

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

Tuesday 3 May 2016 (morning)

Mardi 3 mai 2016 (matin)

Martes 3 de mayo de 2016 (mañana)

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. “Plays are meant to be seen and heard” is a common retort to those who only read a play. In light of this statement, compare how, and how effectively, at least two plays you have studied have made seeing and hearing indispensable to our experience and understanding of key moments in their plots.
2. Drama often heralds the underdog, providing the downtrodden a voice and, at times, even triumph. Compare how, and to what effect, at least two plays you have studied draw attention to the downtrodden figure.
3. In drama an exciting force (a key thought, action or event) works as a catalyst to begin the central conflict. Comparing at least two of the plays you have studied, what serves as the exciting force and how is it significant to the meaning of the play?

Poetry

4. In at least two works of poetry you have studied, compare how images convey the thoughts and feelings of the speaker.
5. Some poems have an exceptionally strong sense of an ending. Referring closely to at least two of the poets in your study, compare the means by which closure or resolution is achieved.
6. “A poet is an architect who designs and plans with words.” Compare the ways at least two poets you have studied have given structure to their poems, and to what effect.

Prose: novel and short story

7. A plot twist intrigues both writer and reader, but the seeds of that turn of events must be sown early to ensure its plausibility. Compare the ways in which at least two authors you have studied have prepared the reader for these plot twists.
8. Characters in works of prose fiction are often running away or escaping from something or someone. Compare the means by which such flight is presented, and its narrative significance, in at least two of the prose works you have studied.
9. Readers are often enticed by the idiosyncratic or quirky narrator. Compare how at least two authors that you have studied have crafted such distinctive voices, and to what effect.

Prose other than fiction

10. Prose other than fiction often involves authors moving from their usual environment. Referring closely to at least two works you have studied, compare the means by which such relocations are made vivid.

 11. In at least two of the works you have studied, compare the ways in which the authors craft fact and information into art, and to what effect.

 12. Compare the presentation and significance of antagonistic forces (such as characters, natural phenomena, man-made obstacles) in at least two works of prose other than fiction you have studied.
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