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

Tuesday 8 November 2011 (afternoon)  
Mardi 8 novembre 2011 (après-midi)  
Martes 8 de noviembre 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<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.
- 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. How do playwrights advance their purposes by using comic elements which are either verbal or physical? Consider with respect to **at least two** plays you have studied.
2. “A play is about one thing and that thing is what the hero is trying to get.” How far can you agree that this statement is a valid analysis of the actions of the protagonist in **at least two** plays you have studied?

### **Poetry**

3. The full meaning of poems can be said to arise not only from the words and the sounds but also from pauses and spaces and other ways of connecting and separating words and lines. These different techniques can be either heard or seen. How far have **at least two** poets in your study made use of such aspects in conjunction with words and sounds?
4. “Poetry sets out to de-familiarize words.” How have **at least two** poets in your study used particular words in ways that have made them stand out and achieve particular effects?

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

5. “Every work of fiction needs an element of ‘good old-fashioned storytelling’.” With reference to **at least two** works you have studied, show how different writers have made use of the techniques of storytelling and to what effect.
6. Writers must usually provide reasons for how characters behave, what they say, and their decisions. By what means, and how effectively, have both obvious and/or secret motivations been made convincing in **at least two** works you have studied?

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

7. Sometimes writers of autobiographies, travel narratives, letters and essays will adopt an ironic view of the material. Either through tone or the inclusion of particular anecdotes, they treat their subject in a satirical way. What use have **at least two** writers in your study made of irony and what is its effect?
  
8. In a single storyline, such as appear in travel narratives and autobiographies, and even letters and essays, writers often find ways to avoid the limitations of a chronological account. In what ways have **at least two** writers in your study varied their works?

### General Questions on Literature

9. Sometimes literary works proceed in slow and measured ways and sometimes their pace is accelerated, almost leaving the reader puzzled or frustrated. How have **at least two** writers in your study used pace to produce interesting effects in their works?
  
  10. Sometimes works of literature succeed because they present vivid portraits of interdependence, whether it be between people and places, or with other people or the natural world. In what ways have **at least two** works you have studied portrayed such interdependence?
  
  11. “Any literary work that aspires to the condition of art must forget politics.” Deciding what is meant by this statement, consider how well it does or does not measure up as a description of works by **at least two** writers you have studied.
  
  12. Myths defined in various ways enliven works of their own era and sometimes appear in some form in works written much later. In the works of **at least two** writers you have studied, explore the use and the impact of myths and mythmaking.
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