



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

Thursday 12 November 2009 (morning)
Jeudi 12 novembre 2009 (matin)
Jueves 12 de noviembre de 2009 (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.
- 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^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.
- 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. In **at least two** works you have studied, explore specific techniques by which dramatists shape and pattern the speech in their plays and with what significant effect.
2. In **at least two** works you have studied, discuss the use of minor characters in either supporting or undermining what appear to be the goals of the protagonist.

Poetry

3. One poet has described his intent in his poems as “to terrify and comfort”. In the work of **at least two** poets you have studied, consider whether one, both, or neither of these intentions is discernible and how they are displayed or rejected.
4. Dialogues or conversations, either real or imagined, can be used by poets to enrich their work. Using **at least two** poets you have studied, explore such usage.

Prose: The Novel and Short Story

5. Stories within stories are likely to add an intriguing dimension to narratives. In **at least two** works you have studied show how writers have used embedded narratives to enrich their novels and/or short stories.
6. Important moments in narrative often have dramatic or even theatrical elements. Show to what extent **at least two** writers in your study have enhanced significant moments by giving them such qualities.

Prose: Other than the Novel and Short Story

7. Writers of autobiographies, essays, travel writing and letters are often challenged to present straightforward facts and everyday occurrences in new, compelling ways. How have **at least two** of the writers you have studied met this challenge?

8. “Our true natures are revealed by the ways in which we face adversity.” Consider in **at least two** works you have studied how far writers have used adversity to point to certain features of the topics or the voices in their works.

General Questions on Literature

9. Repeated references to objects, actions or other features of literary works often lead to such aspects becoming symbolic in that work. Explain the ways **at least two** of the writers you have studied have employed such symbolism to enhance their works.

 10. “Driven by desire” is often a crucial factor in the intense or passionate forcefulness found in literary works. Show how writers in **at least two** of the works you have studied have employed such energy to construct their works.

 11. “To learn something often involves losing something.” Considering **at least two** works you have studied, explore the relationship between learning and sacrifice and the ways different works or writers have chosen to incorporate such a relationship in their works.

 12. Imperialism of various kinds plays a role in many literary works. In **at least two** works you have studied, explore the presentation and effects of this issue.
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