

SINGAPORE'S  
#1 HOME TUITION AGENCY

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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. Discuss the significance of particular times, places or events from real life, either mentioned or implied, in **at least two** of the works you have studied.
2. How do **at least two** of the writers you have studied foreshadow events or ideas to come later in their works, and what is the effect of such foreshadowing?
3. Discuss whether or not the endings/conclusions of **at least two** of the works you have studied are satisfactory.
4. Appearances can be deceptive. Discuss the relevance of this statement in regard to **at least two** of the works you have studied.
5. Pride can lead to failure and self-destruction or to accomplishment and self-fulfillment. Discuss the presentation of pride and its consequences in **at least two** of the works you have studied.
6. To what effect is contrast and/or juxtaposition used in **at least two** of the works you have studied?

**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**

Thursday 2 November 2017 (afternoon)  
Jeudi 2 novembre 2017 (après-midi)  
Jueves 2 de noviembre de 2017 (tarde)

2 hours / 2 heures / 2 horas

**Instructions to candidates**

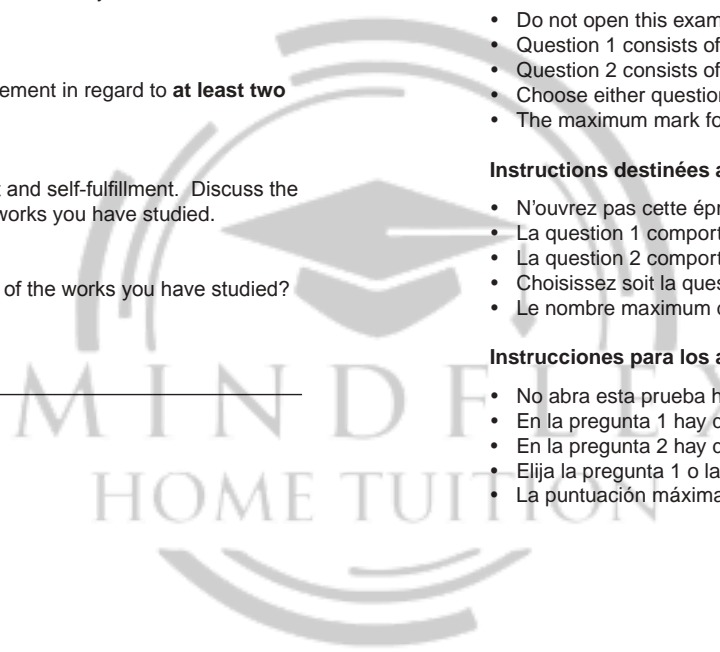
- Do not open this examination paper until instructed to do so.
- Question 1 consists of two texts for comparative analysis.
- Question 2 consists of two texts for comparative analysis.
- Choose either question 1 or question 2. Write one comparative textual analysis.
- The maximum mark for this examination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

Removed for copyright reasons

Removed for copyright reasons



Text B

Removed for copyright reasons



Removed for copyright reasons

2. 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**

**Words**

Words are dangerous, especially  
 The simple kind you leave behind for others,  
 For undesirable relatives and assorted purposes.  
 They are understood simply, edited,  
 5 Taken with a kind of air, a careful disregard:  
 Their plainness complicates.

When you say *Tell him please*  
*That the anger has come to pass*<sup>1</sup>  
*That friendship is not maimed...or*  
 10 *Please do come but after the*  
*Fever has been put aside...*  
 When you mean to be polite,  
 Careful, explicit, considerate, circumspect,  
 Adopting the proper tone,  
 15 You are likely to be quoted as saying  
*He won't..*

