

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

Tuesday 5 May 2015 (afternoon)  
 Mardi 5 mai 2015 (après-midi)  
 Martes 5 de mayo de 2015 (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 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. Consider the ways in which at least two of the plays you have studied make use of stock or stereotypical characters and compare the effects achieved.
2. Consider and compare the means by which at least two of the plays you have studied create moments of harmony and to what dramatic ends.
3. We are fascinated by the play of power and persuasion in relationships: explore and compare the dynamics in relationships, and the dramatic means by which they are established, in at least two of the plays you have studied.

### Poetry

4. Allusions to other works, to historical events or to myth have the power to extend meaning and evoke emotion. Compare the ways in which at least two of the poets you have studied have used allusion to enrich their works.
5. Referring closely to at least two of the poets in your study, discuss the use of form and structure either to emphasise or to undermine the content of their poems.
6. Some poems make a particularly strong connection with the individual reader. Comparing at least two poets in your study, explore the means by which the connection with you has been achieved and sustained.

### Prose: novel and short story

7. A narrator may be close to, or even part of, the action in a work of fiction, or distant in time and/or space. What is the effect of either the closeness or the distance of narrators in at least two works you have studied?
8. We often talk of characters arriving at some moment of epiphany; with reference to at least two works of fiction you have studied, compare the means by which our attention is drawn to these moments and their impact within the works.
9. “We read fiction because it pleases us, is beautiful.” What, to you, constitutes this “beauty” in a work of prose fiction and to what extent and by what means have at least two of the authors you have studied created “beautiful” works?

**Prose other than fiction**

10. Prose non-fiction often contains warnings, reprimands or exhortations to the reader and society. Referring closely to at least two works you have studied, compare the means by which these warnings, reprimands or exhortations are presented and consider the effects achieved.
  11. Compare the use of reasoned discourse and argument in at least two works of prose non-fiction you have studied.
  12. “Prose non-fiction is a public display of both introspection and curiosity about the world.” By what means and for what purposes are these qualities of introspection and/or curiosity communicated within at least two works you have studied?
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