

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

Thursday 4 May 2017 (morning)

Jeudi 4 mai 2017 (matin)

Jueves 4 de mayo 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. “It is primarily through speech that a dramatist reveals who his characters are.” Comparing at least two of the plays you have studied, consider how, and to what extent, dramatists use speech in this way.
2. “It is not enough for a playwright to explode a loose series of brilliant fireworks: they must set each other off like a chain reaction.” Compare the way this series of events, each caused by the previous (or an earlier) one, is constructed in at least two of the plays that you have studied.
3. Discuss and compare the ways in which at least two of the works that you have studied have been constructed to be entertaining or even amusing, regardless of the subject matter, and consider the effects created.

Poetry

4. Someone once called poetry “the art of getting a lot said in a small space”. Referring closely to at least two poets you have studied, regardless of the length of the poems, explore and compare the means by which such economy of expression is created.
5. Comparing the work of at least two poets that you have studied, to what extent is sight more important than sound to meaning and effect?
6. “Nature is commonplace. Imitation is more interesting.” Comparing the work of at least two poets that you have studied, discuss the extent to which various ways of poetically “imitating” the natural world may add significance to it.

Prose: novel and short story

7. Compare the presentation and function of villains or anti-heroes in at least two works of prose fiction that you have studied.
8. In at least two works of prose fiction that you have studied, discuss the presentation of competing ideas, hopes or visions and consider the effects created.
9. Compare the use and function of seemingly insignificant detail in at least two works of prose fiction that you have studied.

Prose other than fiction

10. Authors of prose other than fiction often find themselves distant from their familiar worlds. Compare how, in at least two works of prose other than fiction that you have studied, this sense of the foreign or unfamiliar is conveyed, and to what ends.

 11. Why and in what ways have the authors of at least two works of prose other than fiction that you have studied positioned themselves as witnesses to important events and made the significance of these events clear to the reader?

 12. Prose other than fiction often arises from an author’s passion for new ideas. In at least two works of prose other than fiction that you have studied, compare the means by which authors seek to promote new ideas or ways of thinking.
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