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

Tuesday 10 May 2011 (afternoon)
Mardi 10 mai 2011 (après-midi)
Martes 10 de mayo de 2011 (tarde)

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. With reference to **at least two** plays you have studied, discuss the significance of dialogue in the playwright's presentation and construction of character.
2. "The key to the dramatic life of any play is the fact that action takes place in particular, limited spaces." How important is the sense of spatial confinement to the drama of **at least two** of the plays you have studied?

Poetry

3. "Poetry, either directly or indirectly, is ultimately about itself, its own coming into being." In what ways, either directly or indirectly, do the works of **at least two** poets in your study explore the concept of creative inspiration?
4. Discuss the ways in which **at least two** poets in your study have offered the familiar as a way of entering the unfamiliar.

Prose: The Novel and Short Story

5. In what ways and for what reasons do the works of prose fiction you have studied seek to represent thought or interior consciousness? In your answer you should refer to **at least two** of the works you have studied.
6. "Fiction is an essentially rhetorical art – that is to say the novelist or short-story writer persuades us to share a certain view of the world for the duration of the reading experience." To what extent do you agree with this statement? In your answer you should refer to **at least two** of the works in your study.

Prose: Other than the Novel and Short Story

7. In prose other than the novel and the short story the writer is not constrained by the demands of plot and/or the development of tension. To what extent is this true of **at least two** of the works in your study?

8. The non-fictional prose genre is typically “a wonderful mixture of history, fact, anecdote and opinion”. From your reading of **at least two** of the works in your study, discuss how writers have used some or all of these ingredients.

General Questions on Literature

9. Authors are aware of the power of their works to shock the reader. Referring to **at least two** of the works in your study, explore some of the methods they have employed to do this.

 10. In what ways and to what effects do **at least two** of the works you have studied make use of one or more aspects of the natural world as a significant motif?

 11. Texts frequently present two (or more) realities, which are often very different. Referring to **at least two** of the works you have studied, show to what extent and in what ways writers have made use of the interest and tension this creates.

 12. “A writer is always being asked ‘For whom do you write?’.” Discuss the author’s sense of his or her audience in **at least two** of the works you have studied.
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