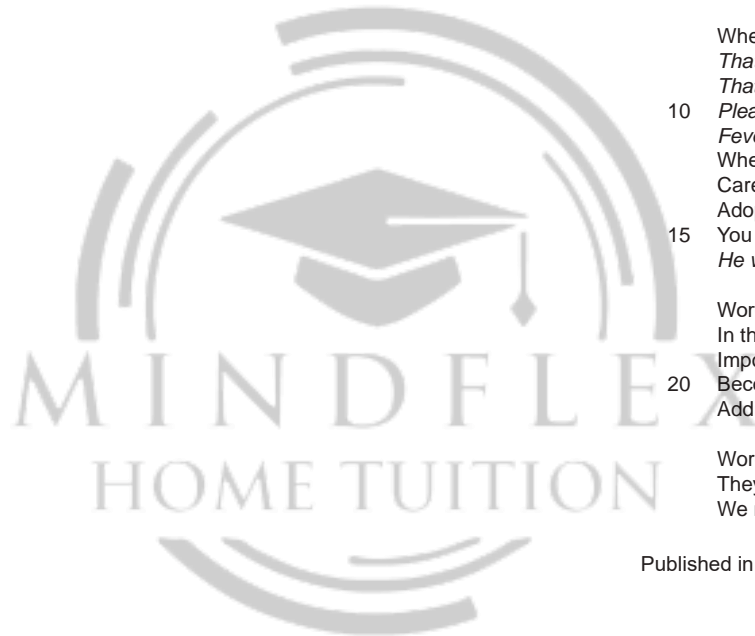
Words are neither valid, merciful nor bad,  
 In themselves, nothing unless used, urged,  
 Imported into dialogue,  
 20 Becoming part-anger, part-laughter, bruised,  
 Adding to the mood and gesture.

Words are words. Except for us  
 They are not personalities.  
 We make them into poems.

Published in *A Third Map: New and Selected Poems* by UniPress, Centre for the Arts,  
 National University of Singapore in 1993, Pg3

<sup>1</sup> come to pass: possible meanings – happened, ended

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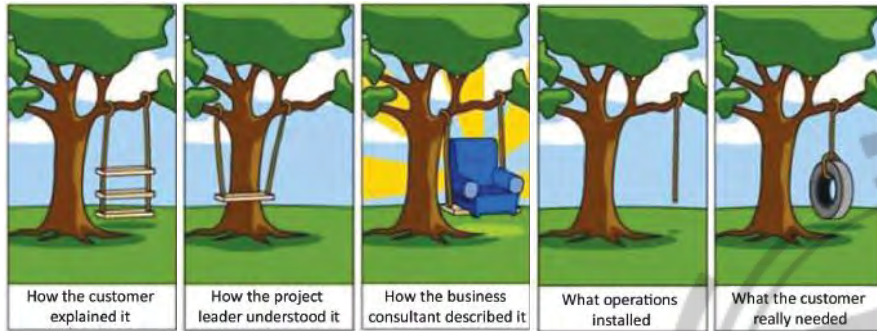
Text D

Minding<sup>1</sup> Gaps

Leadership | Communication | Change | Workplace Engagement

Thomas J. Lee, President of Arceil Leadership Ltd.

Eight Hallmarks of a Healthy Communication Culture



Every company has not only a corporate culture—with many subcultures—but also its own culture of communication. By culture of communication, we mean the particular way people customarily share and interpret information and ideas.

5 A healthy communication culture has eight hallmarks that just coincidentally begin with the same letter: clear, credible, compelling (or cogent), constructive, continuous, collaborative, civil, and concise.

Let's briefly explore each of those eight hallmarks.

10 **Clear.** You may think it is a simple thing to say what you mean. Unfortunately it is not. Strunk & White, the great arbiters of English composition, warned writers they were probably being unclear even when they thought they were being perfectly clear. (That's why you should always let an important document or email "age" for a day before editing it and sending it.) This is especially true of corporate communication, which can be filled with jargon, spin, and arcane abbreviations.

15 **Credible.** The legendary actor George Burns once advised young actors: If you can fake sincerity, you can fake anything. For many companies, credibility is something either to fake or to ignore and neglect altogether. It is one thing when the left hand doesn't know what the right hand is doing; that happens. A deliberate and coordinated sleight of both hands<sup>2</sup> is something altogether different, and not nearly so forgivable. When the deception involves employees, whose work is critical to any organization's mission, it is a self-inflicted wound.

20 **Compelling (or Cogent).** Official corporate pronouncements often strive to be inoffensive and polite. That's fine as far as it goes, but if they achieve that goal by deliberately being indirect and ambiguous, it isn't fine at all. That comes at the expense of coherence. Moreover, they frequently resort to the passive voice, which drains much of the energy out of communication. Because good communication functions as the energy of leadership, this represents a  
25 huge sacrifice.

