

SINGAPORE'S
#1 HOME TUITION AGENCY

.....○

Need A Home Tutor?

🌐 singaporetuitonteachers.com

☎ +65 9695 3522

Contact Us Today For A 100% Free Tutor Request!

○.....

OUR TEST PAPERS ARE:

- ✓ **COMPLETELY FREE!**
- ✓ **SOURCED FROM TOP SCHOOLS**
- ✓ **HIGH-QUALITY**
- ✓ **USED BY 10,000+ SATISFIED STUDENTS**



SINGAPORE'S #1 HOME TUITION AGENCY

Need A Home Tutor?

 singaporetuitionteachers.com

 +65 9695 3522

Contact Us Today For A 100% Free Tutor Request!

OUR TEST PAPERS ARE:

- ✓ **COMPLETELY FREE!**
- ✓ **SOURCED FROM TOP SCHOOLS**
- ✓ **HIGH-QUALITY**
- ✓ **USED BY 10,000+ SATISFIED STUDENTS**



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

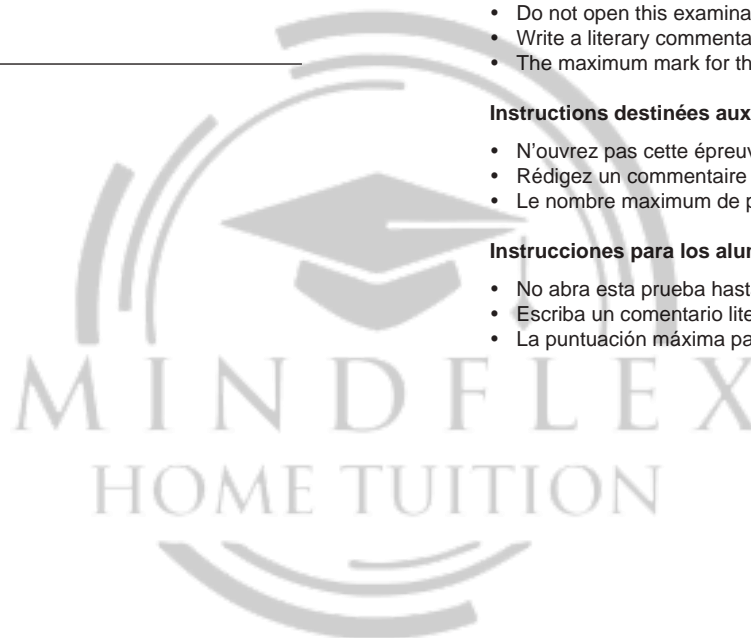
- Do not open this examination paper until instructed to do so.
- Write a literary commentary on one passage only.
- The maximum mark for this examination paper is **[20 marks]**.

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.

Removed for copyright reasons

Removed for copyright reasons



2.

My Rival's House

is peopled with many surfaces.
 Ormolu* and gilt, slipper satin,
 lush velvet couches,
 cushions so stiff you can't sink in.
 5 Tables polished clear enough to see distortions in.

We take our shoes off at her door,
 shuffle stocking-soled, tiptoe – the parquet floor
 is beautiful and its surface must
 be protected. Dust-
 10 cover, drawn shade,
 won't let the surface colour fade.

Silver sugar-tongs and silver salver,
 my rival serves us tea.
 She glosses over him and me.
 15 I am all edges, a surface, a shell
 and yet my rival thinks she means me well.
 But what squirms beneath her surface I can tell.
 Soon, my rival
 capped tooth, polished nail
 20 will fight, fight foul for her survival.
 Deferential, daughterly, I sip
 and thank her nicely for each bitter cup.

And I have much to thank her for.
 This son she bore –
 25 first blood to her –
 never, never can escape scot free
 the sour potluck of family.
 And oh how close
 this family that furnishes my rival's place.

30 Lady of the house.
 Queen bee.
 She is far more unconscious,
 far more dangerous than me.
 Listen, I was always my own worst enemy.
 35 She has taken even this from me.

She dishes up her dreams for breakfast.
 Dinner, and her salt tears pepper our soup.
 She won't
 give up.

Liz Lochhead, *A Choosing: The Selected Poems of Liz Lochhead*
 Reprinted with permission of Birlinn Limited.

* ormolu: a gold-coloured metal used in decoration and making ornaments

English A: literature – Higher level – Paper 2 Anglais A : littérature – Niveau supérieur – Épreuve 2 Inglés A: literatura – Nivel superior – Prueba 2

Thursday 3 November 2016 (morning)
 Jeudi 3 novembre 2016 (matin)
 Jueves 3 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.
- 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. Characters are most clearly defined through a demonstration of power and/or an exposure of weakness. Compare the extent to which this is true in at least two plays you have studied.
2. Plays often end with varying degrees of resolution. With reference to at least two plays you have studied, compare the manner and the impact of the way in which each drama is concluded.
3. Compare the ways in which at least two plays you have studied make use of recurring elements, such as actions, sounds, motifs and language.

Poetry

4. Poets often use compressed or concentrated language to express complex ideas and/or feelings. Compare the use and effects of such language in the work of at least two poets you have studied.
5. Through its tone, a poem may either admire and celebrate its subject matter, or deplore and condemn it. Compare the techniques used to create such tones and the effects achieved in the work of at least two poets you have studied.
6. The impact of a poem may emerge from a tension between formal control and emotional expressiveness. Compare the extent to which this is true in the work of at least two poets you have studied.

Prose: novel and short story

7. Some central truths (of plot, character and ideas, for example) are made explicit, while some are only implied. With reference to at least two works you have studied, compare the effects of explicit and/or implied disclosure of central truths.
8. With reference to at least two works you have studied, compare the ways in which narrative point of view has shaped the presentation of character.
9. Writers use dialogue to perform different functions (to alter pace, demonstrate character and vary tone, for example). With reference to at least two works you have studied, compare the ways in which dialogue is used and the effects achieved.

Prose other than fiction

10. The power of many prose other than fiction works stems from the description of small but significant details, moments or events. Compare the use and effects of such a technique in at least two works you have studied.
11. Writers of prose other than fiction make their works authentic through reference to source material (such as newspapers, diaries and historical background). Compare the ways in which source material is integrated and the effect it achieves in at least two works you have studied.
12. Deeper resonance may emerge from the use of symbols in works of prose other than fiction. Compare the presentation and impact of symbolism in at least two works you have studied.