the claim that music education is an essential part of the school curriculum and students who miss out are being deprived. An accumulative amount of research conducted nationally and internationally over many years

has presented compelling evidence that music education is powerfully educative and has emotional, therapeutic and motivational benefits for children. Its transfer effects benefit the development of the whole child in personal, social, and intellectual domains, as well as the development of language literacy, numeracy, creativity, social skills, concentration, team-work, fine motor coordination, self-confidence and emotional sensitivity. [...]

What is the secret power of music?

The secret power of music has been known to all major civilizations going back to antiquity, where music was considered to be the most important of the sciences, the most important path to religious enlightenment, and the very basis of harmonious government and the character of man. Plato wrote, "I would teach children music, physics, and philosophy; but most importantly music for in the patterns of music and all the arts are the keys to learning." [...]

Music and the physical body

Science has found that most functions of the body are affected by music: the brain, blood pressure, heart-rate and the muscles. Also, music can be both a sedative and a stimulant, because the roots of the auditory nerves are more widely distributed and possess more extensive connections than those of any other nerves in the body. Podolsky, in *Music for your health*, claims his investigations show that music affects digestion, internal secretions, circulation, nutrition and respiration. Even the neural networks of the brain have been found to be sensitive to harmonic principles with consonant and dissonant chords, different intervals, and other features of music all exerting a profound effect upon man's pulse and respiration. Blood pressure is lowered by sustained chords and raised by crisp, repeated ones. Because of this, music affects the body in two distinct ways: directly, as the effect of sound upon the cells and organs, and indirectly, by affecting the emotions, which in turn influence numerous bodily functions. Podolsky argued, "If a musician is playing his instrument, then he and his instrument can also be said to be 'playing' the bodies and minds of the audience." [...]

Adapted from the article by Dr Anne Lierse "The secret power of music education: A rationale for music in every school", *Leadership in Focus* (quarterly publication of the Victoria Principals Association, 2012).

© Dr Anne Lierse. By permission of the author.

¹ ensembles: groups of musicians

² William Congreve: English poet and dramatist

"The claim that 'music makes you smarter', coming from brain research and qualitative psychological studies, substantiates the claim that music education is an essential part of the school curriculum and students who miss out are being deprived."

Musical performance enhances intelligence

Music performance plays a notable role in enhancing intelligence and student performance. An important 10-year research study with 25 000 students titled *Champions of change*, found overwhelming evidence that involvement in instrumental lessons and ensembles¹ had an incredible pay-off for students academically, therapeutically and socially.

Creativity

There are many studies demonstrating that children of all ages who have music education score significantly higher on creativity tests than non-musical students. It also found that the greater the number of music classes attended, the greater the creativity.

Social and personal domains

In the area of music therapy, the healing power of music is well accepted. We have all heard William Congreve's² statement that "*Music hath charms to soothe the savage beast*". Jean Maas, a music therapist states, "*Music is the greatest power ever experienced. I doubt if anything else equals its power to act upon the human organism*". In the literature of music therapy, reports can be found of success in the treatment of hysteria, depression, anxiety, nervousness, worry and fears, tension, insomnia, and so on. [...]

- Analyse, compare and contrast the following two texts. Include comments on the similarities and differences between the texts and the significance of context, audience, purpose and formal and stylistic features.

Text C

Thunderstorms

A thunderstorm affects a relatively small area when compared to a hurricane or a winter storm. The typical thunderstorm is 15 miles in diameter and lasts an average of 30 minutes. Despite their small size, ALL thunderstorms are dangerous! Of the estimated 100 000 thunderstorms that occur each year in the United States, about 10 percent are classified as severe.

What Are Thunderstorms? What Causes Them?

