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English A: literature – Higher level – Paper 1
Anglais A : littérature – Niveau supérieur – Épreuve 1
Inglés A: 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.
- Write a literary commentary on one passage only.
- 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).
- Rédigez un commentaire littéraire sur un seul des passages.
- 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.
- Escriba un comentario literario sobre un solo pasaje.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Write a literary commentary on **one** of the following:

1.

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2.

For the Sleepwalkers

Tonight I want to say something wonderful
for the sleepwalkers who have so much faith
in their legs, so much faith in the invisible

5 arrow carved into the carpet, the worn path
that leads to the stairs instead of the window,
the gaping doorway instead of the seamless mirror.

I love the way that sleepwalkers are willing
to step out of their bodies into the night,
to raise their arms and welcome the darkness,

10 palming the blank spaces, touching everything.
Always they return home safely, like blind men
who know it is morning by feeling shadows.

And always they wake up as themselves again.
That's why I want to say something astonishing
15 like: Our hearts are leaving our bodies.

Our hearts are thirsty black handkerchiefs
flying through the trees at night, soaking up
the darkest beams of moonlight, the music

20 of owls, the motion of wind-torn branches.
And now our hearts are thick black fists
flying back to the glove of our chests.

We have to learn to trust our hearts like that.
We have to learn the desperate faith of sleep-
walkers who rise out of their calm beds

25 and walk through the skin of another life.
We have to drink the stupefying cup of darkness
and wake up to ourselves, nourished and surprised.

Edward Hirsch, *For the Sleepwalkers* (1981)

Marking notes
Remarques pour la notation
Notas para la corrección

November / Novembre / Noviembre 2015

English / Anglais / Inglés
A: literature / littérature / literatura

Higher level
Niveau supérieur
Nivel superior

Paper / Épreuve / Prueba 1

3 pages/páginas

These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published external assessment criteria for written paper 1. 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 may still be very good answers.

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

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1. **N.B.** Examiners should be aware that although this excerpt is from a novel, candidates may refer to it as travel writing and both approaches are valid.

An adequate to good literary commentary will:

- identify the situation and discuss the narrative point of view
- note how changing contexts affect the narrator's senses and feelings or vice versa
- comment on the way the passage develops, including the emotional shifts of the speaker
- comment on the way language is used to convey both the outer and the inner features of the journey.

A very good to excellent literary commentary may also:

- speak in more detail about the writer's presentation of train travel and relate to personal feelings of the speaker
- look more closely and analytically at the speaker's emotional shifts and make some inferences about his state of mind and personality reflected by these shifts
- examine more closely the range and pattern of the various sensory responses of the narrator
- explore tension between melancholy and pleasure
- consider the various critiques (eg, of self, mother, Europe, life) that emerge in some parts of the passage.

2. An adequate to good literary commentary will:

- show an understanding of literal sleepwalking and the metaphorical extension
- offer some discussion on the structure of the poem
- explore the speaker's tone
- comment on the detail and unusual imagery in the poem, such as the darkness, heart, black, etc.

A very good to excellent literary commentary may also:

- offer interpretation of significance of risk, trust, faith or bravery
- comment on the shift of point of view to the plural
- explore in greater detail the mixture of ordinary objects and abstract ideas
- explore the insistence of the voice and the call to action.



English A: literature – Higher level – Paper 2
Anglais A : littérature – Niveau supérieur – Épreuve 2
Inglés A: 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 open 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 and compare and contrast these works in response to the question. Answers which are not based on a discussion of at least two Part 3 works will not score high marks.
- 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

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. En basant votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées, vous devez comparer et opposer ces œuvres dans le cadre du sujet. Les réponses qui ne sont pas basées sur au moins deux des œuvres de la troisième partie n'obtiendront pas une note élevée.
- 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 abra esta prueba 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, comparándolas y contrastándolas en relación con la pregunta. Las respuestas que no se basen en al menos dos obras de la Parte 3 no recibirán una puntuación alta.
- 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 and **compare and contrast** these works in response to the question. Answers which are **not** based on a discussion of at least two Part 3 works will **not** score high marks.

Drama

1. Playwrights may indicate particular movement and/or the use of space for specific effects. How do at least two plays you have studied make use of one or both of these dramatic conventions?
2. Discuss the ways in which at least two playwrights you have studied seek to represent the inner life of their characters.
3. Playwrights often add interest to their plays by telling more than one story. Examine how this strategy is employed in at least two plays you have studied.

Poetry

4. Poets sometimes use an address to someone or something to create or shape meaning in their poems. In what ways is this technique used in the work of at least two poets you have studied?
5. In poetry, close observation and description of a person, object or place can be so well articulated that the reader receives a vivid sense of such subjects. Show how at least two poets that you have studied deliver such material in a compelling way.
6. Poems are sometimes structured around subtle or abrupt shifts in subject matter or tone. With reference to at least two poets you have studied, demonstrate how they create effects through such changes.

Prose: novel and short story

7. Some works delay the telling of events or experiences in ways that are vital to the creation of narrative tension. Consider how writers use this strategy in at least two works you have studied.
8. In what ways and to what extent are the characters in at least two works you have studied defined by either their physical or their social setting?
9. Show how at least two works you have studied use scenes that are highly complicated and/or intensely dramatic to heighten the impact of the works.

Prose other than fiction

10. The material in works of prose other than fiction can elicit sympathy and/or disdain. Examine the ways in which at least two works you have studied invite one or both of these reactions.
11. A sense of time in a work of prose other than fiction can be delivered in a linear way or one that shuffles the order in which things have occurred. In at least two works you have studied show how the writers create interesting effects by the way in which they order their materials.
12. How and to what effect do writers of prose other than fiction include elements of change or transformation in at least two works you have studied?

English A: literature – Higher level – Paper 1
Anglais A : littérature – Niveau supérieur – Épreuve 1
Inglés A: 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

Instructions to candidates

- Do not open this examination paper until instructed to do so.
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- The maximum mark for this examination paper is **[20 marks]**.

Instructions destinées aux candidats

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Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- Escriba un comentario literario sobre un solo pasaje.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

