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

Tuesday 8 November 2011 (afternoon)  
Mardi 8 novembre 2011 (après-midi)  
Martes 8 de noviembre de 2011 (tarde)

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.
- 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<sup>e</sup> 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<sup>e</sup> partie du programme. Les réponses qui ne sont pas basées sur au moins deux des œuvres de la 3<sup>e</sup> 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. How are verbal disputes used by playwrights in **at least two** plays you have studied and how do these disputes influence your response to characters and the unfolding action?
2. Often what remains in the minds and memories of audiences well after emotional or intellectual responses have been forgotten is a single strong image. How has your experience of **at least two** plays you have studied left you with such images and what might they contribute to the emotional or intellectual aspects of the plays?

### Poetry

3. Discuss the use of contrast to clarify the poets' various purposes in **at least two** works you have studied.
4. Poems are frequently set in physical places which have a significant role to play in the whole effect of the poem. In what ways have **at least two** poets you have studied used place as an important element in their poems?

### Prose: The Novel and Short Story

5. How has anxiety featured and how has it been presented in **at least two** of the works you have studied?
6. Some characters in fiction are somehow familiar and naturally believable; others are unlike anyone we have ever encountered. How have **at least two** writers in your study made exotic or even previously unimaginable characters both interesting and credible?

**Prose: Other than the Novel and Short Story**

7. Travel narratives, autobiographies, letters and essays are all likely to include a constant focus on the writer, but in fact many other people are likely to be included in these forms. In what ways have the writers of **at least two** works you have studied included such people so that they have a strong effect on the readers?
  
8. Defining carefully what you mean by “corruption”, discuss how **at least two** writers you have studied have explored its influences and effects.

**General Questions on Literature**

9. An intense degree of admiration or disgust for a person, object or situation can produce new angles or insight about the subjects of literary works. In works by **at least two** writers you have studied, show how such intensity may have played a role in the writing.
  
  10. Solidarity with the dispossessed or outcast can often provide writers with material that moves or provokes. In what ways have **at least two** writers you have studied used such situations?
  
  11. How has failed communication been used as a subject that enriches the works of **at least two** writers you have studied?
  
  12. Every writer wants in some way to provide an occasional surprise for the reader. How have **at least two** writers in your study provided the “occasional surprise” and what is its effect?
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