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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

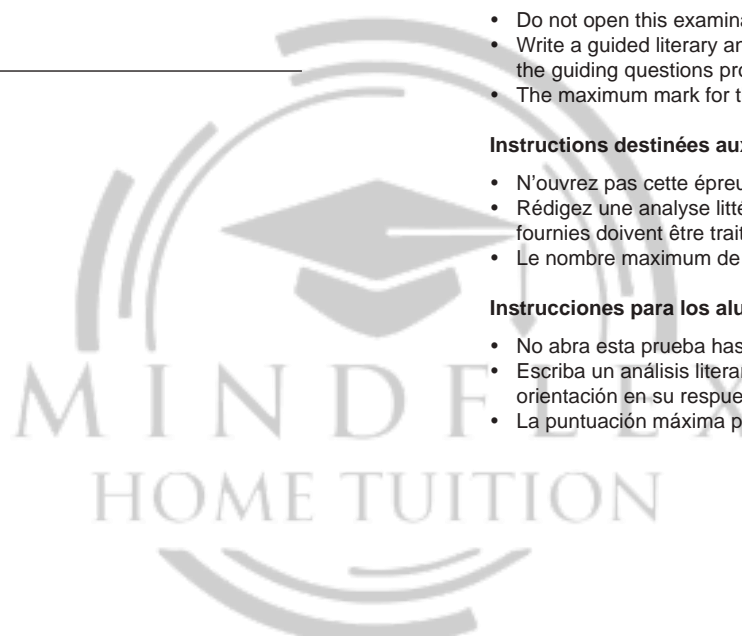
- Do not open this examination paper until instructed to do so.
- Write a guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.
- The maximum mark for this examination paper is **[20 marks]**.

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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2.

The Water Carrier

Twice daily I carried water from the spring,
Morning before leaving for school, and evening;
Balanced as a fulcrum between two buckets.

- 5 A bramble-rough path ran to the river
Where you stepped carefully across slime-topped stones,
With corners abraded as bleakly white as bones.

At the widening pool (for washing and cattle)
Minute fish flickered as you dipped,
Circling to fill, with rust-tinged water.

- 10 The second or enamel bucket was for spring water
Which, after racing through a rushy meadow,
Came bubbling in a broken drain-pipe,

Corroded wafer thin with rust.
It ran so pure and cold, it fell

- 15 Like manacles of ice on the wrists.

You stood until the bucket brimmed
Inhaling the musty smell of unpicked berries,
That heavy greenness fostered by water.

- 20 Recovering the scene, I had hoped to stylise it,
Like the portrait of an Egyptian water carrier:
But pause, entranced by slight but memoried life.

I sometimes come to take the water there,
Not as return or refuge, but some pure thing,
Some living source, half-imagined and half-real,

- 25 Pulses in the fictive water that I feel.

By kind permission of the Estate of John Montague c/o The Gallery Press, Loughcrew,
Oldcastle, County Meath, Ireland from *New Collected Poems* (2012);
US edition by Wake Forest University Press (published in 1995)

English A: literature – Standard level – Paper 2 Anglais A : littérature – Niveau moyen – Épreuve 2 Inglés A: 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 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]**.

- (a) Comment on the significance of the water motif throughout the poem.
- (b) How does the poet's use of structure and word choice take us from a remembered situation to a reflection?

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.