

**ENGLISH A1 – STANDARD LEVEL – PAPER 2**  
**ANGLAIS A1 – NIVEAU MOYEN – ÉPREUVE 2**  
**INGLÉS A1 – NIVEL MEDIO – PRUEBA 2**

Thursday 13 November 2003 (morning)  
Jeudi 13 novembre 2003 (matin)  
Jueves 13 de noviembre de 2003 (mañana)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

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**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**

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- Traiter un seul sujet de composition. Vous devez baser votre réponse sur au moins deux des œuvres de la 3<sup>e</sup> 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<sup>e</sup> partie du programme. Les réponses qui ne sont pas basées sur au moins deux des œuvres de la 3<sup>e</sup> 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) The final scene of a play can serve many purposes. Compare the ways that playwrights in your study conclude their plays, showing how similar or different *purposes* are served, such as the satisfaction of the audience.

*Or*

- (b) Important characters in plays are usually multi-dimensional. Discuss to what extent this statement is true of important characters in plays you have studied and comment on the techniques of characterisation employed by the playwrights.

### **Poetry**

2. *Either*

- (a) The creation of mood is likely to be important to the effect of some poetry. Giving a definition of “mood,” say in what ways the aspect of mood has been employed by 2 or 3 poets in your study. Use **at least 2** poems.

*Or*

- (b) Some poems are written to celebrate and praise, others to question and criticise. Compare any of these purposes and the way they are delivered by 2 or 3 poets you have studied. Use **at least 2** poems.

### **Prose: The Novel and Short Story**

3. *Either*

- (a) “Setting is a powerful vehicle of thematic concerns; in fact, it is one of the most powerful.”  
How far has setting served to carry or underscore thematic concerns in fiction you have studied?

*Or*

- (b) Conversations are one of the tools most commonly used by writers of fiction to develop their characters. Compare how writers in your study of novels or short stories have employed particular conversations as a means of characterisation.

**Prose: Other than the Novel and Short Story**

**4.** *Either*

- (a) How far have works you have studied influenced, in some specific way or ways, your views of human nature or of human potential?

*Or*

- (b) Compare works you have studied in terms of the degree to which you found the speaker able to persuade you of his/her views. Include in your answer some discussion of the writer's stylistic choices.

**General Questions on Literature**

**5.** *Either*

- (a) How important has the contrast or similarity between appearance and reality been to the interest of works you have studied?

*Or*

- (b) What significant value or values have been selected and developed in writers you have studied; by what means and with what success have they been presented?

*Or*

- (c) Evil not only fascinates people in general, but writers as well. In what ways and with what effect has "evil" been treated by writers you have studied?

*Or*

- (d) "It is possible for a good writer to write about commonplace things with immense, even startling power."  
How far and in what ways have writers in your study persuaded you to agree with this view?