



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

Monday 12 May 2008 (morning)

Lundi 12 mai 2008 (matin)

Lunes 12 de mayo de 2008 (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) “What is drama but life with the dull bits cut out?” To what extent do you find this statement applicable in **at least two** plays you have studied?

Or

- (b) A dramatist often creates a gap between what the audience knows and what the characters know. With reference to **at least two** plays, discuss how and to what effect dramatists have used this technique.

Poetry

2. *Either*

- (a) Some poets look from the particular to the universal to explore human experience. Discuss poems from **at least two** poets in relation to this statement, considering also the ways in which they achieve their effects.

Or

- (b) “A poet would like all parts of a poem—words, lines, stanzas, thoughts, metaphors, rhythms—to work in perfect harmony.” To what degree could the poems you studied be considered unified wholes? You must refer to poems from **at least two** poets.

Prose: The Novel and Short Story

3. *Either*

- (a) Discuss the ways in which **at least two** novels or short stories you have studied demonstrate that the search for identity can be a conscious or an unconscious process.

Or

- (b) “Defiance becomes our duty in the face of injustice.” Referring to **at least two** works you have studied, explore the ways in which the writers have attempted to persuade us to accept or challenge this view.

Prose: Other than the Novel or Short Story

4. *Either*

- (a) A writer usually attempts to create a bond of trust between writer and reader. How and to what extent have **at least two** writers you have studied been able to elicit your trust?

Or

- (b) What are the questions that underlie **at least two** of the works that you have read and how have the authors sought to answer those questions?

General Questions on Literature

5. *Either*

- (a) “Why won’t writers allow children simply to be children?” Discuss the presentation and significance of children, or the state of childhood, in **at least two** works you have studied in the light of this complaint.

Or

- (b) It is said that writers are the conscience of the world. In what ways have **at least two** of the works you have studied encouraged you to appreciate or question this assertion?

Or

- (c) “Art is a lie that makes us realise the truth.” Discuss **at least two** works you have studied in light of this statement, and say how far you would agree with it.

Or

- (d) “Although doubt is not a pleasant condition, certainty is an absurd one.” In the light of this statement, explore the impressions of doubt and/or certainty conveyed in **at least two** works you have studied.
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