



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

Wednesday 10 November 2010 (morning)
Mercredi 10 novembre 2010 (matin)
Miércoles 10 de noviembre de 2010 (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. “Plays often feature at least one ghost, either on stage or imagined in the form of haunting memories and burdens.” In the light of this statement, discuss the ways in which such “haunting” has been presented in **at least two** plays you have studied.
2. Words that demand action are important in plays. Discuss the ways in which plans, requests, vows or commands function in **at least two** works you have studied.

Poetry

3. “Science is for those who learn; poetry is for those who know.” How have **at least two** poets in your study been able to convey a particular kind of knowledge about the world through their poems and to what effect?
4. “Poetry would be impossible if it were made to move in a straight line to a conclusion.” In your study of works by **at least two** poets, examine what other objectives poetry can achieve beyond logical argument, and discuss how the poets have done so.

Prose: The Novel and Short Story

5. Often in a fictional work the writer increases interest by accelerating the pace and intensity of events. How effectively has this or other aspects of the pace of a work been used by **at least two** writers you have studied?
6. Being single or being married are conditions that have often played a role in shaping the lives of fictional characters. In **at least two** works you have studied, discuss the ways in which writers have used such material to develop their narratives.

Prose: Other than the Novel and Short Story

7. “The place or places where a writer has lived or visited can be represented in many ways and with varying but significant attitudes.” Considering such settings in **at least two** works (autobiographies, essays, letters or travel writing) you have studied, discuss the role and effects of this address of place.
8. A writer once noted that “It is not easy to get hold of facts outside the circle of one’s own experience, but with that limitation I have seen a great deal that is of immense interest to me”. How, in works such as autobiographies, essays, letters or travel writing, have **at least two** writers been able to make their own, sometimes narrow, experiences into something of “immense interest” to their readers?

General Questions on Literature

9. “Irony cannot exist apart from duality.” Looking closely at either voices or situations in **at least two** works you have studied, examine how the writers of these works have created combinations that add an ironic dimension to their works.
 10. Voices in written works respond to great paintings, beautiful music, or life-changing literature in much the same way as people in everyday life. Explore the ways in which **at least two** writers you have studied have incorporated such responses to other works of art.
 11. Uncertainty in literary works can be produced in many ways: by forces confronting each other, by unresolved dilemmas or by withholding easy answers from the reader. Choosing these or other ways in which **at least two** writers in your study have produced uncertainty or irresolution, discuss the methods they have used and the likely effects on the works.
 12. “Writers choose sometimes to foreground characters or situations and to keep others in the background.” Discuss the effects of the foregrounding and backgrounding of certain elements in **at least two** works you have studied, making some judgments about these choices and their effects.
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