



International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Group 1

English A: literature

Higher level and standard level

Specimen papers 1 and 2

For first examinations in 2013

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ENGLISH A: LITERATURE – HIGHER LEVEL – PAPER 1
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SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Write a literary commentary on one passage only.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez un commentaire littéraire sur un seul des passages.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un comentario literario sobre un solo pasaje.

Write a literary commentary on **one** of the following:

1.

The buyers walk the line of our tobacco.

Mum tightens her clutch. She whispers, "Here they come."

Dad nonchalantly stands, resting on one leg, like a horse at rest. He looks away, as if the buyers are a common, bland species of bird on an otherwise more exciting safari.

5 Mum hisses, "Try and look hungry, kids."

I suck in my belly as far as possible and open my eyes as wide as they will go, so that they will seem hollow and needy. Vanessa sinks her head to her chest and shrinks with not-wanting-to-be-here.

10 Mum turns a fierce, fixed, terrifying smile on the buyers. Her look says, "Give us a good price and you will be rewarded with my love for all time. Please give us a good price. Please." Waves of her anxiety sink down into my belly and churn with the too-greasy excess of my recent breakfast.

None of us look at the other farmers and their families, who are also hovering with palpably jittering nerves over their bales.

15 The bales are torn open, leaves are pulled up and smelled; the thin-veined crop is rubbed between thick fingers (fingers flashing with gold bands, which are among the many things that tell the buyers from the farmers: no farmer I know wears rings). A price is scrawled on a ticket. Dad waits until the buyers are out of earshot and then whispers to Mum in a soft, warning voice, "Steady. Hold it," in the way he would talk to a fretful animal.

20 Now Mum, Vanessa and I watch Dad's hands as he walks the line. If he agrees with the price we have been offered for each bale, he hesitates, fingers hovering briefly above the ticket, and then walks on, leaving the ticket intact. That tobacco will be taken away to cigarette factories: famous, well-travelled Rhodesian burley all the way from our lucky farm.

25 If Dad disagrees with the price the buyer has offered, he tears the ticket. Those bales will be rewrapped, loaded onto lorries, and brought back to unlucky Robandi. Dad will wait to sell them later in the season, when perhaps the buyers will be more hungry for tobacco. Those bales will sit in the grading shed, open to the air, where blasts of steam will keep the leaves in a fine balance between soft and mouldy. They will anger Dad whenever he sees them. Mum will spend hours, until her fingers burn with the sticky yellowing residue of the leaves, resorting and rebaling the leaves in the superstitious belief that a new presentation might bring a healthier price.

30 If Dad starts tearing tickets and his face becomes folded and deep, we feel ourselves become quiet and wishing-we-weren't-here. But if he is walking quickly over the line of tobacco, leaving the tickets pristine, beautiful whole rectangles of yellow, we are giddy. Vanessa and I start to run between the bales, exuberant, silly, loud, and Mum doesn't say, "Shhh girls! Behave yourselves!" And then Dad has walked the line and, without looking at the other farmers, he takes Mum by the hand and he says, "Come on, Tub." Vanessa and I fall into line behind Mum and Dad. His fingers are wrapped round hers. By the end of today Dad will have gone to see the fat man with the wet lips from Tabex and Mum will have her rings back, and when we get home to Robandi she will polish them in Silvo to remove the tarnish of shame and disuse.

40 Dad doesn't smile, or concede any kind of victory in front of the buyers. He waits until we are in the car and then he says to Mum, "Fair price."

Don't Let's Go To The Dogs Tonight, Alexandra Fuller, Pan Macmillan, London

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2.

July Man

Old, rain-wrinkled, time-soiled, city-wise, morning man
whose weeping is for the dust of the elm-flowers
and the hurting motes of time,
rotted with rotting grape,
5 sweet with the fumes,
puzzled for good by fermented potato-
peel out of the vat of the times,
turned out and left
in this grass-patch, this city-gardener's place
10 under the buzzing populace's
square shadows, and the green shadows
of elm and ginkgo and lime
(planted for Sunday strollers and summer evening
families, and for those
15 bird-cranks with bread-crumbs
and crumpled umbrellas who come
while the dew is wet on the park, and beauty
is fan-tailed, grey and dove grey, aslant, folding in
from the white fury of day).

