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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

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.
- 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.

The man who was made of moon shadows was surrounded by boxes. Boxes made of sticks and bound with wire. They lay scattered on the forest floor. First I had eyes only for the strange man: the way his massive feet crushed the foliage beneath them; his hands the size of palm fronds. He was gathering up the boxes, stacking them one on top of the other. Sometimes he paused, wiped his face against his sleeve, another time he used a cloth. Once he stood and gazed up at the sky. While he worked, we watched him. The air was filled with birdsong, the sound of a thousand birds. And I saw that the boxes were not boxes, but cages. And birds were imprisoned inside those cages: sunbirds whose feathers shimmered like oil across the surface of water, bright blue flycatchers, dark-throated warblers, palm swifts as small as your thumb, doves vividly plumed as parrots, and in one cage an owl's black-rimmed eyes watching us from inside a white face.

I seized Alusani's hand and we crept out from between the roots of the tree. We tried to be quiet, but the fear refused to be bound and scattered suddenly. And so we ran. I didn't see him. I didn't dare turn around. At first I didn't even hear him, my heart thrummed in my ears. I felt him. I felt the moon-shadow man look up, begin to come after us. I scraped my shin on a fallen log; my footsteps crashed through the undergrowth; cobwebs snatched at my face as I dragged Alusani after me. But in the end we were helpless as beetles at the mercy of a cat.

He didn't touch us, Alusani and I.

He stepped in front of us.

We stopped. We did not move.

We waited.

I looked at him and beyond him, for a way past. He crouched down; he put his hand into the folds of his trousers. From his outstretched hand he offered us a gift. At first I was transfixed by those luminous eyes, such a colour: the colour of water. When I did look down I saw in his hand a peeled egg. The man reached into his pocket and brought out a packet, of paper instead of leaf. He opened it and sprinkled a little of what was inside on to the top of the egg. Salt. Just salt. The man held it out in front of him and uttered a sound like the noise a donkey makes — though not so loud as that. Still, it caused me to jump backwards. He pulled his lips back and showed us his huge teeth: "Hee-ah," he said, "hee-ah!"

I tried to warn Alusani. But he was less fearful than I, although I had never once thought so before. He reached out his fingers and he took the egg from the moon-shadow man.

It has been such a long time. In all that time I never spoke to anybody about what happened that day. Except now. Except to you.

Sometimes, when I used to remember, when I thought back to the beginning of what happened next, there was only one thing of which I was sure. That everything started with the man whose skin was like the shadows of the moon. The man who was busy filling cages with the souls of children.

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Marking notes Remarques pour la notation Notas para la corrección

November / Novembre / Noviembre 2017

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

Higher level
Niveau supérieur
Nivel superior

Paper / Épreuve / Prueba 1

4 pages/páginas

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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.

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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. An adequate to good literary commentary will:
- comment on the situation as perceived by the narrator
 - show some awareness of how the sense of threat is created
 - discuss some of the literary techniques, such as auditory and visual imagery, that reinforce the “otherness” of the moon-shadow man
 - comment on some aspects of the structure, perhaps looking at the short, single lines, paragraphing
 - show some awareness of the time shifts, with some consideration of their effects.
- A very good to excellent literary commentary may also:
- offer a more nuanced interpretation of the ambiguity in the situation, for example, the connections implied between the birds and the children
 - show more sensitivity to the quality of the descriptive language, offering more detail on the effects of word choice
 - provide a more developed interpretation of the overall ominous nature of the piece and especially of the closing paragraphs
 - explore in greater depth the shifting perspective, perhaps recognising the reflective stance and its effect
 - show some overview of the structural patterns, perhaps examining the effects of observation, action and reaction.
2. An adequate to good literary commentary will:
- identify some aspects of the speaker's situation with regard to his/her journey, perhaps in terms of identity, “home” and a sense of belonging
 - show some awareness of the interplay between past and present, with some attention to memory
 - comment on the structure/organization of the poem
 - comment on some of the techniques used to create a strong impression of the journey such as narrative perspective or imagery (perhaps colour and changing visual perspective).
- A very good to excellent literary commentary may also:
- offer perceptive comment on the speaker's reflections on the journey (“Something sets us looking for a place.”) and sense of enquiry (“And what has changed?”), perhaps offering insight into ideas about distance, change and relationship to place and the journey as a metaphorical one
 - offer a more precise understanding of the effects created by the imagery and diction in the poem with a more nuanced appreciation of natural and man-made
 - explore in more detail reflections relating to time (with regard to the speaker, his/her predecessor, the region), vision and growth, offering some interpretation of the repeated phrase ‘...you can no longer see...’
 - explore how the structure, organization and other formal elements of the poem operate to support an exploration and interplay of ideas.

English A: literature – Higher level – Paper 2
Anglais A : littérature – Niveau supérieur – Épreuve 2
Inglés A: 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 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. Dramatic tension often arises from the clash of seemingly irreconcilable differences between competing truths or beliefs. In what ways, and to what effect, has the work of at least two playwrights you have studied created and used such tension?
2. Deceit, or the creation of false impressions, is often a driving force in drama. Discuss the ways in which the work of at least two playwrights you have studied employ this device and the effects achieved.
3. With reference to the work of at least two playwrights you have studied, consider to what extent the use of barriers, whether physical, emotional or symbolic, has a significant effect on the progress and impact of the drama.

Poetry

4. Poetry is more concerned with the creation of snapshots and images than it is with creating a developed narration or plot. With reference to the work of at least two poets you have studied, discuss the extent to which you find this claim to be true.
5. With reference to the work of at least two poets you have studied, discuss the ways in which a persona is created in order to explore identity and/or an individual's place in his/her world.
6. Some poems use repetition of language and/or content in order to reinforce and shape possible meanings. In what ways has this technique been employed in the work of at least two poets you have studied?

Prose: novel and short story

7. A writer may present us with characters who lack initial understanding of their own nature. Consider the ways in which the work of at least two writers you have studied present the progression of one or more characters towards self-discovery.
8. Some works may challenge readers with content they find disturbing or with language that revolts. By what means and to what effect has this technique been employed in the work of at least two writers you have studied?
9. With reference to the work of at least two writers you have studied, explore the ways in which recurring motifs or symbols contribute to a richer understanding and appreciation of the works.

Prose other than fiction

10. Writers of prose other than fiction either clearly separate fact from opinion or blend the two. With reference to the work of at least two writers you have studied, discuss the ways in which they have used such techniques and to what effect.
11. The catalyst for a work of prose other than fiction may be change, perhaps personal, social or political. With reference to the work of at least two writers you have studied, consider the ways in which they make use of such change, and the effects achieved.
12. Compare and discuss the ways in which at least two writers of prose other than fiction you have studied have created and used humour to engage the reader and stimulate thinking.