

**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

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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. Individuals can be seen as representatives of a group, such as those based on generation, class or gender. With reference to at least two plays you have studied, compare how conflicts within such groups are portrayed through individual characters.
2. By what means and to what effect have at least two playwrights you have studied used the convention of a significant arrival and/or departure to enrich their works?
3. Dialogue may be used to portray a situation in which the audience grasps what the characters are saying, but the characters themselves fail to communicate effectively. Compare the ways in which dialogue demonstrates such failure and its effects in at least two plays you have studied.

### Poetry

4. Compare the use and effect of symbolism in the work of at least two poets you have studied.
5. Rhyme is only one technique which, through structure, musicality or emphasis, can help provide meaning in poetry. In the absence of rhyme, compare how other techniques used by at least two poets you have studied provide qualities that can also contribute to meaning.
6. In poems, the internal experiences or attitudes of the speaker may be reflected in the external world being portrayed. Compare the use of this kind of pathetic fallacy and its impact in works by at least two poets you have studied.

**Prose: novel and short story**

7. Supernatural elements can be made as credible as realistic ones in a work. Compare the ways in which at least two writers you have studied have presented the supernatural as believable, and consider its effects on the works as a whole.
8. Writing in the first person as opposed to the third person, or vice versa, has its advantages and disadvantages. With reference to at least two works you have studied, compare how these advantages or disadvantages have contributed to the works.
9. A character's physical description may be portrayed in great detail, or not. In at least two works you have studied, compare the treatment of physical descriptions and their effects on the works as a whole.

**Prose other than fiction**

10. By what means and to what effect do at least two writers of prose other than fiction you have studied portray the facing of challenges to reveal character?
  11. Compare at least two works of prose other than fiction you have studied in terms of the balance between action and description, and the effect of that balance on the works as a whole.
  12. Writers of prose other than fiction may choose a particular structure to achieve a certain effect. With reference to at least two works you have studied, compare the choices of structure, discussing the effects they achieve.
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