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TOTAL
MARKS

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INTERNATIONAL SECONDARY CERTIFICATE EXAMINATION
NOVEMBER 2024

FURTHER STUDIES ENGLISH

EXAMINATION NUMBER

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Time: 3 hours

300 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 20 pages. Please check that your question paper is complete.
2. Read all the questions carefully.
3. You are required to answer all three questions.

Question 1 Theme: *Being and being-with*

Texts studied from TWO of the following genres:

- Prose (Novel)
- Drama
- Film

Question 2: TWO Immersions of Poetry

Question 3: Philosophical reflection on your own reading history

4. Each answer must take the form of a rigorously argued and thoroughly substantiated essay. There is no prescribed length for the set essays, only an expectation that you argue with accuracy and insight about the texts that you have read, and that you aim to bring your own voice strongly to the fore in your essays.
5. Please note that the quality of your style of writing, the structure of your argument, and the skill and appropriateness of your use of quotations (as well as direct references to texts) will be taken into account when the markers assess your responses.
6. Four blank pages (pages 17–20) are included at the end of the paper. If you run out of space for a question, use these pages. Clearly indicate the question number of your answer should you use this extra space.

FOR MARKER'S USE ONLY

Question	1	2	3	Total
Marks	100	100	100	300
Obtained				

QUESTION 1 NOVEL, DRAMA AND FILM

[100]

THEME: Being and being-with

This question requires you to refer closely to TWO texts from each of the TWO genres (prose [novels], drama, film) you have studied, i.e., FOUR texts in total. You may refer to more than two texts from each of the two genres you have studied.

Consider the following quotation and respond to the question that follows.

You put together two people who have not been put together before; and sometimes the world is changed, sometimes not. They may crash and burn or burn and crash. But sometimes, something new is made, and then the world is changed. Together, in that first exaltation, that first roaring sense of uplift, they are greater than their two separate selves. Together, they see further, and they see more clearly.

Julian Barnes

[Julian Barnes (2013). *Levels of Life*, p.67, Random House]

Critically examine your chosen texts in order to judge whether putting people together makes something 'greater than their two separate selves' and if, indeed, they subsequently see 'more clearly'.

You must engage with the theme of 'Being and being-with' in your analysis and discussion.

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[illegible]

[illegible]

[illegible]

AND**QUESTION 2 POETRY****[100]**

This question expects you to refer to at least **THREE** poems from each of the **TWO** immersions of poetry that you have studied, (i.e. **SIX** poems in total) selected from the works of two poets from each immersion. You must refer to at least **four poets and six poems** but may incorporate additionally studied poems, if you wish to do so.

Use the following poem as a starting point for your engagement with the question that follows.

Walking Away

by C. Day-Lewis

It is eighteen years ago, almost to the day –
A sunny day with the leaves just turning,
The touch-lines new-ruled – since I watched you play
Your first game of football, then, like a satellite
Wrenched from its orbit, go drifting away

Behind a scatter of boys. I can see
You walking away from me towards the school
With the pathos of a half-fledged thing set free
Into a wilderness, the gait of one
Who finds no path where the path should be.

That hesitant figure, eddying away
Like a winged seed loosened from its parent stem,
Has something I never quite grasp to convey
About nature's give-and-take – the small, the scorching
Ordeals which fire one's irresolute clay*.

I have had worse partings, but none that so
Gnaws at my mind still. Perhaps it is roughly
Saying what God alone could perfectly show –
How selfhood begins with a walking away,
And love is proved in the letting go.

[Malan, R (Ed), *New Inscapes*, Cape Town: Oxford University Press, 1995]

Glossary:

irresolute clay*: When creating pottery, the clay is in a soft, changeable state (irresolute) until it is strengthened by the process of firing in a kiln.

Critically assess whether your studied poems reflect similar notions of how life exposes people to 'nature's give-and-take' and 'small...scorching ordeals'.

You must refer to the immersions to which your poets are linked.

[illegible]

[illegible]

[illegible]

[illegible]

AND

QUESTION 3 OWN READING

[100]

In answering this question, you are expected to consider and make direct reference to THREE substantial fictional works (novels or collections of short stories) that you have read independently.

Consider the following quotation and respond to the question that follows.

From the beginnings of literature, poets and writers have based their narratives on crossing borders, on wandering, on exile, on encounters beyond the familiar. The tension between alienation¹ and assimilation² has always been a basic theme.

Jhumpa Lahiri

[<<https://www.nytimes.com/2013/09/08/books/review/jhumpa-lahiri-by-the-book.html>>]

Glossary:

alienation¹: the state of being an outsider or the feeling of being isolated.

assimilation²: the process whereby individuals or groups with different backgrounds are absorbed into the dominant culture.

Consider Lahiri's suggestion that narratives are commonly based upon 'encounters beyond the familiar'. Explore your chosen works of fiction in order to examine whether, and how, they present stories that reveal alienation or assimilation. Your analysis needs to be well-supported and carefully argued with close textual references.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Total: 300 marks

ADDITIONAL SPACE (ALL QUESTIONS)

REMEMBER TO CLEARLY INDICATE, AT THE QUESTION, THAT YOU USED THE ADDITIONAL SPACE TO ENSURE THAT ALL ANSWERS ARE MARKED.

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