

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

Friday 9 May 2003 (morning)
Vendredi 9 mai 2003 (matin)
Viernes 9 de mayo de 2003 (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 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) “Visual action can be as important on the stage as speech.” How far do you agree with this claim? In your answer you should refer to **two** or **three** plays you have studied.

Or

- (b) Compare the dramatic effectiveness of the relationship between setting and plot in **two** or **three** plays you have studied.

Poetry

2. *Either*

- (a) “Poems work because they recover the surprising, even the shocking, nature of familiar ideas.” Comment on how poets have developed familiar ideas, with close reference to **two** or **three** poems by different poets.

Or

- (b) “Artifice”, we are told, is an important word for poets. With detailed consideration of the literary techniques employed in **two** or **three** poems by different poets, discuss what that word might mean, and say whether it helps in your appreciation of the works.

Prose: The Novel and Short Story

3. *Either*

- (a) “Not rounding off, but opening out.” Comment upon the way the writers of the novel and short story deal with the ending in relation to the whole. In your answer you should refer to **two** or **three** novels or short stories you have studied.

Or

- (b) To what extent would you agree that plot should be valued more highly than style in the novel and short story? In your answer you should refer to **two** or **three** novels or short stories you have studied.

Prose: Other than the Novel and Short Story

4. *Either*

- (a) “What is noticed has been made more noticeable.” How do writers of prose, other than the novel and short story, attract and sustain the reader’s interest? Compare **two** or **three** prose works, other than the novel and short story, in your answer.

Or

- (b) From your reading of **two** or **three** prose works, other than the novel and short story, comment upon the use of the past as a means to enter a different world, **and/or** to comment upon the present.

General Questions on Literature

5. *Either*

- (a) In what ways does the concept “freedom of choice” inform your reading in any **two** or **three** works you have studied?

Or

- (b) To what extent have you found it possible, in your consideration of literary works, to separate the individual from his or her public role? In your answer you should refer to any **two** or **three** works you have studied.

Or

- (c) “Fact versus fantasy; this is a clash that can have comic or tragic results.” Bearing this statement in mind explore the results of using realism and fantasy in any **two** or **three** works you have studied.

Or

- (d) Compare how writers in your study have explored the themes of judgment and punishment, **or** disguise and deceit, **or** love and friendship, and with what effect.
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