



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

Thursday 13 November 2008 (morning)
Jeudi 13 novembre 2008 (matin)
Jueves 13 de noviembre de 2008 (mañana)

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

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. *Either*

- (a) Most plays have stage directions; some have none or almost none. What do you see as the relevance of stage directions in **at least two** plays you have studied?

Or

- (b) Plays frequently explore moral or ethical dimensions of choices people make. Discuss in **at least two** plays the dramatic handling of such issues.

Poetry

2. *Either*

- (a) “The chief virtue of poetry is not that it appeals to the intellect, but that it opens the imagination and touches the heart.” How and to what degree does this view of poetry apply to the works of **at least two** poets you have studied?

Or

- (b) “Metaphors work best when they surprise the reader.” In light of this statement, consider the effective use of metaphors to convey meaning in the works of **at least two** poets you have studied.

Prose: The Novel and Short Story

3. *Either*

- (a) Adventure and vivid action are often used to sustain a reader’s interest. Explore the ways in which **at least two** writers you have studied have used such means or substituted others to keep the reader reading.

Or

- (b) Listening as well as not listening, and even eavesdropping, are all devices which fiction writers use to drive their plots. How have **at least two** writers you have studied used some of these devices in their works, and to what effect?

Prose: Other than the Novel and Short Story

4. *Either*

- (a) “Communicating truthfully is often the intent of non-fiction.” To what extent have **at least two** of the works you have studied convinced you of the validity of the thoughts and feelings expressed by the writer?

Or

- (b) To what extent have **at least two** writers in your study used material objects (for example a letter, an inherited piece of jewellery or a house) to provide moments or ongoing lines of interest in their work?

General Questions on Literature

5. *Either*

- (a) Conversations and interchanges can take place in literature both internally (inside a speaker’s head) and externally (with other beings). Discuss ways in which **at least two** writers in your study have used conversations and interchanges to enrich their texts.

Or

- (b) Curiosity can drive characters, reflections, and plots. How have **at least two** writers that you have studied incorporated curiosity into their works, and to what effect?

Or

- (c) In what ways do obsessions or fixations affect writers, speakers, or characters of **at least two** of the works you have studied?

Or

- (d) Honour is often an issue in literary works, whether threatened, defended or lost. How and to what extent has honour been used in **at least two** works you have studied?
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