**Constructive.** The whole point of strategic communication is to support the execution of a strategy (or the implementation of a program, a policy, a process, or a priority). It is all about getting things done, about creating something new or bigger or better. Thus the communication should be constructive, and to do that it must be inclusive and relevant. It should have enough  
30 of the big picture to be inspiring and enough detail to be instructive and helpful.

**Continuous.** Communication around business strategy should look, sound, and feel more like a rainforest than a cascade. It should be a steady drizzle or mist of information, punctuated by occasional thunderstorms. There should be few, if any, moments when employees feel they are kept in the dark. It is especially harmful to put front-line supervisors in a position where  
35 they are learning about an impending decision or policy by the grapevine<sup>3</sup> or from subordinate employees.

**Collaborative.** The best communication is a dialogue and a discussion, not a monologue or a lecture. It is an exchange of information, intuition, and ideas. Senior management in particular should be receptive to learning what employees in ground-level positions (the factory floor, the retail showroom, the warehouse, the lab) are observing and experiencing. This information is gold.  
40

**Civil.** People who spend so much time together, day after day and week after week, need to respect one another. There are big differences between delivering a message with an air of respect and reason and delivering the same message with disrespect and intimidation, fear, or arrogance. By the same token, there is a big difference between employees who speak up and share their observations—again, with respect and reason—and those who would just as soon deny that information to management out of spite.  
45

**Concise.** This is just a matter of getting to the point. Everyone is busy. Good communication respects time, so that people can meet their commitments and still get home to their families and activities. That isn't to say there is no place for impromptu conversations or for non-strategic, water-cooler chit-chat about families, hobbies, and so forth; to the contrary, there is, and those conversations will properly meander. But the presentation of business information should be straightforward, timely, and compact.  
50

55 So that's it: clear, credible, compelling (or cogent), constructive, continuous, collaborative, civil, and concise. Make certain your communication culture incorporates these eight hallmarks, and you will notice and like the results.

Text: Adapted from Arceil Leadership's Minding Gaps Blog, copyright 2004–2015, Arceil Leadership Ltd. All rights reserved. <http://rainbows.typepad.com> (2010)  
Image: <http://www.everystockphoto.com/photo.php?imageId=7746329>, Duncan Hall

<sup>1</sup> Minding: being aware of  
<sup>2</sup> sleight of hand: skillful deception  
<sup>3</sup> grapevine: circulation of rumours

# Marking notes Remarques pour la notation Notas para la corrección

November / Novembre / Noviembre 2017

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

Higher level  
Niveau supérieur  
Nivel superior

Paper / Épreuve / Prueba 1

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### General marking instructions

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.

Of course, some of the points listed will appear in weaker papers, but are unlikely to be developed.

### Instructions générales pour la notation

Ces remarques sont de simples lignes directrices destinées à aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de réponses ou d'approches de notation auxquelles les réponses doivent strictement correspondre.

Les idées ou angles valables qui n'ont pas été proposés ici doivent être reconnus et récompensés de manière appropriée.

De même, les réponses qui ne comprennent pas toutes les idées ou approches mentionnées ici doivent être récompensées de manière appropriée.

Naturellement, certains des points mentionnés apparaîtront dans les épreuves les moins bonnes mais n'y seront probablement pas développés.

### Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices para ayudar en la corrección. Por lo tanto, no deben considerarse una colección fija y exhaustiva de respuestas y enfoques por la que deban regirse estrictamente todas las respuestas.

Los buenos enfoques e ideas que no se mencionen en las notas para la corrección deben recibir el reconocimiento y la valoración que les corresponda.

De igual manera, las respuestas que no incluyan todas las ideas o los enfoques que se sugieren en las notas deben valorarse en su justa medida.

Por supuesto, algunos de los puntos que se incluyen en las notas aparecerán en exámenes más flojos, pero probablemente no se habrán desarrollado.

### 1. Text A and text B

This question asks candidates to compare the National Geographic Traveller web page about the Taj Mahal to the official web page for the Taj Mahal by the government of the Indian state of Uttar Pradesh, both of which encourage visits to the Taj Mahal.

