

**English A: literature – Higher level – Paper 2**  
**Anglais A : littérature – Niveau supérieur – Épreuve 2**  
**Inglés A: literatura – Nivel superior – Prueba 2**

Wednesday 4 November 2015 (afternoon)

Mercredi 4 novembre 2015 (après-midi)

Miércoles 4 de noviembre de 2015 (tarde)

2 hours / 2 heures / 2 horas

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**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?
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