



22130062



**ENGLISH A: LITERATURE – HIGHER LEVEL – PAPER 2**  
**ANGLAIS A : LITTÉRATURE – NIVEAU SUPÉRIEUR – ÉPREUVE 2**  
**INGLÉS A: LITERATURA – NIVEL SUPERIOR – PRUEBA 2**

Friday 3 May 2013 (afternoon)  
 Vendredi 3 mai 2013 (après-midi)  
 Viernes 3 de mayo de 2013 (tarde)

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 *[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. Consider the means by which shifts in tempo are created, and the consequent dramatic impact of these shifts, in at least two of the plays you have studied.
2. In everyday usage the word “theatrical” often means extravagant or is used to describe behaviour that exhibits exaggerated emotions. To what extent, and in what ways, do at least two of the plays you have studied exemplify this definition of “theatrical”?
3. “Drama is created by placing ordinary people in situations of crisis.” Explore some of the methods used to create drama in this way in at least two of the plays you have studied.

### **Poetry**

4. It has been said that the object of a poem is pleasure, not truth. Discuss the techniques by which at least two poets you have studied highlight pleasure as their object.
5. “Poetry is a special way of drawing attention to the singular, strange or different”. How, for what purposes and with what effects have at least two poets you have studied drawn your attention to the “singular, strange or different”?
6. Explore the means by which at least two poets in your study create a distinctive voice or voices in their work.

### **Prose: novel and short story**

7. Though plot may be said, at its simplest level, to be a sequence of events, what truly distinguishes prose fiction is the use of narrative disruption: impediment, detour, diversion or digression. In at least two works in your study, how have writers created narrative disruption and to what effect?
8. “Successful characterization involves taking the reader to the heart, to the inner core, of an imagined person.” In at least two works in your study, discuss by what means and with what degree of success authors have tried to “take you to the heart” of their characters.
9. A moral or a lesson is a common convention in stories. In what ways and for what purposes have at least two of your chosen authors either adhered to or subverted this convention?

**Prose other than fiction**

10. Where fiction focuses on verisimilitude (a likeness to the recognizable world but not a mirror image), non-fiction focuses more carefully on authentic detail. With reference to at least two works in your study, how have texts used authentic detail and to what effect?
  
  11. Consider the presentation and function of memories that could be seen as dark or negative in at least two works you have studied.
  
  12. While fiction is sometimes thought of as the work of an individual imagination, non-fiction often relies on the experiences of others and can thus be seen as the result of a group or communal effort. How far and to what effect have you found evidence of this “communal effort” in the works of at least two authors you have studied?
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