Every Thunderstorm Needs:

- Moisture — to form clouds and rain
- Unstable air — warm air that can rise rapidly
- Lift — caused by cold or warm fronts, sea breezes, mountains, or the sun's heat

The Thunderstorm Life Cycle



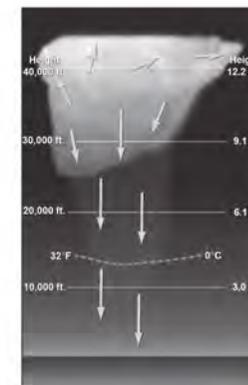
Developing Stage

- Towering cumulus cloud indicates rising air
- Usually little if any rain during this stage
- Lasts about 10 minutes
- Occasional lightning



Mature Stage

- Most likely time for hail, heavy rain, frequent lightning, strong winds, and tornadoes
- Storm occasionally has a black or dark green appearance
- Lasts an average of 10 to 20 minutes but some storms may last much longer



Dissipating Stage

- Downdrafts, downward flowing air, dominate the storm
- Rainfall decreases in intensity
- Can still produce a burst of strong winds
- Lightning remains a danger

A PREPAREDNESS GUIDE

The National Weather Service considers a thunderstorm **severe** if it produces hail at least one inch in diameter, winds of 58 mph or stronger, or a tornado.

1800 thunderstorms occur at any moment around the world. That's 16 million a year!

<http://www.nws.noaa.gov/om/severeweather/resources/ttl6-10.pdf>

Text D

July 19, 1869

About noon, as usual, big bossy cumuli¹ began to grow above the forest, and the rain storm pouring from them is the most imposing I have yet seen. The silvery zigzag lightning lances are longer than usual, and the thunder gloriously impressive, keen, crashing, intensely concentrated, speaking with such tremendous energy it would seem that an entire mountain is being shattered at every stroke, but probably only a few trees are being shattered, many of which I have seen on my walks hereabouts strewing the ground. At last the clear ringing strokes are succeeded by deep low tones that grow gradually fainter as they roll afar into the recesses of the echoing mountains, where they seem to be welcomed home. Then another and another peal², or rather crashing, splintering stroke, follows in quick succession, perchance splitting some giant pine or fir from top to bottom into long rails and slivers, and scattering them to all points of the compass. Now comes the rain, with corresponding extravagant grandeur, covering the ground high and low with a sheet of flowing water, a transparent film fitted like a skin upon the rugged anatomy of the landscape, making the rocks glitter and glow, gathering in the ravines, flooding the streams, and making them shout and boom in reply to the thunder. [...]

Happy the showers that fall on so fair a wilderness, – scarce a single drop can fail to find a beautiful spot, – on the tops of the peaks, on the shining glacier pavements, on the great smooth domes, on forests and gardens and brushy moraines³, plashing, glinting, pattering, laving⁴. Some go to the high snowy fountains to swell their well-saved stores; some into the lakes, washing the mountain windows, patting their smooth glassy levels, making dimples and bubbles and spray; some into the water-falls and cascades, as if eager to join in their dance and song and beat their foam yet finer. [...] Some, falling on meadows and bogs, creep silently out of sight to the grass roots, hiding softly as in a nest, slipping, oozing hither, thither, seeking and finding their appointed work. Some, descending through the spires of the woods, sift spray through the shining needles, whispering peace and good cheer to each one of them. Some drops with happy aim glint on the sides of crystals, – quartz, hornblende, garnet, zircon, tourmaline, feldspar, – patter on grains of gold and heavy way-worn nuggets; some, with blunt plap-plap and low bass drumming, fall on the broad leaves of veratrum, saxifrage, cyripedium⁵. Some happy drops fall straight into the cups of flowers, kissing the lips of lilies. How far they have to go, how many cups to fill, great and small, cells too small to be seen, cups holding half a drop as well as lake basins between the hills, each replenished with equal care, every drop in all the blessed throng a silvery newborn star with lake and river, garden and grove, valley and mountain, all that the landscape holds reflected in its crystal depths, God's messenger, angel of love sent on its way with majesty and pomp and display of power that make man's greatest shows ridiculous.

Now the storm is over, the sky is clear, the last rolling thunder-wave is spent on the peaks, and where are the raindrops now – what has become of all the shining throng? In winged vapor rising some are already hastening back to the sky, some have gone into the plants, creeping through invisible doors into the round rooms of cells, some are locked in crystals of ice, some in rock crystals, some in porous moraines to keep their small springs flowing, some have gone journeying on in the rivers to join the larger raindrop of the ocean. From form to form, beauty to beauty, ever changing, never resting, all are speeding on with love's enthusiasm, singing with the stars the eternal song of creation.

