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English A: language and literature – Standard level – Paper 1
Anglais A : langue et littérature – Niveau moyen – Épreuve 1
Inglés A: lengua y literatura – Nivel medio – Prueba 1

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

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Write an analysis on one text only.
- It is not compulsory for you to respond directly to the guiding questions provided. However, you may use them if you wish.
- 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 une analyse d'un seul texte.
- Vous n'êtes pas obligé(e) de répondre directement aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le souhaitez.
- 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 análisis de un solo texto.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.

Text 1

Removed for copyright reasons

"The Missing Slate" is a "borderless" magazine with a culturally and intellectually diverse team that believes if art can't be quantified, it can't be mapped either.

HOME MAGAZINE IN THIS ISSUE LITERATURE ARTS AND CULTURE ESSAYS CONTESTS SHOP

AUTHOR OF THE MONTH: MINOLI SALGADO

Minoli Salgado, The Missing Slate's Author of the Month for December, talks to assistant fiction editor Isra Ansari about voicing Sri Lanka's 'silenced' stories, the rise of 'South Asian' literature, and how writing felt like the only way to respond to the horrors of Sri Lanka's civil war.



In both 'The Breach' and your novel, 'A Little Dust on the Eyes', not only do you write specifically about Sri Lankan culture, your characters are predominantly female. You have also said that one of your abiding concerns is to give voice to some of the 'silenced' stories from Sri Lanka. Why do you use women to voice these unheard narratives?

I don't consciously choose to use women characters to articulate the silences I write about. In my novel and stories such as *'Releasing Marius'* and *'The Map'*, men are also silent or silenced in various ways. But your question makes me aware that the silence of women might well be different from the silence of men. There are social expectations that reinforce the notion that women should not speak out at times when men might. Perhaps being raised, at least in part, in South Asia, I am very conscious of this. In this sense, silence is gendered and women and girls have more to overcome. I am interested in this experience where speaking out is not simply a dangerous act, but a self-reclamation of sorts.

Sumana, your protagonist in 'The Breach', and her mother prepare to flee the bomb ridden area; the passage is intense and in its brevity captures desperation, fear and the will to survive. Where do you gather the inspiration to write about war and loss so captivantly, portraying it vividly as if you were there yourself?

I wrote *'The Breach'* in 2009, in the final stages of the civil war. This was a time when thousands of civilians were trapped in the tragically misnamed No Fire Zone. Like many diasporic* Sri Lankans, I followed the media coverage at the time. The news coverage abroad, here in the UK, was very different from that in the country. It was graphic, disturbing and very painful to watch. What was obvious to me at the time was that this was a human story, a tragedy that need not play out the way it did.

30 I wrote this story then – writing was the only way I felt I could respond at the time. It was a way of wrestling the human story from the competing versions of reality emerging from the war.

How significant are the influences of environment and history on your characters and their development in your stories?

35 That sounds a bit like an essay title! I think it's probably best answered by readers. Time and place are crucial factors for all writers of course.

Do you believe that the publishing world is, in any way, biased in favour of 'Western' authors? Does South Asian literature get the recognition it deserves?

40 The publishing world is a very big place and it's expanding as we speak. Globalization and the digital age have changed things a lot. Though recognition may still be played out through metropolitan circuits, things have opened up. When I began writing, South Asian writers in English, both diasporic and national, were beginning to make their mark in Western universities. They were initially labeled as such but things have changed as many of them [...] have transformed the literary landscape. Writers can now be recognized as international writers who happen to come from South
45 Asia. And this wealth of talent continues to grow. I think the difficulty is not so much in getting South Asian literature recognized, but finding a space for it in the market that doesn't compromise its literary integrity by putting exclusive value on its cultural status as 'South Asian'.

We could talk at length about writing techniques, the role of women in South Asian literature, numerous other topics... but I'm sure our readers would be interested to know which authors have inspired you and been there throughout your growth as a writer and person. Who would be on your essential reading list?

50 Ah, reading lists. I must admit I have a lot of those. There are writers I read for pleasure, writers I read to learn from, writers I read because they teach us about how literature has evolved and developed in ways that have brought us to where we are, writers I read because they have been recommended to me by friends. When I was a teenager I was addicted to nineteenth-century realist novels, then, at
55 university, I lost and found myself in contemporary writing and postcolonial literature. So it is difficult to put together an essential reading list, as it were, because I read very widely and for different reasons. Having said that, I do have an abiding preference for beautifully written, historical novels with an epic reach, and for lyrical poetry that carries me into other worlds and selves.

60 *Minoli Salgado's novel 'A Little Dust on the Eyes' is to be published later this year.*

Adapted from an interview by Isra Ansari, for *The Missing Slate: Art & Literary Journal*, (January 2014), from <http://themissingplate.com>

“
The difficulty is not so much in getting South Asian literature recognized, but finding a space for it in the market that doesn't compromise its literary integrity by putting exclusive value on its cultural status

* diasporic: dispersed from one's homeland

- Comment on the way the interview format reveals both the interviewer and interviewee.
- Comment on the cultural and literary opinions that emerge from this interview.