20 In the sound of the fountain
you rest, at the cinder-rim, on your bench.

The rushing river of cars
makes you a stillness, a pivot, a heart-stopping
blurt, in the sorrow
25 of the last rubbydub swig, the searing, and
stone-jar solitude lost, and yet,
and still – wonder (for good now) and
trembling:

30 The too much none of us knows
is weight, sudden sunlight, falling
on your hands and arms, in your lap,
all, all, in time.

Margaret Avison, *The Dumbfounding* (1966),
taken from *Always Now* (2003)



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LITERATURE / LITTÉRATURE /
LITERATURA**

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 1

1.

An adequate to good literary commentary will:

- grasp the basic situation of the tobacco selling/buying and the economic situation of the passage
- note the anticipation and tension of the various members of the family
- identify the particular attitudes of the mother, the father and the narrative voice in relation to each other in this situation
- follow the implications of the use of the “ticket” in the transactions
- understand the conclusion of the morning’s event.

A very good to excellent literary commentary may also:

- probe the gestures and words of each of the characters for what they reveal of both background and situation and the writer’s efficiency in the techniques of characterization
- note the role that adjectives and adverbs play in delineating the content and tone of the passage
- discuss the alternating attention of the narrator to each of the parents, and their own interactions
- explore the way language is used to acquaint the reader with the particular practice of tobacco trading.

2.

An adequate to good literary commentary will:

- identify the central character and his situation in the park
- note the transition provided by lines 20–21
- offer some interpretation of the two final stanzas and their relation to the main description
- comment on the word choice and its effects
- note the use of parenthesis and its connection to the poem’s thought and feeling.

A very good to excellent literary commentary may also:

- explore in detail the way in which natural imagery is used to characterize the central figure
 - evaluate the use of hyphenated words in the poem
 - offer a well-supported interpretation of the last two stanzas, connecting them persuasively to the earlier part of the poem.
-



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

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

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. 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.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. Vous devez baser votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées. 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.

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. 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.

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. Explore the ways in which dramatists have made use of monologues and/or soliloquies in at least two plays you have studied.
2. Plays employ various kinds of structural divisions such as prologues and epilogues, act and scene divisions, even carefully placed intermissions. Discuss the dramatic uses made of these divisions in at least two plays you have studied.
3. “A play should make you laugh or should make you cry.” With reference to at least two plays you have studied, discuss the methods playwrights use to generate emotional response in their audiences.

Poetry

4. A poem on the page is often recognized immediately by its visual appearance. Using at least two poems you have studied, discuss the way the poets have arranged lines and stanzas in terms of length, spacing or position to create visual arrangements that mirror the thoughts and feelings of the poems.
5. Focussing on the works of at least two poets you have studied, discuss the effects created by metaphors in a poem.
6. Light and dark, country and city, proud and humble—these and numerous other contrasts have been used by poets to sharpen their expression of ideas or feelings. In the works of at least two poets you have studied, explore the ways contrasts have been used to achieve particular effects.

Prose: novel and short story

7. Writers of fiction do not always relate events in chronological order. In at least two works you have studied, explore the effects of telling the story in a non-chronological manner.
8. The memorable impact of novels and short stories arises from the careful and often brilliant creation of detail by their writers. Using at least two writers you have studied, explore the role and impact of some significant details in the narratives.
9. Some writers select a narrative voice that sharpens or clarifies their stories; others choose a narrative voice that mystifies or misleads. How and to what effect have at least two of the writers you have studied employed narrative voice?