John Muir⁶, *My First Summer in the Sierra* (1911)

¹ cumuli: rounded, low-lying clouds

² peal: repeated or reverberating sound

³ moraines: mass of rocks deposited by glaciers

⁴ laving: washing

⁵ veratrum, saxifrage, cyripedium: plants

⁶ John Muir: naturalist who kept journals about his experiences in the Sierra Nevada mountain range in the United States

Marking notes

Remarques pour la notation

Notas para la corrección

November / Novembre / Noviembre 2015

English / Anglais / Inglés A:
language and literature /
langue et littérature /
lengua y literatura

Higher level
Niveau supérieur
Nivel superior

Paper / Épreuve / Prueba 1

4 pages/páginas

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These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here should be rewarded appropriately.

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1. This question asks candidates to compare "The Monkey's Fiddle," a South African folktale of indeterminate origin, to an article, "The secret power of music education" by Anne Lierse from a Victorian Principals Association publication, *Leadership in Focus*, in September 2012, both of which examine the power of music.

An adequate to good analysis will:

- indicate that though these two text types are from very different times and places, they seem to have commonalities in their depictions/discussions of the power of music
- comment on the audience and purpose of the two texts as indicated by their internal contexts, provenances and text types, noting that the folktale is easily understood by a wide ranging audience that is entertained by its narrative, while the article is aimed at an educated and informed audience concerned with music education
- explore some of the characteristics of the folktale, (use of animals with human characteristics, vague indications of time and place, plain writing style, use of magic, inferred lesson, etc) and how the text conveys the power of music in a simple and amusing way
- comment on some of the characteristics of the article, (eg, picture, format, fonts, word choice, sentence structure, use of data and quotations from sources, its authoritative tone, etc) and discuss how such characteristics help to shape a forceful argument about the necessity of music in education.

A very good to excellent analysis may also:

- discuss further how the power of music is uniquely displayed in each text
- offer a more thorough analysis of the two text types, comparing and contrasting storytelling with the argumentative article and discussing the implications each has for time, place and audience
- compare the intuitive understandings offered in the tale in contrast to the explicit understanding that is offered in the article
- offer a convincing comparison/contrast of the power of music as conveyed by these two texts.

2. This question asks candidates to compare a July 19, 1869 journal entry by John Muir to a page from the *Thunderstorms, Tornadoes, Lightning... A Preparedness Guide* brochure, published by the US National Weather Service in 2013, both of which discuss the stages of a thunderstorm.

An adequate to good analysis will:

- comment on some of the similarities of the two texts, for example the intent to discuss the development, occurrence and dissipation of a thunderstorm; the offering of descriptive information; and an awareness in both texts of scientific elements
- comment on some of the differences between the two texts: the personal, imaginative nature of the journal as opposed to the straightforward, clearly depicted elements in the brochure; the use of imagery as opposed to images; linear narrative as opposed to bullet points, headings and illustrations
- explore some of the specifics of the journal: the personal narrative, the subjective nature of the account, the quite poetic use of language, etc
- explore some of the specifics of the brochure: its purpose and how that is conveyed by the way it is organized and illustrated
- discuss the differences in purpose in relation to the contexts in which the texts were produced.

A very good to excellent analysis may also:

- explore further the features of the journal, such as the anthropomorphism, the emphasis on sight and sound, the use of onomatopoeia, alliteration, repetition, complex sentence structure, etc
- explore in greater depth the features of the brochure, such as page layout, the graphs, the contrast of specific data in the graph to the "life cycle" summary in the text, etc
- compare and contrast the tone of the two texts, exploring further the nature of objective and subjective approaches to the dissemination of information
- consider closely the 19th and 21st century contexts and the impact those contexts have on the reader's response.

English A: language and literature – Higher level – Paper 2
Anglais A : langue et littérature – Niveau supérieur – Épreuve 2
Inglés A: lengua y literatura – Nivel superior – Prueba 2

Wednesday 4 November 2015 (afternoon)
Mercredi 4 novembre 2015 (après-midi)
Miércoles 4 de noviembre de 2015 (tarde)

2 hours / 2 heures / 2 horas

Instructions to candidates

- Do not turn over this examination paper until instructed to do so.
- Answer one essay question only. You must base your answer on at least two of the part 3 works you have studied.
- You are not permitted to bring copies of the works you have studied into the examination room.
- The maximum mark for this examination paper is **[25 marks]**.

