



**ENGLISH A1 – STANDARD LEVEL – PAPER 2**  
**ANGLAIS A1 – NIVEAU MOYEN – ÉPREUVE 2**  
**INGLÉS A1 – NIVEL MEDIO – PRUEBA 2**

Friday 9 November 2001 (morning)  
Vendredi 9 novembre 2001 (matin)  
Viernes 9 de noviembre de 2001 (mañana)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

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**INSTRUCTIONS TO CANDIDATES**

- Do not open this examination paper until instructed to do so.
- Answer one essay question. You must base your answer on at least two of the Part 3 works you have studied. Substantial references to a Part 2 work of the same genre are permissible but only in addition to the minimum of two Part 3 works. References to other works are permissible but must not form the main body of your answer.

**INSTRUCTIONS DESTINÉES AUX CANDIDATS**

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- Traiter un sujet de composition. La composition doit être basée sur au moins deux des œuvres étudiées dans la troisième partie du cours. La composition peut comporter des références importantes à une œuvre du même genre étudiée dans la seconde partie, mais uniquement en plus des deux œuvres de la troisième partie. Les références à d'autres œuvres sont permises mais ne doivent pas constituer l'essentiel de la réponse.

**INSTRUCCIONES PARA LOS ALUMNOS**

- No abra esta prueba hasta que se lo autoricen.
- Elija un tema de redacción. Su respuesta debe basarse en al menos dos de las obras estudiadas para la Parte 3. Se podrán hacer referencias importantes a una obra de la Parte 2 del mismo género pero solamente como complemento a las dos obras de la Parte 3. Se permiten referencias a otras obras siempre que no formen la parte principal de la respuesta.

Write an essay on **one** of the following. You must base your answer on at least two of the Part 3 works you have studied. Substantial references to Part 2 works of the same genre are permissible, but only in addition to the minimum of Part 3 works. References to other works are permissible, but should not form the main body of your answer.

## **Drama**

### **1. Either**

- (a) “A dramatist commonly links the satisfying of the audience’s expectations with a defiance of them.”

Evaluate the validity of this view by discussing both the subjects of the plays you have studied and the effect on the audience.

*or*

- (b) “What do women and men really want?”

Discuss the dramatic techniques through which the similar or different desires of the genders have been expressed in plays you have studied, saying how the presentation of them creates an effect on the audience.

## **Poetry**

### **2. Either**

- (a) “Poets rethink everything anew.”

From your reading of poetry, show how two or three of the poems may have given you a new or different sense of poetry or of human experience, and comment on how these effects were achieved in the poetry.

*or*

- (b) “Poetry enables us either to enjoy life or to better endure it.”

How far have poets in your study supported either or both outcomes? With what techniques have the poets made their views memorable to you?

**Prose: The Novel and Short Story**

**3. *Either***

- (a) “The cat sat on the mat is not the beginning of a story, but the cat sat on the dog’s mat is.”

How far have writers in your study made use of conflicts to create interest or effectiveness in fiction?

*or*

- (b) “Setting and character portrayal, not plot, are the essential elements of fiction.”

From your experience of fictional texts, how far can you agree with this statement?

**Prose: Other than Fiction**

**4. *Either***

- (a) How far is it possible to appreciate and understand writing which includes materials that are alien to your own experience in terms of time, place or culture?

*or*

- (b) “No man is an island, entire of itself....”

In what ways and with what effects have writers in your study either conveyed a desire to explain their views and values, or to find some common ground with readers they have never met?

## General Questions on Literature

### 5. *Either*

- (a) “Social and political life are both necessary and corrupting.”

Through what literary techniques, and with what effect on the reader, has this view been considered in the works you have studied?

*or*

- (b) Examine the use made by writers of innocence and/or ignorance, comparing the presentation of such elements and their effects on the individual works you have studied.

*or*

- (c) “Some writers reflect the culture they live in, others challenge it.”

In what ways and with what effects have works in your study either conveyed to you an appreciation of the culture of the works or offered a critique of it?

*or*

- (d) “Man’s love is a thing apart; ‘tis women’s whole existence.”

Evaluate the validity of this view in literature, showing how strategies in works you have studied work to confirm or deny it.

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