



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

Monday 8 May 2006 (morning)
Lundi 8 mai 2006 (matin)
Lunes 8 de mayo de 2006 (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

- 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 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) “In dramatic construction there must be variation of pace and rhythm, monotony of any kind being certain to induce boredom.”
Comparing **at least two** plays you have studied in the light of this statement, show how variations of pace and rhythm have been used to attract or heighten the interest of the audience.

Or

- (b) To what extent can the plays you have studied be seen to have, directly or indirectly, a social or political purpose? Refer to **two** or **three** plays, exploring how they achieve their purposes.

Poetry

2. *Either*

- (a) A poet coined the term “auditory imagination” to define the response which the sounds of poetry evoke in the mind of the reader. In the light of this definition, examine how poets have used sound devices to influence your experience or understanding of poems you have studied. You must refer closely to the work of **two** or **three** poets in your study and base your answer on a total of **three** or **four** poems.

Or

- (b) A poem often arises out of a specific occasion, event, or experience from which the poet crafts a response with a wider application.
Compare the ways in which poets have made a specific occasion, event or experience meaningful to you as a reader. You must refer closely to the work of **two** or **three** poets in your study and base your answer on a total of **three** or **four** poems.

Prose: The Novel and Short Story

3. *Either*

- (a) “My own preference is for a story that is kaleidoscopic, with a number of different voices rather than one character speaking for the entire novel or short story.” Focussing on single and/or multiple voices, discuss the effects of viewpoint in the **two** or **three** novels or short stories you have studied.

Or

- (b) “The characters of a novel can only be individualised if they are set in a background of particularised time and place.”
How important is the setting of a particular time and/or place to the development of the characters? Refer in detail to **at least two** novels or short stories.

Prose: Other than the Novel and Short Story

4. *Either*

- (a) Work is a defining element for people. Referring closely to **two** or **three** works in the light of this statement, show how writers in your study have made the world of work significant in their writings.

Or

- (b) “All prose is a kind of fiction.”
Referring closely to the ways in which **two** or **three** writers have presented their material, say whether you agree or disagree with this statement.

General Questions

5. *Either*

- (a) “Art is on the side of the oppressed.” Evaluate the means by which **two** or **three** works in your study either confirm or raise questions about the validity of this assertion.

Or

- (b) “Works of literature are often layered, and may require close attention to discover their depth and complexity.” With respect to **two** or **three** of the works you have studied, show how valid this view is.

Or

- (c) “A writer conveys not only experiences but a whole world in which these are possible.” With respect to **two** or **three** works you have studied, discuss whether the author has created a coherent, imagined “world”.

Or

- (d) In what ways and to what effect have writers in your study made use of illustrative elements such as anecdotes, analogies, allusions and the like in their works?
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