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

Monday 12 November 2012 (afternoon)

Lundi 12 novembre 2012 (après-midi)

Lunes 12 de noviembre de 2012 (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.
- The maximum mark for this examination paper is *[25 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^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.
- Le nombre maximum de points pour cette épreuve d'examen est *[25 points]*.

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.
- La puntuación máxima para esta prueba de examen es *[25 puntos]*.

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. Sometimes plays move beyond dialogue and conventional stage action into other techniques such as mime, plays within plays, dance or direct interaction with the audience. How have **at least two** playwrights you have studied used such techniques to enhance the effects of their plays?
2. How far do playwrights include back stories or the life histories of characters prior to the plays and to what effect? Refer to **at least two** works you have studied by different playwrights.

Poetry

3. The opening lines and the closing lines of poems are often very important. In the works of **at least two** poets you have studied, show the function of such lines in the larger meaning and effect of the poems.
4. “A poem is many things moving together, and what holds them together is tone, the poet’s attitude toward the subject.” With reference to the works of **at least two** poets you have studied, show how materials that might be very familiar are shaped into something unique by the choice of particular tone(s).

Prose: The Novel and Short Story

5. “Characters in fiction come to life through their dialogue.” In **at least two** works you have studied, explore important moments where dialogue develops character portrayal.
6. The influence of belief in traditions such as religion, family bonds, or patriotism can be used to develop such narrative aspects as, for example, setting, motivation, or sources of conflict. In **at least two** works you have studied, show how writers have incorporated such influences to good effect.

Prose: Other than the Novel and Short Story

7. In the various forms of prose other than the novel and short story, the writer often presents himself/herself in a favourable light. However, added interest can arise when the writer reveals less flattering aspects of self. By what means and to what extent is this the case in **at least two** works you have studied?
8. Memory has a significant role to play in many works of prose other than the novel and short story. In **at least two** works you have studied, discuss some of the ways in which remembering events, people or feelings have been incorporated with interesting effects for the works and the readers.

General Questions on Literature

9. Works of literature often address continuity or change across generations. Referring to **at least two** works you have studied, in what ways and to what effect have such issues across generations been presented?
 10. Aspects of the physical body – potential, limitation, special attributes – are often used by writers in their presentation of humans or animals. Show how and to what effect **at least two** writers you have studied have used such material.
 11. Delaying revelation and withholding information are techniques sometimes used by writers to sustain the reader's interest. In **at least two** works you have studied, show how writers have been able to employ such strategies in varying ways and with differing or similar effects.
 12. Playfulness in words, attitudes and behaviour is not just for children. With close reference to **at least two** works you have studied, examine how and to what effect authors have presented playfulness on the part of adults.
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