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English A: literature – Standard level – Paper 1
Anglais A : littérature – Niveau moyen – Épreuve 1
Inglés A: literatura – Nivel medio – Prueba 1

Tuesday 3 November 2015 (morning)
Mardi 3 novembre 2015 (matin)
Martes 3 de noviembre de 2015 (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 a guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.
- 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 littéraire dirigée d'un seul des passages. Les deux questions d'orientation fournies doivent être traitées dans votre réponse.
- 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 literario guiado sobre un solo pasaje. Debe abordar las dos preguntas de orientación en su respuesta.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Write a guided literary analysis on **one** passage only. In your answer you must address both of the guiding questions provided.

1.

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- (a) What do you learn about the two men and their situation in the passage?
- (b) How do the stylistic choices enhance the tension and suspense in the passage?

2.

My father carries me across a field

My father carries me across a field.
It's night and there are trenches filled with snow.
Thick mud. We're careful to remain concealed

5 From something frightening I don't yet know.
And then I walk and there is space between
The four of us. We go where we have to go.

Did I dream it all, this ghostly scene,
The hundred-acre wood where the owl blinked
And the ass spoke? Where I am cosy and clean

10 In bed, but we are floating, our arms linked
Over the landscape? My father moves ahead
Of me, like some strange, almost extinct

Species, and I follow him in dread
Across the field towards my own extinction.
15 Spirits everywhere are drifting over blasted

Terrain. The winter cold makes no distinction
Between them and us. My father looks round
And smiles then turns away. We have no function

20 In this place but keep moving, without sound,
Lost figures who leave only a blank page
Behind them, and the dark and frozen ground

They pass across as they might cross a stage.

George Szirtes. *New & Collected Poems* (Bloodaxe Books, 2008)

- (a) What seems to be the nature of the journey in the poem?
- (b) How are the two elements of people and landscape used to convey the emotional quality of the writer's experience?

Marking notes
Remarques pour la notation
Notas para la corrección

November / Novembre / Noviembre 2015

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

Standard level
Niveau moyen
Nivel medio

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. An adequate to good guided literary analysis will:
 - identify the situation and the characters in the passage
 - comment on how tension and suspense are created
 - explore how feeling is portrayed through imagery
 - comment on the structuring of the passage.

A very good to excellent guided literary analysis may also:

- examine more closely the situation and the characters
- comment on how the fragmentary sentence structure mimics the tension of the situation
- discuss the effect of the intermittent indirect free style
- offer a more sophisticated analysis of the imagery.

2. An adequate to good guided literary analysis will:
 - identify the situation and the people involved
 - discern the mood and atmosphere evoked
 - discuss how references to both landscape and people are used
 - comment on some aspects of the stanzaic structure and rhyme.

A very good to excellent guided literary analysis may also:

- explore in more detail the temporal and spatial aspects of the poem
- explore the connections between the different images presented in the poem
- show the effect of semantic fields, for example, spectral and meteorological
- explore and connect the final line more fully to the whole poem
- discuss the dreamlike or cinematic quality of the poem in more detail.



English A: literature – Standard level – Paper 2
Anglais A : littérature – Niveau moyen – Épreuve 2
Inglés A: literatura – Nivel medio – Prueba 2

Wednesday 4 November 2015 (afternoon)
Mercredi 4 novembre 2015 (après-midi)
Miércoles 4 de noviembre de 2015 (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.
- 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 – Standard level – Paper 1
Anglais A : littérature – Niveau moyen – Épreuve 1
Inglés A: 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

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