



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

Friday 15 November 2002 (morning)
Vendredi 15 novembre 2002 (matin)
Viernes 15 de noviembre 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) Plays are often said to show rather than tell. How far do plays in your study indicate that dramatic action and dialogue fulfill all the functions of presenting thought and action?

or

- (b) A “love story” is often present in drama. Compare and evaluate the manner in which a “love story”, broadly interpreted, either sits at the centre of plays you have studied or intrudes its concerns into the central issues.

Poetry

2. *Either*

- (a) “In the language of poetry, where every word is weighed, nothing is usual or normal.”

Consider the applicability of this statement to poetry you have studied and compare the effects of using language to create new and surprising insights.

or

- (b) “A voice exists for every living creature. It is the poet’s task to listen, and present that voice.”

Identify voices which have taken shape in the poetry you have studied and compare how effectively these voices have been presented in the poems.

Prose: The Novel and Short Story

3. *Either*

- (a) The reconciliation of the drives of the intellect and those of the emotions has often concerned writers of fiction. In what ways have the two impulses been treated in works you have studied and with what effects?

or

- (b) How far has confidence in the reliability of the narrative voice or voices had an impact on your appreciation of works of fictional prose?

Prose: Other than the Novel or Short Story

4. *Either*

- (a) An ending “in which nothing is concluded” might describe any number of literary works. How far has such a statement been true of prose works you have studied?

or

- (b) “Let us grant that clarity is the prime virtue of all writing.”

From your study of works of prose, how far would you be inclined to grant this assumption?

General Questions on Literature

5. *Either*

- (a) “The purpose of the work of literature is the reader’s freedom.”

In what sense can literature make a reader free or make him/her feel free?

or

- (b) “Lying, the telling of beautiful, untrue things, is the proper aim of art.”

How important is it that literature be composed of what is “true”?

or

- (c) “The road of excess leads to the palace of wisdom.”

In what ways could such a statement be an accurate description of either the content, the style, or both of these, in works you have studied?

or

- (d) Writers of literature almost always tell stories. How far is it true that the writing you have studied has, at heart, a story?