



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

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

2 hours / 2 heures / 2 horas

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 two Part 3 works. References to other works are permissible but should not form the main body of your answer.

Drama

1. Either

- (a) “The reason we will pay money to spend our leisure time watching two or three hours of unhappiness and frustration is that most of us never give up hope.”

Say to what degree this observation is a satisfactory account of the attractions of the drama you have studied, and compare the means by which playwrights achieve the willing engagement of their audiences.

or

- (b) “Within the complexity of a play, there are points of emphasis which allow the audience to connect events or feelings, or make conclusions and evaluations.”

Compare the means by which different playwrights create such moments of significance and their success in doing so.

Poetry

2. Either

- (a) “And for all this, nature is never spent;
There lives the dearest freshness deep down things....”

The appeal of the natural world as a subject for poetry seems to be perennial. How successfully and by what techniques have poets in your study created striking, even fresh, treatments of nature in their works?

or

- (b) Mastery of metaphor may be essential to good poetry. How significant is metaphor to the effectiveness of poetry you have studied?

Prose: The Novel and Short Story

3. *Either*

- (a) Using the fiction you have studied, discuss the degree to which the writers have offered a strong image of the social setting, and estimate the importance a sense of social context has for the effect of the work.

or

- (b) “There is a school of fiction which objects to the passing of moral judgement on anything or anybody.”

In the fiction you have studied, what evidence have you discovered that would lead you to either agree or disagree with the approach of this “school”, and how would you compare the *effects* of either strategy?

Prose: Other than the Novel and Short Story

4. *Either*

- (a) One writer speaks of preferring works “that are rigorously and symmetrically constructed, with a definite beginning and a definite end”.

How far have such features been important in the overall success of works you have studied?

or

- (b) Prose other than fiction sometimes uses techniques we associate with fiction, such as anecdote, character portrayal, suspense and the like, or they may rely on others. What effective techniques have been employed by writers in your study?

General Questions on Literature

5. *Either*

- (a) “Traditionally, the hero somehow represents the community and carries with him its hopes and fears.”

Consider to what extent and with what effect this statement can be seen as a valid one for works you have studied.

or

- (b) “Literature ends where propaganda begins.”

In what ways, and with what effects, is such a view true or untrue of works you have studied?

or

- (c) “Great is the art of beginning, but greater is the art of ending.”

Discuss, comparing the validity of this proposal in works you have studied.

or

- (d) In what ways, and to what ends, have writers in your study combined opposing facets of human experience?
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