Prose other than fiction

10. Choosing at least two works you have studied, discuss the way the writers have structured their works to make their material clear and interesting to their audiences.
 11. Personal history as well as the backdrop of events surrounding that personal history are both significant to many works of prose other than fiction. In at least two works you have studied, discuss the use made of the interplay between personal history and the background within which that personal history occurred.
 12. How have two or more writers in your study made particular places or settings an element of significance in their works?
-



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LITERATURE / LITTÉRATURE /
LITERATURA**

**Higher Level and Standard Level
Niveau Supérieur et Niveau Moyen
Nivel Superior y Nivel Medio**

Paper / Épreuve / Prueba 2

Examiners: please note that the term “comparison”, both in the descriptors and in the marking notes, includes the discussion of relevant “contrasts” as well.

Drama

1. An adequate to good answer will select some significant monologues and/or soliloquies from at least two plays and compare the ways in which these speeches are used by the dramatists.

A good to excellent answer may offer closer scrutiny of the selected monologues and/or soliloquies, examining closely various ways in which dramatists use such speeches to impact their dramas as a whole and offering a closer analysis of the uniqueness of each dramatist’s approach.

2. An adequate to good answer will identify appropriate conventions that separate aspects of at least two plays and will compare some of the ways in which these divisions affect the dramatic presentation of the plays.

A good to excellent answer may offer more specific detail regarding the types of divisions that occur in the plays and distinguish more closely how the choices of each dramatist lead to the effectiveness of particular aspects of the drama.

3. An adequate to good answer will identify some methods by which at least two dramatists generate emotional responses and offer supportive detail for how such methods work, comparing the choice of methods employed by the dramatists and/or the outcomes achieved.

A good to excellent answer may offer a more in-depth and detailed discussion of the methods employed by dramatists to generate emotion, clearly evaluating the uniqueness of generating emotion in the separate dramas, and offering, perhaps, a distinction between comedy and tragedy.

Poetry

4. An adequate to good answer will identify the visual and structural features of at least two poems (by two poets) and offer an analysis of the relationship of such features to the thoughts and feelings expressed in the poems, comparing the approaches of the poets in this regard.

A good to excellent answer may provide greater insight into the visual arrangement and structural features of the poems, evaluating closely the varying effects of these features on the “mirroring” of thought and feeling, clearly discerning the subtleties of the approaches as seen in the separate poems.

5. An adequate to good answer will identify some significant metaphors in at least two poems (by two poets) and discuss the effects of these metaphors, offering points of comparison on the use of metaphor in these poems.

A good to excellent answer may offer carefully selected examples of metaphor and a close analysis of their effects, showing a clear understanding of the uniqueness of the use of metaphor from poem to poem.

6. An adequate to good answer will identify some important contrasts in at least two poems (by two poets) and discuss the ways in which these contrasts have been used to sharpen ideas, feelings, or for some other effect, offering some comparison of the contrasts chosen and/or the effects achieved.

A good to excellent answer may offer a more considered discussion of the kinds (*e.g.* image patterns, settings, characterizations, *etc.*) of contrasts used, clearly comparing how these contrasts operate to achieve a particular effect.

Prose: novel and short story

7. An adequate to good answer will accurately identify the narrative line of at least two works of fiction (by two writers) and compare the effects of the writers shifting the chronology of events in some way.

A good to excellent answer may discuss in greater detail the deviations from chronology and how they are achieved and offer a more in-depth discussion of the effects of such shifting, showing a clear awareness of how such authorial decisions add to the effectiveness of the individual work.

8. An adequate to good answer will choose some significant details from at least two works of fiction (by two writers) and compare the role and impact of these details in the individual works.

A good to excellent answer may show a more sophisticated sense of the ways in which details are incorporated into literary works and offer a more in-depth comparison of the role and impact of detail in the individual works, perhaps assessing how such detail makes a work memorable.

9. An adequate to good answer will identify the narrative voice in at least two works of fiction (by two writers) and compare how these narrators are used by the individual writers and to what effect.

A good to excellent answer may offer a more detailed analysis of the narrative voice and offer a more thoughtful understanding of how the choice of narrator affects the reader's reception of the text, perhaps as to clarity or confusion, clearly distinguishing the impact of narrative voice from one text to the next.

Prose other than fiction

- 10.** An adequate to good answer will identify some structural features of at least two works (by two writers) and compare the effectiveness with which these features help convey the content in a clear and interesting fashion.

