



ENGLISH A2 – STANDARD LEVEL – PAPER 1
ANGLAIS A2 – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A2 – NIVEL MEDIO – PRUEBA 1

Thursday 8 November 2001 (afternoon)
Jeudi 8 novembre 2001 (après-midi)
Jueves 8 de noviembre de 2001 (tarde)

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section A consists of two passages for comparative commentary.
- Section B consists of two passages for comparative commentary.
- Choose either Section A or Section B. Write one comparative commentary.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- La section A comporte deux passages à commenter.
- La section B comporte deux passages à commenter.
- Choisissez soit la section A soit la section B. Écrire un commentaire comparatif.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- En la Sección A hay dos fragmentos para comentar.
- En la Sección B hay dos fragmentos para comentar.
- Elija la Sección A o la Sección B. Escriba un comentario comparativo.

Choose either Section A or Section B.

SECTION A

Analyse and compare the following two texts.

Discuss the similarities and differences between the texts and their theme(s). Include comments on the ways the authors use elements such as structure, tone, images, and other stylistic devices to communicate their purposes.

Text 1 (a)

Trees

Trees are like people, tall and thin,
Short and round, grave and gay,
They grow and bud and live and age,
And move, in such a human way!

5 Poplars are very nervous folk,
Forever wringing leafy hands,
A gnarled oak, battered down by time,
Like some old battle chieftain stands.

10 An elm looks down with dignity
Where the red-cheeked apples bob and whirl,
Like jolly farm maids at a fair.
A birch tree is a dancing girl.

15 Dear to my heart, the maple tree
Above my gables¹ nods and bends,
And plump and matronly² it seems
The kindest of sheltering trees.

Marjorie Kinnan Rawlings (1926).

¹ gables: areas of the walls directly below the roof

² matronly: in the manner of a mother or housekeeper

Text 1 (b)

All the trees were dear to me, dearer than my own life, and perhaps my soul's good. But specially the great lime. I had always known it. Its delicate branches against the winter sky, its thin quivering leaves in summer had stood before my bedroom window and the nursery on the same floor for all my life. They were among my earliest memories. In illness,
5 I had watched their moving shapes on the wall and seemed to breathe the scent of their flowers. On moonlight nights of summer, too hot for sleep, I had lain awake and seen the criss-cross of outer sprays, drawn by the rising of the moon, gradually pass across the ceiling and down the wall, till they reached the counterpane and feathered it like a wing. Sunlight falls upon a lime as no other tree. It pierces the oak as with red-hot arrows, it glances aside
10 from the elm as from a cliff, it shrinks from the yew as from a piece of darkness; it tangles itself in the willow and seems to lie there half asleep; among the crooked apple branches it hangs like fruit. But over a lime tree it falls like a water made of light, the topaz¹ colour of the moor streams, and full like them of reflected rays, green and sparkling.

Only to stand beneath the lime was such a delight to me that often I turned aside to
15 avoid that strong feeling. Especially in summer, when the tree was in flower, pouring out that sweet scent which seemed to float on the falling light like pollen² dust on the moor waterfalls. Within that burning tree I felt God's presence. And there I bathed in an essence of eternity. My very consciousness was dissolved in sensation; the experience of that moment and that place, in the living spirit.

adapted from the novel *To Be a Pilgrim*, by Joyce Cary (1942).

¹ topaz: the golden yellow colour of a jewel of the same name

² pollen: powdery substance discharged by flowers

SECTION B

Analyse and compare the following two texts.

Discuss the similarities and differences between the texts and their theme(s). Include comments on the ways the authors use elements such as structure, tone, images, and other stylistic devices to communicate their purposes.

Text 2 (a)

LONDON! There is a resonant sound and roll in the very name of the world's greatest city. It affects us like the boom and reverberation of thunder. There is a note of majesty in it, accompanied by a throb as of doom. It is the fullness of life which impresses us most in London – the pathos¹, the passion and the power of restless, striving multitudes. This it is
5 which thrills and fills us, as sea captains are thrilled and filled by the vastness and mystery of the sea. While there are many aspects in which London may be viewed, we are chiefly impressed by it as comprehending the whole of human life in all its varieties, moods, and conditions. Comedy and tragedy; the ripple of laughter and the rain of tears; love and hate; luxury and squalor²; strenuous labour and debasing idleness; dainty civilisation and
10 disgusting barbarism; a splendid Christianity piercing the dusk of the City with the cross of St.Paul's³, and a squalid heathenism⁴ rotting in the filthy alleys⁵ on the other side of the Thames; in short, all the elements which go to make up our conception of that bewildering mystery which we call life are here congregated and exemplified in a vastness and intensity without parallel among the cities of the world.

from *Cities Which Fascinate*, by R.P. Downes (1914).

¹ pathos: that which arouses pity or sadness

² squalor: poverty

³ St.Paul's: cathedral in the heart of London's financial centre ('the City') dominating the north bank of the river Thames

⁴ squalid: poverty-stricken; heathenism: unenlightened beliefs or practices

⁵ alleys: narrow streets of slum quarters

Text 2 (b)

TOURIST GUIDE

INTRODUCTION

The British capital is more eclectic¹ and electric than it has been in years. There seems to be a manic desire to prove that London is the most pulsating, vibrant city on the planet, even rivalling New York for sheer energy, outrageous art, trendy restaurants, and a nightlife equal to none. *Newsweek* hailed London as a “hip compromise between the nonstop newness of Los Angeles and the preserved beauty of Paris – sharpened to New York’s edge.”

5 The sounds of Brit-pop and techno pour out of Victorian pubs; experimental theatre is taking over stages that were built for Shakespeare’s plays; and upstart chefs are reinventing the bland dishes British mums made for generations into a new cuisine; for the first time ever, Brits are even running the French fashion houses of Dior and Givenchy. In food, fashion, 10 film, pop music, the visual arts, and just about everything else, London stands at the cutting edge, just as it did in the 1960s.

If you don’t give a hoot² about the new London, – if this sea of change worries you more than it appeals – rest assured: traditional London still lives, basically intact under the veneer³ of hip. This ancient city has survived a thousand years of invasion, from the 15 Normans of 1066 to the Blitz of World War Two, so a few new scenesters⁴ moving in isn’t going to change anything fundamental. From high tea at Brown’s to the changing of the Guard at Buckingham Palace, the city abounds with the culture and charm of days gone by.

adapted from America Online’s website *Destinations – London* (2000).

¹ eclectic: varied

² don’t give a hoot: not to care at all about something

³ veneer: a thin coating or superficial disguise

⁴ scenesters: people who closely follow trends or fads