



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

Monday 8 May 2006 (morning)  
Lundi 8 mai 2006 (matin)  
Lunes 8 de mayo de 2006 (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**

- 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<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) Comparing the opening scenes of **at least two** plays, discuss what audience expectations are aroused and how.

*Or*

- (b) “Drama explains individuals, not relationships.” Paying close attention to how individuals and relationships are presented in **two** or **three** plays you have studied, say how far you find this statement to be true.

### Poetry

2. *Either*

- (a) Discuss the ways in which poets have handled the theme of discovery and/or adventure. You must refer closely to the work of **two** or **three** poets in your study and base your answer on a total of **three** or **four** poems.

*Or*

- (b) In what ways, and to what effect, have your poets used comparison in their poems? You must refer closely to the work of **two** or **three** poets in your study and base your answer on a total of **three** or **four** poems.

### Prose: The Novel and Short Story

3. *Either*

- (a) Many characters in novels and short stories experience changes in fortune that are central to the story. How far, and in what ways, have such changes contributed to the interest and development of **two** or **three** works you have studied?

*Or*

- (b) In what ways and for what purposes have your writers made use of the fantastic and/or unusual in **two** or **three** works you have studied?

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

4. *Either*

- (a) How far, and in what ways, do you find that **two** or **three** prose works (other than novels or short stories) you have studied, present freedom and/or justice as an important concept?

*Or*

- (b) A common theme for writers is the personal quest: a seeking for enlightenment, identity or some type of fulfilment. In what ways and in what form has this theme appeared in **two** or **three** works of prose (other than novels or short stories) in your study, and with what result for the work as a whole?

**General questions**

5. *Either*

- (a) “There is no literature without conflict.”  
How and to what effect is conflict used in **two** or **three** works you have studied?

*Or*

- (b) In what ways and to what effect have your writers focused on either the darker or lighter side of life in **two** or **three** works you have studied?

*Or*

- (c) There are many ways of achieving a memorable ending to a work of literature. In **two** or **three** of the works you have studied, how have your chosen authors made endings memorable?

*Or*

- (d) “A literary work is not a mere play of the imagination, but a reflection of contemporary manners and customs.” Discuss the validity of this statement in relation to **two** or **three** works you have studied.
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