

ENGLISH A1 – HIGHER LEVEL – PAPER 2
ANGLAIS A1 – NIVEAU SUPÉRIEUR – ÉPREUVE 2
INGLÉS A1 – NIVEL SUPERIOR – PRUEBA 2

Monday 13 May 2002 (morning)
Lundi 13 mai 2002 (matin)
Lunes 13 de mayo de 2002 (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. You may include in your answer a discussion of a Part 2 work of the same genre if relevant. Answers which are not based on a discussion of at least two Part 3 works, will not score high marks.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- Traiter un seul sujet de composition. Vous devez baser votre réponse sur au moins deux des œuvres de la 3^e partie que vous avez étudiées. Le cas échéant, vous pouvez inclure dans votre réponse une discussion sur une œuvre du même genre littéraire étudiée dans la 2^e partie du programme. Les réponses qui ne sont pas basées sur au moins deux des œuvres de la 3^e partie n'obtiendront pas une note élevée.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Elija un tema de redacción. Su respuesta deberá basarse en al menos dos de las obras estudiadas en la Parte 3. Se podrán hacer comentarios sobre una obra de la Parte 2 del mismo género, si fuera necesario. Las respuestas que no incluyan una discusión sobre al menos dos obras de la Parte 3 no recibirán notas altas.

Answer **one** essay question only. You must base your answer on at least two of the part 3 works you have studied. You may include in your answer a discussion of a part 2 work of the same genre if relevant. Answers which are **not** based on a discussion of at least two part 3 works, will **not** score high marks.

Drama

1. *Either*

- (a) Using **two** or **three** plays you have studied, compare the presentation of two or three characters (*e.g.* introduction, dramatic interactions with other characters), saying in each case how the presentation furthered the dramatists’ purposes, and how it rewarded your study.

Or

- (b) “Time and place are the basic elements of a play.”

In what ways does your study of **two** or **three** plays lead you to support (or modify) this generalization?

Poetry

2. *Either*

- (a) Compare in detail **two** or **three** poems by different poets, discussing the structure and form of each work. Give some idea of the importance of the structure in evaluating the meaning and impact of the poems.

Or

- (b) Focusing closely on **two** or **three** poems by different poets, say how the poems reveal the social and cultural context in which they were written.

Prose: The Novel and Short Story

3. *Either*

- (a) In novels and short stories, characters tend to have both an “inner life” and a “public life”. Both of these may be part of the fiction, if not equally so in every work. Choose examples from your reading to discuss how and how effectively these **two** aspects of human existence are presented.

Or

- (b) A story has to be told by somebody. Compare in detail your impressions of the “story-tellers” in **two** or **three** novels or short stories that you have studied. Was the “story-teller” the same as the writer (implicitly or explicitly) or not? How does this question influence your reading?

Prose: Other than the Novel and Short Story

4. *Either*

- (a) Prose works (other than novels and short stories) might be thought to have a higher claim for “truth telling” as against “invention”. Discuss **two** or **three** such works that you have studied, showing how they draw attention to the claims they seem to make for “truth”. In each case, how has your own perception of “truth” affected your reading?

Or

- (b) “Writing is an art, and no art can be practised without imagination.”

Discuss **two** or **three** prose works (other than novels and short stories) which you have studied, as works of imagination that in some ways stimulated your own imagination. Say what specific qualities in the works produced this effect.

General Questions on Literature

5. *Either*

- (a) To read work which was produced in a culture other than your own has difficulties, but cultural differences between audience and text may be productive. How far do you agree?

Or

- (b) Literature admits conflicts between good and good, as well as between good and evil. Which **two** or **three** works would you choose to discuss to illustrate this generalization, and why might both types of conflict be important?

Or

- (c) Compare in some detail the use made of the cinema or techniques from the cinema in **two** or **three** works you have studied.

Or

- (d) How far has your study of **two** or **three** works of literature suggested that the idea of the writer's "intention" is beset with difficulties **or** is a useful approach, **or** is both.
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