A good to excellent answer may offer some telling comparisons between the structuring of the works and the effects these structures have on clarity and interest.

- 11.** An adequate to good answer will address, in at least two works (by two writers), personal history and the larger context of the work and discuss the degree to which these two are effectively combined, drawing some comparison from one work to the next.

A good to excellent answer may offer a more in-depth discussion, comparing how the writers have moved between these two realms, perhaps, to achieve a larger artistic effect.

- 12.** An adequate to good answer will identify particular places or settings in at least two works (by two writers) and compare the significance that these places have in the works.

A good to excellent answer may offer a more specific discussion of place or setting and a more nuanced comparison of the various significances place and setting might hold within a work.



ENGLISH A: LITERATURE – STANDARD LEVEL – PAPER 1
ANGLAIS A : LITTÉRATURE – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A: LITERATURA – NIVEL MEDIO – PRUEBA 1

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

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.
- Write a guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse littéraire d'un seul des passages. Les deux questions d'orientation fournies doivent être traitées dans votre réponse.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis literario sobre un solo pasaje. Debe abordar las dos preguntas de orientación en su respuesta.

Write a guided literary analysis on **one** passage only. In your answer you must address both of the guiding questions provided.

1.

Ballad of Birmingham

(On the Bombing of a Church in Birmingham, Alabama, 1963)

“Mother dear, may I go downtown
Instead of out to play,
And march the streets of Birmingham
In a Freedom March today?”

5 “No, baby, no, you may not go,
For the dogs are fierce and wild,
And clubs and hoses, guns and jail
Aren’t good for a little child.”

10 “But, mother, I won’t be alone.
Other children will go with me,
And march the streets of Birmingham
To make our country free.”

15 “No, baby, no, you may not go,
For I fear those guns will fire.
But you may go to church instead
And sing in the children’s choir.”

20 She has combed and brushed her night-dark hair,
And bathed rose petal sweet,
And drawn white gloves on her small brown hands,
And white shoes on her feet.

The mother smiled to know her child
Was in the sacred place,
But that smile was the last smile
To come upon her face.

25 For when she heard the explosion,
Her eyes grew wet and wild.
She raced through the streets of Birmingham
Calling for her child.

30 She clawed through bits of glass and brick,
Then lifted out a shoe.
“O, here’s the shoe my baby wore,
But, baby, where are you?”

Dudley Randall, *The Ballad of Birmingham* (1969)

- (a) Describe the irony of the situation in the poem.
- (b) How effectively do you see the form of the poem as heightening its meaning?

2.

Herby Chin kept calling for his mother, until finally I heard the back door open and a rush of footsteps and voices from the kitchen; a chair fell over, curtains were whipped back, blinds whirled and snapped up. Mr. Chin was shouting instructions. Mrs. Chin called my name. Shadows moved, and bodies, tall and short, shuddered around the room. At the doorway of the
5 bedroom, when she saw me look up at her, Mrs. Chin only hesitated for a second before she rushed beside the bed, shoved aside some pillows and clothes, and warily knelt beside me on the mattress: “*Don’t be afraid ... don’t be afraid ...*” I felt Mommy’s head move.

Mrs. Chin, with her strong farming hands, pulled apart the rigid arms and began lifting me up, up, up, from the dark between my mother’s breasts. Wetness clung to my legs. Sheets of
10 wetness pulled away from me.

I was carried away at last, carried into the late morning air to the Chins’ heated cabin. Mrs. Chin told me again not to be afraid, put me down in a large chair in the midst of her own four children sitting around the table. Their small faces reflected back to me my own vacant stare.

“Now we have some *jook*,” Mrs. Chin said, as calmly as she could manage, putting a bowl
15 of morning gruel in front of me.

They told me later that I ate, that I said nothing. I remember hearing the siren of the police car, Mrs. Chin scrubbing her hands furiously; and when night fell, Mr. Chin sat beside me and told all his four children and myself a story of Old China. There were many words I did not understand, phrases whose meanings were riddles. In the kerosene lamplight, he recited
20 poetry and sang old songs, and slapped his overalls till the dust from his day’s labour settled over everyone. I remember the joy and excitement of his storytelling, and the quickening of my heart when he asked me what I would like.

