



ENGLISH A1 – HIGHER LEVEL – PAPER 1
ANGLAIS A1 – NIVEAU SUPÉRIEUR – ÉPREUVE 1
INGLÉS A1 – NIVEL SUPERIOR – PRUEBA 1

Thursday 9 November 2000 (morning)
Jeudi 9 novembre 2000 (matin)
Jueves 9 de noviembre del 2000 (mañana)

4 hours / 4 heures / 4 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section A: Write a commentary on one passage.
- Section B: Answer one essay question. Refer mainly to works studied in Part 3 (Groups of Works); references to other works are permissible but must not form the main body of your answer.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- Section A : Écrire un commentaire sur un passage.
- Section B : Traiter un sujet de composition. Se référer principalement aux œuvres étudiées dans la troisième partie (Groupes d'œuvres) ; les références à d'autres œuvres sont permises mais ne doivent pas constituer l'essentiel de la réponse.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Sección A: Escriba un comentario sobre uno de los fragmentos.
- Sección B: Elija un tema de redacción. Su respuesta debe centrarse principalmente en las obras estudiadas para la Parte 3 (Grupos de obras); se permiten referencias a otras obras siempre que no formen la parte principal de la respuesta.

SECTION A

Write a commentary on *one* of the following:

1. (a)

5 **S**O THIS, she thought, is how my life turns out: that there are slivers into which I pack my greatest feeling, that the moments with this skittish man who appears now and then in my life are to have more power than all the days with my husband. Of course, the precariousness made her feeling more intense, she knew, but knowing did not lessen it. She scorned herself. I've never been one of those foolish people taken up with romantic notions. I have my feet on the ground, anyone would say so; I have always been a reasonable woman. But then she would drift back into reverie.

10 There was an extra room inside her now, a wing built off the usual rooms, with a chaise and a window looking out to a tree, where she kept their time together, and when it was cold she warmed herself at the fire wavering in the grate, and when it was stifling she stood at the open window looking at the rolling vista, feeling the fresh wind. It was their place, and in it she was set dreaming.

15 Was there harm in holding on to it? Really, she thought, what damage could it do now?

15 She sat at her dressing table in her slip and pulled at the hairpins. Her hair fell onto her shoulders, slipping over skin. She fluffed at her hair, releasing the smell of shampoo. She turned her face from side to side looking in the mirror and sat up, twisting her torso to see the curve.

20 You ought to send the children off more often, said Gilbert. He had returned, wilted from his week in town, and remarked on her improved mood. They were dressing for dinner and he patted her hand as he shuffled past. She seized up*, comparing the patting of her hand to the clasping of it by another. Then she remembered, in a strange rambling back, how Gilbert Finch had clasped her hand too, as they drove in Scotland with the leaves blurring by, and the neat filing away of feelings crumbled into chaos. She briskly brushed her hair.

25 With the children home, life continued as usual – there were tennis lessons, picnics on Molly's River and afternoon sails on the Ives' boat. And in the weeks that followed Lilian continued to daydream.

30 Gilbert Finch remained in his usual place, steady and unchanging, blending in with his surroundings. He was present and accounted for, but his form faded in and out of view. Sometimes she felt she were married to a ghost.

35 Each evening he pulled radishes from the garden, and in the cool kitchen smelling of gas, sliced white nicks in the rosy red and chopped ice off a block and arranged it all in a bowl. He sat out on the piazza in a slatted green chair, a drink within arm's reach, reading his book. Through the pine trees, people next door could be heard on the tennis courts, the ball batting dully. He was interrupted by the children, Fay at the screen door asking him where Anna had gone with Sally. He did not know. Had he seen them? Not recently. They were supposed to be going to the Cobbs', said Fay with a ten-year-old's exasperation. He said he knew nothing about the Cobbs and popped a radish into his mouth. Fay stamped her foot. Pa, she said. He looked at her, and saw a brow riddled with lines. Why was it that the females around him were perpetually worried? How he

40

wished they would leave him out of it. There was never anything he could do. He knew this with such clarity, why didn't they?

They moved back to Boston and the fall season began.

45 Back among the yellow leaves and the all-day rain Lilian felt the glow of her memory dim and the construction of her wing grow shaky. Sometimes it was difficult to reach it – as if the light had blown in the hall, or the door were jammed. Or once there it might seem smaller than before, the ceiling lower, the air oppressive.

 She had no word from him.

