



88140060



ENGLISH A: LITERATURE – STANDARD LEVEL – PAPER 2
ANGLAIS A : LITTÉRATURE – NIVEAU MOYEN – ÉPREUVE 2
INGLÉS A: LITERATURA – NIVEL MEDIO – PRUEBA 2

Wednesday 5 November 2014 (afternoon)

Mercredi 5 novembre 2014 (après-midi)

Miércoles 5 de noviembre de 2014 (tarde)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

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. Opposing motivations, such as selfishness versus generosity, are often used by playwrights. In at least two plays you have studied, discuss the ways in which playwrights have used such driving forces to shape their material.
2. A famous playwright based his theories on the notion that “human beings are infinitely perfectible, and always strive to do good.” To what degree does your study of at least two plays lead you to believe that such a notion governs their plays?
3. The turning point of a play may sometimes arise from various unexpected causes, such as mistakes, misunderstandings or accidents. Consider the presentation and impact of such turning points in at least two plays you have studied.

Poetry

4. “Poetry is invented chiefly for the pleasure of both the poet and the reader.” Using the work of at least two poets you have studied, show in a detailed way how your reading leads you to respond to this proposal.
5. Elegiac poetry, in which things remembered or lost are evoked by the poet, is often deeply moving. Discuss the way at least two poets you have studied have represented such experiences and with what effect.
6. The title of a poem almost always offers the audience something significant to their reading and understanding. In the work of at least two poets you have studied, show how titles have affected your interpretations of the poems.

Prose: novel and short story

7. In order to broaden the time span covered by the narrative, writers often include such techniques as flashback and/or foreshadowing. In the works of at least two writers you have studied, show how writers have used one or both of these techniques effectively.
8. A writer may at times seek to mislead a reader about the true nature of characters or situations. With reference to the works of at least two writers you have studied, consider how and to what effect they have made good use of such ambiguities.
9. Characters who violate social norms are often elements used to generate suspense in novels or short stories. In the works of at least two writers you have studied, consider the roles played by such characters in generating suspense.

Prose other than fiction

10. In works of prose other than fiction, portraits of individual people can be used for interest and entertainment. In the works of at least two writers you have studied, discuss the use of such portrayals to enhance their works.
 11. Writers of prose other than fiction often include what appear to be digressions from the ongoing line of thought or argument. In the works of at least two writers you have studied, examine how such digressions have been used and to what effect.
 12. In some works of prose other than fiction the writer seems to let the reader know of personal flaws and mistakes. In the works of at least two writers you have studied, examine the appearance and the effect of such personal revelations on your response to the work.
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