Instructions destinées aux candidats

- Ne retournez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. Vous devez baser votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées.
- Vous n'êtes pas autorisé(e) à apporter des exemplaires des œuvres que vous avez étudiées dans la salle d'examen.
- Le nombre maximum de points pour cette épreuve d'examen est de **[25 points]**.

Instrucciones para los alumnos

- No dé la vuelta al examen hasta que se lo autoricen.
- Conteste una sola pregunta de redacción. Base su respuesta en al menos dos de las obras estudiadas de la parte 3.
- No está permitido traer copias de las obras estudiadas a la sala de examen.
- La puntuación máxima para esta prueba de examen es **[25 puntos]**.

Answer **one** essay question only. You must base your answer on at least two of the part 3 works you have studied. Answers which are **not** based on a discussion of at least two part 3 works will **not** score high marks. Your answer should address the ways in which language and context contribute to your reading of each work.

1. How have writers used narrative voice and/or characterization to explore a social or intellectual concern in **at least two** works you have studied?
2. Discuss the pursuit of happiness in **at least two** works you have studied.
3. In what ways may a work's stylistic features (the writer's use of language, literary conventions, devices, etc.) add to or detract from its popularity over time? Discuss with reference to **at least two** works you have studied.
4. To what extent could **at least two** works you have studied be considered works of protest?
5. In what ways do the families depicted in **at least two** works you have studied help you to understand cultural similarities and differences?
6. Irony can be used for either humorous or tragic effect. To what purpose has irony been employed in **at least two** works you have studied?

Marking notes Remarques pour la notation Notas para la corrección

November / Novembre / Noviembre 2015

English / Anglais / Inglés A:
language and literature /
langue et littérature /
lengua y literatura

Higher level and standard level
Niveau supérieur et niveau moyen
Nivel superior y nivel medio

Paper / Épreuve / Prueba 2

4 pages/páginas

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Context should be understood in the widest possible sense. It may include the social and/or historical setting of the work; it may include the context of a situation within the work and will certainly include contexts of production and reception of a work.

In addition to the notes below, responses should be structured with a logical sequence and development. Clear, varied and accurate language should be used, as well as appropriate register, style and terminology.

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1. An adequate to good answer will identify a character or characters, or narrative voice in the works studied and discuss how the writers use that medium to explore a particular social or intellectual concern.

A good to excellent answer may offer more detailed and nuanced examples and explore with greater sophistication how the writers use characters or narrative voice to explore social/intellectual concerns.

2. An adequate to good answer will offer a definition of happiness, perhaps differing from work to work, and discuss what the works seem to say about the ability to achieve happiness.

A good to excellent answer may offer a more insightful definition of happiness and engage in a more thorough discussion of what the works convey about the pursuit of happiness.

3. An adequate to good answer will select various stylistic features from the works studied and discuss how such features might add to or detract from a work's popularity over time, or from a work's wider appeal.

A good to excellent answer may offer a more detailed and knowledgeable awareness of stylistic features from the works studied and offer a more insightful discussion of how such features might add to or detract from a work's popularity over time or a work's wider appeal.

4. An adequate to good answer will establish in what manner the works studied could be explicitly or implicitly considered works of protest and offer a discussion of how such protest is presented within the works.

A good to excellent answer may offer a sharper awareness of what is being explicitly or implicitly protested in the works studied and give a more nuanced discussion of how the writers have used various literary features to convey such a sense of protest.

5. An adequate to good answer will identify 'families' in the works studied and explore how the interactions between them lead to an understanding of the differences and similarities between the cultures they represent.

A good to excellent answer may offer a more in-depth view of the way families are representative of different cultures and explore in more detail how such depictions enable the reader/audience to understand various cultural nuances.

6. An adequate to good answer will identify instances of irony in the works studied and discuss the purpose to which such instances were employed.

A good to excellent answer may offer a sharper and more fully developed discussion of the irony in the works studied, exploring, perhaps, how such instances enhance the overall effect of the work.

English A: language and literature – Higher level – Paper 1
Anglais A : langue et littérature – Niveau supérieur – Épreuve 1
Inglés A: lengua y literatura – Nivel superior – Prueba 1

Wednesday 2 November 2016 (morning)
Mercredi 2 novembre 2016 (matin)
Miércoles 2 de noviembre de 2016 (mañana)

2 hours / 2 heures / 2 horas

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