

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

Friday 15 November 2002 (morning)
Vendredi 15 novembre 2002 (matin)
Viernes 15 de noviembre de 2002 (mañana)

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

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 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) “While the momentum of the play is carried by major characters, there is often a significant minor character who is a catalyst for change or enlightenment.” Compare the role of a significant minor character in plays you have studied, showing how these characters contribute to the dramatic action.

or

- (b) “People often act first and reflect afterwards.”

In what ways have the connections between action and reflection been more and less important to the plays you have studied?

Poetry

2. Either

- (a) Imagery in a poem can often have a strong emotional impact. How far would you say poets in your study have used imagery for emotional effect, or are there other reasons for its presence?

or

- (b) Compare the ways in which poets in your study have effectively included in their poems such problematic elements of society as war **or** technology **or** social unrest **or** environmental deterioration. You may also choose a problematic social element not included in this list, justifying your choice.

Prose: The Novel and Short Story

3. *Either*

- (a) “Hero” and “heroine” are part of the language we use in speaking of fiction. How appropriate have you found the concept of a single identifiable hero or heroine to the appreciation of works you have studied?

or

- (b) A feeling of threat or menace often functions in fiction to create tension for both characters and readers. In what similar or contrasting ways have writers in your study employed such elements, either to create tension or achieve some other purpose?

Prose: Other than the Novel or Short Story

4. *Either*

- (a) “Readers of literature want essentially what children want - they want their attention held.”

In what ways have writers in your study exemplified this view, or in what ways have they appeared to ignore it, wholly or partially, in their works?

or

- (b) “The essence of good writing lies in vivid, memorable detail.”

Discuss to what degree the inclusion of detail has been important to the works you have studied.

General Questions on Literature

5. *Either*

- (a) “To analyse with any discrimination, you have to have enjoyed the work.”

How far is such a view relevant to your experience of studying literature?

or

- (b) “I disavow any essential connection between my life and what I write.”

Is this a credible view for writers of literature you have studied?

or

- (c) Compare your responses to the literature you have studied when it includes views or behaviour contrary to your own system of values.

or

- (d) Compare the importance of dreams or aspirations or ambitions to the impact of works you have studied.