



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

Monday 12 November 2007 (morning)
Lundi 12 novembre 2007 (matin)
Lunes 12 de noviembre de 2007 (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.
- You are not permitted to bring copies of the works you have studied into the examination room.

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.
- Vous n'êtes pas autorisé(e) à amener des exemplaires des œuvres que vous avez étudiées dans la salle d'examen.

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.
- No se permite traer a la sala de examen copias de las obras estudiadas.

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) “The compulsion to talk,” to tell one’s story, or the stories of others might be seen as very important to the construction of plays. How far has the telling of stories been important to **at least two** plays you have studied and how have the “stories” been effectively delivered through theatre?

Or

- (b) The climax of a dramatic work does not always occur in a fixed or expected place. Comparing **at least two** works you have studied, discuss the placement of the climactic moment of the plays and the effects on dramatic action.

Poetry

2. *Either*

- (a) “The success of metaphors depends on meaning, not sound.” Basing your argument on several metaphors in poems you have studied, say how far you can agree with such a view of their success. You must use poems by **at least two** poets in your answer.

Or

- (b) Careful study of a set of poems is likely to leave in the reader’s memory words, phrases and lines. Choosing a few of these recollections, analyse *why* and *by what means* the poets have made such words, phrases and lines particularly memorable for you. You must use poems by **at least two** poets you have studied in your answer.

Prose: The Novel and Short Story

3. *Either*

- (a) Women’s concerns and perceptions of reality are often different enough from men’s to provide interesting material for fiction. Discuss the ways **at least two** writers in your study have made effective use of such potential differences to create interesting and effective narratives.

Or

- (b) In the telling of a story, flashbacks, reversals and digressions can add richer dimensions to events. Explore in depth no more than **three** instances of any of these techniques, showing how they have enhanced **at least two** works you have studied.

Prose: Other than the Novel and Short Story

4. *Either*

- (a) In many forms of prose other than fiction, writers discuss things at both a literal level and also at a “deeper” or sub-textual level in order to convey their views or stances on certain issues they hold dear. Using **at least two** works you have studied, discuss the writer’s handling of these two levels of discourse.

Or

- (b) “Ordinary life is commonplace whereas life in literature bristles with energy.” Explore this view in **at least two** works you have studied, showing to what extent the writer’s have invested the works with an energy that makes the material “bristle.”

General Questions on Literature

5. *Either*

- (a) How and with what effect have seasons and weather been used in **at least two** of the works you have studied?

Or

- (b) The presence of pairs, or of doubles and doubling often appears in works of art. How and for what purposes have **at least two** writers in your study made effective use of such patterns?

Or

- (c) In what ways have the materials of the sciences been used by writers to enhance the literary elements of their works? Refer closely to **at least two** works you have studied.

Or

- (d) “Books,” according to one writer, “mold character, enforce patriotism, and provide a healthy way to pass a leisurely hour.” By direct reference to **at least two** of your works, discuss the ways in which **one** or more of these purposes appears, as well as your view of their importance in the total effect of the work.