



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

Friday 4 May 2001 (morning)

Vendredi 4 mai 2001 (matin)

Viernes 4 de mayo de 2001 (mañana)

2 hours / 2 heures / 2 horas

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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 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 should not form the main body of your answer.

### **Drama**

1. *Either*

- (a) ‘As the action of the play unfolds, dramatic tension is often produced by the contrast of concealment and revelation.’

Compare at least two of the plays which you have studied in the light of this statement.

*or*

- (b) Compare and contrast the presentation of any three or four characters in plays you have studied. Say how, and how effectively, each character seems to you to further the dramatic force of the play in which he or she appears.

### **Poetry**

2. *Either*

- (a) Drawing on specific poems you have read, say in what ways gender seems to be important to the poets.

*or*

- (b) ‘Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.’

Discuss the part played by memory and recollection in shaping poems you have read.

### **Prose: The Novel and Short Story**

3. *Either*

- (a) Compare uses and/or abuses of power as a theme in novels or short stories you have read. Say what this theme and its presentation contributes to each work you discuss.

*or*

- (b) Say what the titles of some individual works you have studied indicated to you at the outset. In what ways were your first impressions reinforced or altered as you read and explored each work?

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

**4. *Either***

- (a) What do you learn about a culture from reading prose works (other than novels and short stories)? How is this knowledge imaginatively presented in the works you have read?

*or*

- (b) ‘Literature aptly serves the human need to get inside someone else’s head.’

In what ways, and by what means, have your chosen prose works (other than novels and short stories) helped you to see the world through the eyes of ‘someone else’ and thereby extended your insight into and sympathy with human life?

**General Questions on Literature**

**5. *Either***

- (a) With specific reference to two or three works you have read, including drama if appropriate, compare the effects of an identified or unidentified narrative voice.

*or*

- (b) ‘Realism is as contrived a way of writing as any of the methods of writing against which it is defined.’

With specific reference to two or three works which you have read, say how far you would agree with this proposition.

*or*

- (c) Compare the subject matter and style of two or three works you have read, which highlight regional locality, saying in each case what is gained by this local focus.

*or*

- (d) ‘*Reading against the grain*’ is a phrase often used to describe reading that identifies but refuses to accept unspoken or implicit assumptions that lie deep within texts.’

In what ways could you read two or three texts ‘against the grain’ and with what validity?