“Tell another story!” I said, and knew suddenly, another’s voice, my mommy’s voice with its *Hoiping* tones, would never say again “*Long time ago ... in Old China ...*”

Mrs. Chin passed some pie a neighbour had brought by. The pie was freshly baked and steaming, and smelled of apples and cinnamon. It was made by a white lady named Mrs. Lawrence. She had white hair and wore glasses and had a kind face. She poked her head in and asked,
25 “How is the little boy doing?”

“Good,” Mrs. Chin said. “Jung strong boy. Never cry.”

The Jade Peony, by Wayson Choy, copyright ©1995 by Wayson Choy.
Reprinted by permission of the author and publishers. *The Jade Peony*,
is published in Canada by Douglas & McIntyre
and in Australia & New Zealand by Penguin.

- (a) What do you understand of the characters and the situation in this passage?
- (b) How does the writer effectively convey the context and the feelings of the narrating voice?
-



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LITERATURE / LITTÉRATURE /
LITERATURA**

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 1

1.

An adequate to good guided literary analysis will:

- grasp the events of the narrative and their culmination
- discuss the nature of the opposing forces in the poem
- explain how details contribute to the tone of the poem
- comment on the effects of rhyme and rhythm
- recognize the ironic aspects of the narrative.

A good to very good guided literary analysis may also:

- recognize and comment more extensively on the ironic aspects of the narrative
- discuss the features of the ballad form that are found in the poem
- comment on the handling of time in the poem.

2.

An adequate to good guided literary analysis will:

- convey a sense of the cultural context
- show a grasp of the speaker's situation and response
- explore the implications of mood shifts in the passage
- discuss the role of the adults in the situation.

A good to very good guided literary analysis may also:

- discuss the use of dynamic vocabulary in the passage
 - explore the implications of mood shifts in the passage
 - discuss the way overlapping cultural elements are handled in the passage
 - analyse the rapid unfolding of events in the passage and the effect on interest.
-



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

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

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. 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.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. Vous devez baser votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées. 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.

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. 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.

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. Explore the ways in which dramatists have made use of monologues and/or soliloquies in at least two plays you have studied.
2. Plays employ various kinds of structural divisions such as prologues and epilogues, act and scene divisions, even carefully placed intermissions. Discuss the dramatic uses made of these divisions in at least two plays you have studied.
3. “A play should make you laugh or should make you cry.” With reference to at least two plays you have studied, discuss the methods playwrights use to generate emotional response in their audiences.

Poetry

4. A poem on the page is often recognized immediately by its visual appearance. Using at least two poems you have studied, discuss the way the poets have arranged lines and stanzas in terms of length, spacing or position to create visual arrangements that mirror the thoughts and feelings of the poems.
5. Focussing on the works of at least two poets you have studied, discuss the effects created by metaphors in a poem.
6. Light and dark, country and city, proud and humble—these and numerous other contrasts have been used by poets to sharpen their expression of ideas or feelings. In the works of at least two poets you have studied, explore the ways contrasts have been used to achieve particular effects.

Prose: novel and short story

7. Writers of fiction do not always relate events in chronological order. In at least two works you have studied, explore the effects of telling the story in a non-chronological manner.
8. The memorable impact of novels and short stories arises from the careful and often brilliant creation of detail by their writers. Using at least two writers you have studied, explore the role and impact of some significant details in the narratives.
9. Some writers select a narrative voice that sharpens or clarifies their stories; others choose a narrative voice that mystifies or misleads. How and to what effect have at least two of the writers you have studied employed narrative voice?

Prose other than fiction

10. Choosing at least two works you have studied, discuss the way the writers have structured their works to make their material clear and interesting to their audiences.
 11. Personal history as well as the backdrop of events surrounding that personal history are both significant to many works of prose other than fiction. In at least two works you have studied, discuss the use made of the interplay between personal history and the background within which that personal history occurred.
 12. How have two or more writers in your study made particular places or settings an element of significance in their works?
-