Text 2

The Silent History
By Ying Horowitz & Quinn LLC
Open iTunes to buy and download apps.

Description
Honored by Apple as one of the Best Apps of 2012. Webby Awards winner. SXSW Interactive Awards finalist.

** The download includes access to Volume One, a 20-part serialization covering the first decade of the phenomenon. **

5 The Silent History is a groundbreaking innovation in digital fiction, the story of a generation of unusual children, told through serialization, collaboration, and exploration.

“Entirely revolutionary.” —Wired

“A landmark project that illuminates a possible future for e-book novels.”
10 —LA Times

In the early years of the 21st century, doctors begin to notice more and more children being born with a strange condition: silence. No speech, no comprehension, and soon a complete lack of engagement with most human interaction. The kids are seen as not much more than empty
15 vessels, and many are sent to orphanages and group homes — until a teacher at one of these facilities realizes that the children have developed enigmatic, powerful skills of their own.

Testimonials are presented in the form of oral histories told by characters directly affected by the condition — parents, teachers, doctors, cult
20 leaders, faith healers, and government officials, with unexpected intersections and unifying narratives. The 120 Testimonials provide the central backbone of the story.

The Field Reports are short, site-specific accounts that deepen and expand the central narrative, written and edited in collaboration with the
25 readers of the Testimonials. To access and comprehend a Field Report, the reader must be physically present in the location where the Report is set. Reports are deeply entwined with the particularities of their specific physical environments — the stains on the sidewalk, the view between the branches, a strangely ornate bannister, etc — so that the text and the
30 actual setting support and enhance each other. Each of these reports can be read on its own, but they all interrelate and cohere within the larger narrative.

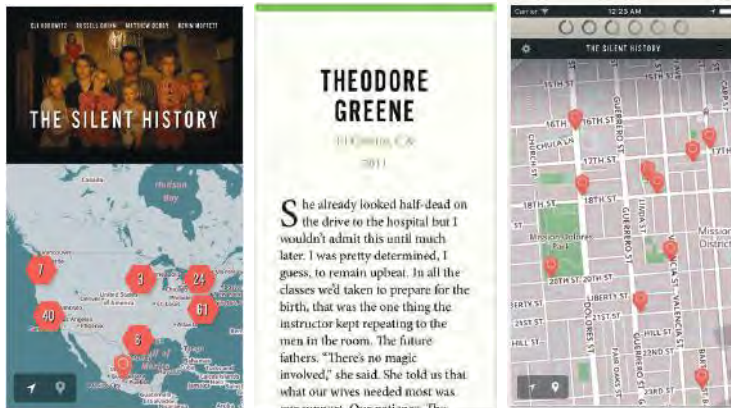
Customer Ratings
Current Version: ★★★★★ 36 Ratings
All Versions: ★★★★★ 150 Ratings

More by Ying
Horowitz &
Quinn LLC



Typing Writer
View In iTunes

Screenshots



Customer Reviews

Love the concept and story but... ★★★★★
by Clotaire

I love the concept of this different way of storytelling and am enjoying the characters and storyline as the plot slowly moves forward through the years.

- 35 However, while I appreciate the IDEA of the location-based field reports, I absolutely hate that there are no such reports anywhere near my area (the South in the US) and that I will never be able to travel to any places where they do exist... I would be willing to pay an additional fee to gain access to the field reports.

[More...](#)

Just Wow ★★★★★
by MommyCrazyLady

- 40 This was one of those finds I didn't expect to really draw me in and now I'm hooked. It's like this new reality but still a believable progression without pushing too hard or not enough. I have found myself looking for and imagining how I would deal in these silent groups and it's a completely remarkable experience. A very highly recommended piece and probably a favorite for a long time to come.
- 45

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English A: language and literature – Standard level – Paper 2 Anglais A : langue et littérature – Niveau moyen – Épreuve 2 Inglés A: lengua y literatura – Nivel medio – Prueba 2

Thursday 3 November 2016 (morning)
Jeudi 3 novembre 2016 (matin)
Jueves 3 de noviembre de 2016 (mañana)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

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 both 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 les deux 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 las dos 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]**.

- Comment on the different ways this iTunes webpage appeals to a prospective buyer of this product.
- To what degree do you find this product to be "entirely revolutionary"?

Answer **one** essay question only. You must base your answer on both of the part 3 works you have studied. Answers which are **not** based on a discussion of both 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 the **two** works you have studied.
2. How do the **two** 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 the **two** works you have studied are satisfactory.
4. Appearances can be deceptive. Discuss the relevance of this statement in regard to the **two** 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 the **two** works you have studied.
6. To what effect is contrast and/or juxtaposition used in the **two** works you have studied?

English A: language and literature – Standard level – Paper 1
Anglais A : langue et littérature – Niveau moyen – Épreuve 1
Inglés A: lengua y literatura – Nivel medio – Prueba 1

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

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Write an analysis on one text only.
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