



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

Monday 14 November 2005 (morning)  
Lundi 14 novembre 2005 (matin)  
Lunes 14 de noviembre de 2005 (mañana)

2 hours / 2 heures / 2 horas

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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) “In plays, no one arrives on or leaves from the stage without contributing in some way to the complexity of the play.” Considering two or three plays you have studied, compare the impact on meaning of some arrivals and departures from the stage.

*Or*

- (b) What dramatic techniques have playwrights used to convey ideas and/or beliefs in two or three plays you have studied, and how effective have they been?

## Poetry

### 2. *Either*

- (a) Discuss and compare the role of the speaker or persona in poems you have studied. 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) “The principal concern of poets is either to explain themselves to the world, or to explain the world to themselves.” Considering in detail how poets in your study convey their principal concerns, say to what extent you agree with the above statement. 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) Acquiring material wealth or rejecting its attractions has often been the base upon which writers have developed interesting plots. Compare the ways the writers of two or three works you have studied have developed such motivations.

*Or*

- (b) “Make them laugh, make them cry, make them wait.” Focusing on **one** of these demands for the writing of fiction, show how it emerges as a significant factor in creating interest in two or three works you have studied.

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

**4.** *Either*

- (a) Compare how structure or organization has been used to shape meaning in two or three works you have studied.

*Or*

- (b) “Some writers cause readers to consider action; others simply want the readers to reflect.” In the light of this quotation, compare the ways in which the writers of two or three works in your study have influenced the attitudes of the reader to the issues they present.

**General Questions on Literature**

**5.** *Either*

- (a) “Some works of literature are universal and timeless; others seem specific to one place and/or time.” In what ways do two or three works in your study explore this range of possibilities?

*Or*

- (b) A writer speaks of being “surprised by joy.” In two or three works you have studied, discuss some moments which have surprised and/or delighted you and consider the ways writers have achieved those particular effects.

*Or*

- (c) Using two or three of the works you have studied, discuss how and to what effect writers have used exaggeration as a literary device.

*Or*

- (d) Writers make many deliberate choices in the course of creating their works. Considering one or two stylistic aspects, compare the effectiveness of some choices writers have made in two or three works you have studied.
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