



22140062



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

Tuesday 6 May 2014 (afternoon)  
 Mardi 6 mai 2014 (après-midi)  
 Martes 6 de mayo de 2014 (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. Drama often generates levels of meaning that are not directly stated (sometimes called sub-text). Explore some examples of the presence of sub-text and its dramatic importance in at least two of the plays you have studied.
2. Some plays use an identified narrator or chorus, while others force us to make unfiltered meaning of events. How has the presence or absence of such a commentator helped or hindered you in finding meaning in at least two of the plays you have studied?
3. In what ways and to what ends have at least two of the plays you have studied made use of either compressed or expanded time frames?

### **Poetry**

4. “Poetry is language that always means more.” Referring closely to at least two poets in your study, explore the creation and effectiveness of multiple levels of meaning.
5. With reference to at least two poets you have studied, discuss why lines of poetry end where they do and consider the importance of these choices to the poets’ overall purposes.
6. Poets address a vast range of subject matter. Discuss the means and techniques by which at least two poets have distilled something focused and personal from a broad and/or impersonal topic, such as love, knowledge, work, nature and so on.

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

7. Using at least two works you have studied, show how and to what extent authors have created interesting characters whose thoughts remain hidden.
8. Discuss the importance of the journey as an organizing structure in at least two works you have studied.
9. Discuss the means by which authors endeavour to control our sympathy in at least two works you have studied.

**Prose other than fiction**

10. Discuss the techniques with which the authors of at least two works you have studied establish a clear picture of unfamiliar settings and/or experiences in their works?
  11. “Reading non-fiction has the effect of interesting us in the author as much as in the subject matter.” Referring closely to the stylistic and/or narrative features of at least two works you have studied, discuss the extent to which you agree with this statement.
  12. “Prose non-fiction often has a pointed purpose.” How and to what extent is a purpose made clear in at least two works you have studied?
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