



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

Monday 15 November 2004 (morning)
Lundi 15 novembre 2004 (matin)
Lunes 15 de noviembre de 2004 (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 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) “Dramatic structure is not random or arbitrary; it imposes a recognizable order on human behaviour and events.”
In what ways has the structure of plays you have studied seemed to impose some order on the human events of plays?

Or

- (b) “In creating characters in drama, one *may* begin with stereotypes, but must end with individuals.”
Discuss how far such a “rule” is demonstrated or not in plays you have studied.

Poetry

2. Either

- (a) “That poetry should teach wisdom or virtue seems to most people a secondary value, even incompatible with *the true function of poetry*.”
Making clear what you consider to be “the true function of poetry”, say how far you believe teaching to be significant to poems you have studied. Use **at least three** poems by **two** different poets.

Or

- (b) Poems are structured or arranged in various ways to deliver meaning. Using **at least three** poems by **two** different poets, compare the ways in which structural features have had an impact on the total effect of the poems.

Prose: The Novel and Short Story

3. Either

- (a) “There are three principal sources of interest in narratives (such as novels or short stories): suspense, mystery and irony.”
Discuss both the ways writers in your study have used **one** of these sources and the effect this feature has on the narratives.

Or

- (b) “My characters are contradictory, not only in their language but in their behaviour as well.”
Discuss the ways in which you see contradictions within individual characters as adding to the interest of fiction you have studied.

Prose: Other than the Novel and Short Story

4. *Either*

- (a) “Literature speaks powerfully of what a human being has the potential to become.” How far and in what ways have works in your study included such visionary elements?

Or

- (b) To what extent have writers in your study included sensory details to enhance their writing?

General Questions on Literature

5. *Either*

- (a) “The last sentence in a piece of writing is an adventure. It should open the work up.” Choosing either the closing line or lines, or a final section of the text, discuss the likelihood of endings opening up a text.

Or

- (b) “A writer cannot put literature and politics on an equal footing without failing as a writer.” How far does writing you have studied confirm or question this view?

Or

- (c) “Language itself is a work of art; it selects, abstracts, exaggerates and orders.” In what ways have writers in your study compelled you to support or question such a view?

Or

- (d) Ambiguity has often been considered an enriching aspect of literature. Discuss what has been gained or lost by the inclusion of what you define as ambiguity in works you have studied.
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