

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

Friday 3 November 2017 (morning)
Vendredi 3 novembre 2017 (matin)
Viernes 3 de noviembre de 2017 (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. Dramatic tension often arises from the clash of seemingly irreconcilable differences between competing truths or beliefs. In what ways, and to what effect, has the work of at least two playwrights you have studied created and used such tension?
2. Deceit, or the creation of false impressions, is often a driving force in drama. Discuss the ways in which the work of at least two playwrights you have studied employ this device and the effects achieved.
3. With reference to the work of at least two playwrights you have studied, consider to what extent the use of barriers, whether physical, emotional or symbolic, has a significant effect on the progress and impact of the drama.

Poetry

4. Poetry is more concerned with the creation of snapshots and images than it is with creating a developed narration or plot. With reference to the work of at least two poets you have studied, discuss the extent to which you find this claim to be true.
5. With reference to the work of at least two poets you have studied, discuss the ways in which a persona is created in order to explore identity and/or an individual's place in his/her world.
6. Some poems use repetition of language and/or content in order to reinforce and shape possible meanings. In what ways has this technique been employed in the work of at least two poets you have studied?

Prose: novel and short story

7. A writer may present us with characters who lack initial understanding of their own nature. Consider the ways in which the work of at least two writers you have studied present the progression of one or more characters towards self-discovery.
8. Some works may challenge readers with content they find disturbing or with language that revolts. By what means and to what effect has this technique been employed in the work of at least two writers you have studied?
9. With reference to the work of at least two writers you have studied, explore the ways in which recurring motifs or symbols contribute to a richer understanding and appreciation of the works.

Prose other than fiction

10. Writers of prose other than fiction either clearly separate fact from opinion or blend the two. With reference to the work of at least two writers you have studied, discuss the ways in which they have used such techniques and to what effect.
 11. The catalyst for a work of prose other than fiction may be change, perhaps personal, social or political. With reference to the work of at least two writers you have studied, consider the ways in which they make use of such change, and the effects achieved.
 12. Compare and discuss the ways in which at least two writers of prose other than fiction you have studied have created and used humour to engage the reader and stimulate thinking.
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