



ENGLISH A1 – STANDARD LEVEL – PAPER 1
ANGLAIS A1 – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A1 – NIVEL MEDIO – PRUEBA 1

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

3 hours / 3 heures / 3 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section A: Write a commentary on one passage. Include in your commentary answers to all the questions set.
- 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. Votre commentaire doit traiter toutes les questions posées.
- 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. Debe incluir en su comentario respuestas a todas las preguntas de orientación.
- 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)

The shore of Cana grew forbidding in the twilight.

Our little band collected itself together, two camels, two waterskins, a few packets of sticky sweets thoughtfully brought by 'Ali, and a plank which one of the soldiers had apparently (very ungratefully) looted from the huri¹. The men, in a nonchalant way, took out
5 their cartridges and cleaned their rifles.

"They may cut us off at the pass," Nasir remarked, looking over his small forces—six in all. "Now," he said suddenly, "let us dance a zamil²."

"Why?" asked the dejected soldiers.

"Why?" said Nasir with eyes so dancing with gaiety that I shall ever comfort myself with
10 the remembrance of them when a fight is on hand. "Why? To annoy the town!"

Fatigue vanished in a moment: the six were off in a line made uneven by the buried ruins, green flames from their rifles scattering towards the hostile unresponsive walls, while Rupee led my frightened camel after. There seemed to be no path, and from a cloudy sky the dark was falling among the sharp teeth of the lava: everyone spread out of sight. I resisted a
15 western passion for giving advice and waited, and just as the night really fell the path was found. The squat crater, the ghost of Cana, loomed behind us, a shadow pursuing far into the night. We climbed, slowly and steadily, into a blackness of lava unlit by any stars; the path, for some strange reason, showed vaguely in a blind world; nothing else was visible, except the dim silhouettes of volcanoes.

We rode and walked for hour after hour in a blank of time. I had no proper saddle and every limb was aching, but Nasir, in his useless sandals, walked cheerfully, leaving the other camel for his men. "A *little* fatiguing," he would say when pressed; and when asked how his feet were on the sharp invisible cinders: "They are all blood," he answered truly, in the same even tone. The camel too grew weary, and stumbled over the rough unseen way: "Wogar,"
25 Rupee would call, or "tariq" if it strayed from the path, or "leil," that is "the night is coming," to make it hurry, though it was an inapposite³ remark. In very bad places he sang "oh-ho, oh-oh-oh-*ho*," and I held on, for he was too tired to warn me of bad bits ahead, and I, for greater ease, was riding with one leg up in the insecure Arab way.

At some moment in the darkness we dismounted and saw by the light of a flare of thorns
30 that it was only nine-fifteen—so strange and long are the hours of the night. We ate our sweet stuff and rested for ten minutes, and Nasir, who became in this adventure the gentlest and most thoughtful of companions, held the waterskin and showed me how to use it with one hand, pressing it against the ground, so that the water rises like a spring. He was never impatient. What is the use of being impatient in Arabia? People whose tempers break can
35 never stand the strain. But when two of his men with nerves on edge quarrelled over a box of matches, he instantly leaped and seized the aggressor's rifle, wrestling with him for it in the light of the fire, and, as the two settled like growling dogs each on an opposite side, said unperturbed: "They will be friends to-morrow." The soldiers of his small garrison look up to him and take his hand and call him affectionately and intimately by his name. In readiness of
40 wit, in cheerfulness and quickness of decision, in the unselfish bearing of hardship, he was a leader of his men.

Freya Stark *A Winter in Arabia* (a travel narrative) (1940)

1 priest

2 a dance

3 incongruous

- How would you describe the attitude of the speaker and her relation to the culture she describes?
- What sources of tension and anxiety are alluded to in the extract?
- How is detail used to create the impression of Nasir?
- In what ways is the description of setting important to the traveller’s storytelling?

1. (b)

Reindeer and Engine

The reindeer
fastened to the great round eye
that glares along the
Finnish forest track
5 runs runs runs runs runs
before that blast of light, will die
but not look back

will not
look back, or aside, or swerve
10 into the black tall deep
good dark of the forests of winter
runs runs runs runs runs
from that light that thrust through his brain's nerve
its whitehot splinter.

15 The reindeer
has all the forests of Finland to flee
into, its snowy crows and owllly
hush; but over the icy ties
runs runs runs runs runs
20 from his white round i-
dée fixe until he dies.*

To his west
is wide-as-the-moon, to his right
is deep-as-the-dark, but
25 lockt to his roaring light
runs runs runs runs runs
the fleeing flagging reindeer
from, into, the cold
wheels'
30 night.

Josephine Jacobsen *The Animal Inside* (1966)

* idée fixe: a fixed idea; an obsession

- How does the way the title is expressed relate to the poem's meaning?
- How are movement and pace represented in the poem?
- What use does the writer make of sound in the poem?
- By what means does the poet offer a sense of the reindeer's consciousness?

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) How far and to what effect have playwrights in your study made powerful comments about social responsibility?

or

- (b) “In real life we are frequently unsure of the motives behind the actions of our fellow human beings, but in a play we must be sure, or the character will become blurred.” In plays you have studied, compare how far and by what means dramatists have insured that the audience will be very clear about the motives of significant characters.

Art of the Novel

3. *Either*

- (a) “Novels are, whatever else, instruments of thought.” In the novels you have studied, what have been the most striking techniques and approaches that writers have used to provoke the reader to think?

or

- (b) Foreshadowing is one of the elements of a novelist’s technique which is used in varying ways. Compare to what extent and in what ways novelists in your study have employed foreshadowing and how far you think it is important to the novel’s effect.

The Novel and Society

4. *Either*

- (a) Conformity to the social standards of the community in which the novel is set can present some difficult choices for characters. Compare the ways in which novelists in your study have presented characters and situations where choices about conforming or rebelling are important elements of the novel.

or

- (b) Irony can be a very effective tool for the novelist who chooses to make some comments about the way particular societies operate. To what end and with what effect have novelists you have studied employed irony?

Art of Drama

5. *Either*

- (a) Scenes of recovery and reconciliation are often found toward the ends of plays. Compare the ways in which dramatists you have studied approach either or both of these possibilities in concluding their plays.

or

- (b) Variation and contrast are considered necessary to sustain the attention of an audience throughout a given play. To what extent and with what similar or different effects have dramatists in your study employed these principles?

Contemporary Writing

6. *Either*

- (a) “Let us look into the future and resist the past.”
To what extent and in what ways have contemporary writers in your study responded to this advice and with what effects?

or

- (b) Much has been made of the power and effects of secrets in human experience. What treatment of secrets and/or things that are “hidden” have you observed in the contemporary works you have studied, and with what effect on the meaning of the whole work?

Autobiographical Writing

7. *Either*

- (a) Autobiographies usually record some of the small and large conflicts in the subject's life. To what extent and with what effect have the autobiographies you have studied employed accounts of conflict?

or

- (b) A peculiar aspect of autobiography is that it is an unfinished story. In what ways have writers in your study written endings for their autobiographies and with what degree of success?

Poetry

8. *Either*

- (a) "Art is essentially serious and beneficial, a game played against chaos and death." What evidence can you find that poets in your study take this view of the art of poetry or do they seem to take another view and demonstrate it in their poems?

or

- (b) "The enjoyment of poetry can be a complex experience in which several forms of satisfaction are mingled." Compare the satisfactions you have derived from reading the different poets in your study, indicating those on which you place the highest value.
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