An adequate to good analysis will:

- indicate that both texts are web pages with their own unique characteristics: that both refer to the Taj Mahal in India and that both encourage travel to the Taj Mahal and offer reasons for doing so
- comment on the audience and purpose of the two texts as indicated by their internal contexts and provenances, noting that the National Geographic page is part of a larger collection of guides to World Heritage sites and thus appeals to a broader audience than the Indian page that is local in nature and appeals only to people interested in this one site
- explore the specific characteristics of each web page: comparing and contrasting the local focus in Text B on Uttar Pradesh, its events and activities as well as other characteristics of the page and its layout (colours, graphics, fonts, *etc*) to the World Heritage Site focus and the layout of the National Geographic page (white background, advertisements for National Geographic products, fonts, graphics, interactive opportunities, *etc*)
- explore the different approaches to the Taj Mahal offered by each website and consider how the techniques and style of writing used in these texts illustrate their respective purposes. Identify some examples of diction, syntax and other stylistic features such as the use of imperatives, repetition, punctuation and hyperbole.

A good to excellent analysis may also:

- offer a more thorough and insightful analysis of the characteristics of the two web pages considering both similarities and differences
- examine more closely the point of view of each web page and how considerations of audience and purpose shape the meaning of each text, possibly noting that Text B targets Indian citizens as well as foreigners or commenting on some of the cultural specificities that can be observed
- notice the emphasis on heritage, history and legend in Text A, beauty and emotion in Text B and comment perhaps that, in their different ways, they both create a romanticized image of the place
- analyse with greater sophistication how the writing style shapes the tone of each piece, clearly characterising it as more objective and formal in Text A, biased and informal in Text B and providing detailed examples of stylistic features and their effects
- comment on some of the subtleties of the dual functions of both websites as travel guide and promotional material.

## 2. Text C and text D

This question asks the candidates to compare a poem, "Words", written by Edwin Thumboo and a blog by the president of a company on "Eight Hallmarks of a Healthy Communication Culture".

An adequate to good analysis will:

- indicate that though these two text types are very different, they are both about the difficulties of communicating with others through language
- comment on the audience and purpose of the two texts as indicated by their internal contexts, provenances and text types, noting that Text C is literary in nature whilst Text D takes a more pragmatic, didactic approach to the topic and is written to appeal to a more specific audience
- explore how some of the poem's various literary features establish meaning (narrative voice, the literal and metaphorical use of "words", connotations and denotations, enumeration, parallels, repetitions, ambiguity, oxymoron, enjambment, italics, sound devices, use of pronouns, etc)
- explore the characteristics of the blog: the opening cartoon and how it functions (and how pictures might speak more clearly than words) and the presentation of the eight points, commenting on some aspects of Lee's writing style (direct address, alliteration, citing of authorities, colloquialisms, metaphors, similes, puns, sentence structure, use of anaphora, etc).

A good to excellent analysis may also:

- look more closely at the nature of miscommunication as presented in the texts and analyse more thoroughly how it can impact both personal and business relationships
- offer fuller understanding of the contexts of the two texts and how they shape the meaning of each text and meet the expectations of readers
- offer a thorough analysis of the poem, engaging meaningfully with the numerous ambiguities of the text and offering a cogent understanding of the last line
- offer a thorough analysis of Text D, showing insightful understanding of both the cartoon and its visual humour and the techniques employed in the presentation of the eight hallmarks of communication, perhaps focusing on style and tone, possibly seeing nuances of irony/humour
- compare what is said in the two texts about the difficulties of using words to communicate, perhaps seeing evidence of these difficulties in the texts themselves.

## 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

Friday 3 November 2017 (morning)  
Vendredi 3 novembre 2017 (matin)  
Viernes 3 de noviembre de 2017 (mañana)

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. Many works are concerned with human suffering. How has this concern been expressed in a way that engages audiences of various times and/or places in **at least two** of the works you have studied?
2. Tension often builds to a critical point in a piece of literature. How is tension created in **at least two** of the works you have studied and for what purpose?
3. Explore the presentation and significance of jealousy in **at least two** works you have studied.
4. In what ways do the form and content of **at least two** works you have studied reflect the time and place in which they were written?
5. What techniques did **at least two** of your writers use to convey the "thoughts" of their characters, narrators or speakers and to what effect?
6. In what ways have **at least two** of your writers explored the role of the individual within society and what conclusions might be drawn from these explorations?

