

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

Thursday 13 November 2003 (morning)
Jeudi 13 novembre 2003 (matin)
Jueves 13 de noviembre 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) “Plays consist, mostly, of talking.”

In light of this statement, consider the extent to which dialogue and monologue are used to advance the principal themes of the plays you have studied.

Or

- (b) Plays often depend on various forms of irony to add complexity and interest for the audience. How have plays in your study enriched the theatrical experience through the use of irony?

Poetry

2. *Either*

- (a) At one time, using “the language of common speech” in poetry was considered revolutionary. How far and in what ways do you find that 2 or 3 poets in your study use what you would consider “common speech” and what are its effects? Use **at least** two poems in your essay.

Or

- (b) Regular rhythm or the lack of it can be found in various kinds of poetry. How important has regularity of rhythm been to 2 or 3 poets you have studied? If it is absent, by what other means have poets been able to differentiate poetry from prose? Use **at least** two poems in your essay.

Prose: The Novel and Short Story

3. *Either*

- (a) “I believe plot is necessary, although I believe it would be possible to write a work of fiction without it.”
Including your own definition of plot, consider the relative importance and impact of plot on works in your study in light of the above quotation.

Or

- (b) Work and professions are one defining element for characters in fiction just as they are for people in real life.
Compare how writers in your study have used one or more of the following to provide depth and interest to characters in their novels or short stories: work, professions, work environments.

Prose other than the Novel and Short Story

4. *Either*

- (a) Similarities or differences in gender behaviors often add complexity to literary works. How have any of these aspects affected the writing that you have studied?

Or

- (b) Writing often combines a presentation of the external world – nature, culture, place, for example – with explorations of interior worlds. How far and to what effect have writers in your study combined such exploration of interior matters with the consideration of the external world?

General Questions on Literature

5. *Either*

- (a) The form of a work is often considered equal in importance to the content of a work of literature. How far does your experience confirm or question this notion?

Or

- (b) Sometimes readers are disappointed with literature in which abstraction and reflection are more in evidence than the concrete and particular. How far has your appreciation of works of literature been based on either of these preferences?

Or

- (c) Great literary themes involving love, death, survival and the like have sometimes been treated in ways that are unique or are unexpected. Discuss how any of the works you have studied demonstrate this phenomenon.

Or

- (d) “A writer *without a keen sense of justice and injustice* would be better off editing a school yearbook.”
To what degree is such a sense of human behaviour important to works you have studied?
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