



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

Monday 15 November 2004 (morning)
Lundi 15 novembre 2004 (matin)
Lunes 15 de noviembre de 2004 (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

- 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) “Drama has to do with both conflicts and denials.” How have dramatists in your study used either of these, or both together, to create plays that provoke *or* interest *or* disturb the audience?

Or

- (b) Often, members of the audience will identify or sympathize with one character in a play over others. By what means have playwrights in your study managed to draw or undermine such responses to characters from the audience.

Poetry

2. *Either*

- (a) Using **at least three** poems by **two** different writers in your study, discuss what you consider to be the central concern of the poems and compare the means by which each poet has developed that centre.

Or

- (b) Comparison is often used by poets to connect what is in their imaginations to the experience of many people. Referring to **at least three** poems by **two** different writers, explore in what ways and for what apparent purposes poets in your study have used comparison.

Prose: The Novel and Short Story

3. *Either*

- (a) “The chief thing that makes readers read a novel or short story is the characters.” How far have writers in your study made their portrayal of character a matter of interest in the works?

Or

- (b) Often readers speak of being able to “see” scenes or characters from fiction they have read. Indicating how this may apply to works you have studied, explore the means by which writers have managed to achieve vivid impressions.

Prose: Other than the Novel and Short Story

4. *Either*

- (a) Views and opinions communicated by writers of non-fiction are often strengthened by particular examples or stories which support the view. How far have writers in your study used such elements to support their ideas and opinions?

Or

- (b) “Openings must engage.” Consider and compare both the ways openings of works you have studied are constructed and how the promise of the openings has or has not been fulfilled.

General Questions on Literature

5. *Either*

- (a) “The voice of children or their portrayal as characters in literature is only successful when it captures both their innocence and their sadness.”
In what ways have works in your study captured aspects of childhood, such as those mentioned above or others?

Or

- (b) “Some works challenge us more than others.” Discuss elements contributing to challenges for the reader in works you have studied, considering why the writers may have included such difficulties.

Or

- (c) “Tension is a necessity in all works of art.” Saying what you mean by “tension” in literature, discuss how far you agree with this view.

Or

- (d) “We have to like what we read; otherwise the work can have no impact on us or any real value to us.” Considering your experience with works in your study, to what extent do you find such a statement to be valid?