50 She did not expect a letter, though some unreasonable part of her did, and the whole of her suffered as a result. She relived the pains of years before, mortified to be repeating them. Just one letter would placate her. It was not asking for much! And yet, with a start she was aware of asking for something.

Susan Minot *Folly* (1994)

* froze

1. (b)

Seascape

IN MEMORIAM, M. A. S.

There are some days the happy ocean lies
Like an unfingered harp, below the land.
Afternoon gilds all the silent wires
Into a burning music for the eyes.
5 On mirrors flashing between fine-strung fires
The shore, heaped up with roses, horses, spires,
Wanders on water, walking above ribbed sand.

The motionlessness of the hot sky tires
And a sigh, like a woman's, from inland
10 Brushes the instrument with shadowing hand
Drawing across its wires some gull's sharp cries
Or bell, or shout, from distant, hedged-in shires¹;
These, deep as anchors, the hushing wave buries.

Then from the shore, two zig-zag butterflies,
15 Like errant dog-roses, cross the bright strand
Spiralling over sea in foolish gyres²
Until they fall into reflected skies.
They drown. Fishermen understand
Such wings sunk in ritual sacrifice,

20 Recalling legends of undersea, drowned cities.
What voyagers, oh what heroes, flamed like pyres
With helmets plumed, have set forth from some island
And them the sea engulfed. Their eyes,
Contorted by the cruel waves' desires
25 Glitter with coins through the tide scarcely scanned,
While, above them, that harp assumes their sighs.

Stephen Spender (1946) *Collected Poems* (1928–1953)

1 districts
2 circular motions

SECTION B

Write an essay on **one** of the following. You must base your answer on at least two of the Part 3 works you have studied. References to other works are permissible but should not form the main body of your answer.

Twentieth Century Theatre

2. *Either*

- (a) A director has said that “the theatrical text is a strange text because it is an incomplete text.” Discuss comparatively the ways playwrights in your study have planned that productions of their plays will complete what is suggested in the words.

or

- (b) A play is often a complex web of conflicting emotions. Compare the ways in which playwrights in your study have presented emotional conflicts so as to make an impact on the audience.

Art of the Novel

3. *Either*

- (a) The actions of people in relation to “taboos” or forbidden behaviour often generate some of the tension in novels. Show how in different or similar ways novels in your study have employed this and other sources of tension to ensure the engagement of the reader.

or

- (b) “Art lives in the realm of ambiguity and it is art only as long as the ambiguity is sustained.”
To what extent have novelists employed ambiguity in various aspects of novels in your study and what is your estimate of the effect of ambiguity in these works?

The Novel and Society

4. *Either*

- (a) In the attempt to be truthful to experience, novels which include social comment sometimes leave issues unresolved. Comment on the novelist's choices in works you have studied, saying how far a concluding resolution or the lack of it has affected the novel's success as a critique of society.

or

- (b) The force of money has made itself strongly felt in the societies of many novels. Compare the ways in which novelists in your study have used the abundance or lack of money to either drive the plot **or** the development of characters.

Art of Drama

5. *Either*

- (a) It has been said of a dramatist that "he could not write a scene that was not dramatic." Considering the plays you have studied, identify and compare the effect of some scenes in plays you have studied that you believe to have the quality of being authentically "dramatic".

or

- (b) Human illusions have always been a powerful subject of plays, both tragic and comic. In what ways have plays in your study considered this aspect of human behaviour and with what effects?

Contemporary Writing

6. *Either*

- (a) Circular and linear are two structural principles that often appear in literary art. How have versions of one or both of these structures been used by contemporary writers and with what outcomes?

or

- (b) One of the pleasures a writer can offer the reader is the element of surprise. In what ways have writers in your study managed to intrigue you with surprise in the content or form of their works?

Autobiographical Writing

7. *Either*

- (a) Autobiography is, to some degree, a predictable genre. By what means and with what effect have writers in your study contrived to provide a fresh and engaging approach to the material of their lives?

or

- (b) In presenting their own versions of their lives, autobiographical writers are likely to select events which build a particular theme or emphasis. By what similar or different means have writers in your study displayed such recurrent concerns and with what effect?

Poetry

8. *Either*

- (a) “No poem is about one of us, or some of us, but about all of us.”
How far can you, from your study of several poets, say there is good evidence to agree or disagree with this view of poetry?

or

- (b) Poetry’s energy or success can be said to arise from observing certain rules or conventions; success may also derive from breaking such “rules”. In what ways have poets in your study shown that their poetry has been shaped by one or both of these practices?
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