

No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without written permission from the IB.

Additionally, the license tied with this product prohibits commercial use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, is not permitted and is subject to the IB's prior written consent via a license. More information on how to request a license can be obtained from <http://www.ibo.org/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license>.

Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite de l'IB.

De plus, la licence associée à ce produit interdit toute utilisation commerciale de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, n'est pas autorisée et est soumise au consentement écrit préalable de l'IB par l'intermédiaire d'une licence. Pour plus d'informations sur la procédure à suivre pour demander une licence, rendez-vous à l'adresse <http://www.ibo.org/fr/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license>.

No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin que medie la autorización escrita del IB.

Además, la licencia vinculada a este producto prohíbe el uso con fines comerciales de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales— no está permitido y estará sujeto al otorgamiento previo de una licencia escrita por parte del IB. En este enlace encontrará más información sobre cómo solicitar una licencia: <http://www.ibo.org/es/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license>.

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

Friday 17 May 2019 (morning)  
Vendredi 17 mai 2019 (matin)  
Viernes 17 de mayo de 2019 (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. With reference to the work of at least two playwrights you have studied, consider the techniques used to create the exposure of a central truth and the effects achieved.
2. Explore the tension created by success and/or failure at key moments in the work of at least two playwrights you have studied and consider what this contributes to your understanding of the plays as a whole.
3. With reference to the work of at least two playwrights you have studied, explore how they portray characters in ways other than through speech, and the effects achieved.

### Poetry

4. With reference to the work of at least two poets you have studied, explore how they adjust the pace of their poems in order to achieve particular effects.
5. A poet may present subject matter with either flamboyant exaggeration or restrained understatement. With reference to the work of at least two poets you have studied, discuss how exaggeration and/or understatement have been used to enhance your understanding of the poems.
6. With reference to the work of at least two poets you have studied, explore the techniques used to turn abstract ideas, concepts and/or emotions into something concrete, considering whether such techniques strengthen the delivery of central ideas.

**Prose: novel and short story**

7. Characters are often searching for a sense of home and/or belonging. With reference to the work of at least two writers you have studied, consider how they present this search and what it contributes to each work as a whole.
8. With reference to the work of at least two writers you have studied, discuss the writers' structural choices, considering the techniques employed and the effects created in each work as a whole.
9. Writers often make the reader confront ethical issues that may be controversial. With reference to the work of at least two writers you have studied, explore the extent to which techniques used to treat such issues enhance your overall understanding of each work.

**Prose other than fiction**

10. With reference to the work of at least two writers of prose other than fiction you have studied, discuss the techniques used to reveal the nature of the central figure through the places he/she experiences, and the effects achieved.
  11. Writers of prose other than fiction often use a specific experience to illuminate universal experience. With reference to the work of at least two writers of prose other than fiction you have studied, examine how the specific is used as a means of understanding the universal, as presented in the work.
  12. With reference to the work of at least two writers of prose other than fiction you have studied, discuss the ways in which the narrator shapes our understanding of the events in the work.
-