



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

Thursday 5 May 2005 (afternoon)
Jeudi 5 mai 2005 (après-midi)
Jueves 5 de mayo de 2005 (tarde)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

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.
- It is not compulsory for you to respond directly to the guiding questions provided. However, you may use them if you wish.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- 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. Écrivez un commentaire comparatif.
- Vous n'êtes pas obligé(e) de répondre directement aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le souhaitez.

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.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.

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. It is not compulsory for you to respond directly to the guiding questions provided. However, you are encouraged to use them as starting points for your comparative commentary.

Text 1 (a)

Oh it's fare thee well¹ my darlin' true,
I'm leavin' in the first hour of the morn.
I'm bound off for the bay of Mexico
Or maybe the coast of Californ.

5 So it's fare thee well my own true love,
 We'll meet another day, another time.
 It ain't the leavin' that's a-grievin' me
 But my true love who's bound to stay behind.

Oh the weather is against me and the wind blows hard
10 And the rain she's a-turnin' into hail.
I still might strike it lucky on a highway goin' west,
Though I'm travelin' on a path beaten trail.
 So it's fare thee well... (*chorus repeated*)

I will write you a letter from time to time,
15 As I'm ramblin'² you can travel with me too.
With my head, my heart and my hands, my love,
I will send what I learn back home to you.
 So it's fare thee well... (*chorus repeated*)

I will tell you of the laughter and of troubles,
20 Be they somebody else's or my own.
With my hands in my pockets and my coat collar high,
I will travel unnoticed and unknown.
 So it's fare thee well... (*chorus repeated*)

I've heard tell of a town where I might as well be bound,
25 It's down around the old Mexican plains.
They say that the people are all friendly there
And all they ask of you is your name.
 So it's fare thee well... (*chorus repeated*)

Bob Dylan, *Farewell*, a song (1963)

¹ fare thee well: farewell, good-bye

² ramblin': wandering

Text 1 (b)

At the bus station she waited for three hours for one going east. When they finally called her bus, she carried her box of clothes and stood in line with the others, moving forward toward the driver who stood at the door, checking tickets. When she reached the front she discovered that Dwayne had come looking for her, and she felt suddenly frightened of him.

5 Where do you think you're going? he said. He took her by the arm and pulled her out of line. Where you running off to?

 What's this here? the driver said.

 Was I talking to you? Dwayne said.

10 The driver looked at him, then turned to the girl. Do you have a ticket? he said. She showed it to him. He looked at her closely.

 You go ahead and get on then. That what you want?

 Stay out of this, Dwayne said. This don't pertain to you.

 No sir. I'm going to tell you something. I believe this girl here wants to get on this bus. He moved between them. So that's what she's going to do.

15 Goddamn it, Vicky, Dwayne said. He grabbed at her and got hold of her red purse and jerked it. The strap broke.

 The girl looked at him and immediately there was nothing else to think about. She turned away and when the driver held out his hand to steady her, she took it and stepped up carefully into the bus. The people sitting in seats on both sides looked at her as she faced them, and she moved slowly up the aisle and they watched her pass, and afterward they looked at what was happening outside. Dwayne was moving now along the length of the bus, following her from outside until she found a seat and sat down, then he stood with one hand in a back pocket of his pants and the other brandishing* the red purse, and he stared at her, talking, not even yelling. You'll be back, he was saying. You don't even have any idea how much you're going to miss me. You'll be back.

25 Though she couldn't hear, she could read from his lips what he was saying. He said it all again. She shook her head. No, she whispered against the glass. I won't. I won't ever. She turned away from the window and looked forward toward the front of the bus, her face shiny with the tears she wasn't even conscious of, and soon the driver swung up into his seat and pulled the door shut and they rolled away from the curb in the dark underground departure bay of the station.

30 When the bus turned up the ramp out into the bright street, she looked once more at him, standing where he had stood before, looking after her, watching the bus as it left, and she thought she might have been sorry for him, she felt she could be sorry, he looked so lonesome and forlorn now.

Kent Haruf, adapted from the novel *Plainsong* (1999)

* brandishing: waving in a menacing or aggressive way

- Compare the feelings experienced by the person who is leaving in each of the texts. How are these feelings expressed?
- What images are important in each of the passages?
- What stylistic differences exist between the two texts?

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. It is not compulsory for you to respond directly to the guiding questions provided. However, you are encouraged to use them as starting points for your comparative commentary.

Text 2 (a)

The rain god was merciless for two weeks. It rained so much that the sky seemed to have become as inexhaustible with water as the seas. At night water leaked through our ceiling, which we soon discovered was full of holes. Mum had to sacrifice her basins and pots used for cooking to catch the water that dripped down. In our room there were so many containers that it became almost

5 impossible to move about. Some of them were near the bed, some in the middle of the room, some on the cupboard. We had to move the clothes-line and Dad's boots. One night as I slept the rain dripped on my head: it seemed the rain was corrosive and ate through new places in the zinc roof. I had to move my mat. Sometimes it rained so much that the containers filled up and overflowed.

10 The rain swept down so badly that I could no longer sleep on the floor and had to share the single bed with my parents. When more holes opened above us we had to keep moving the bed round the room. It got so awful that we couldn't find a place that wasn't leaking. We ended up settling for having the water drip on our feet. Dad complained to the landlord, but he merely threatened to increase the rent further if he fixed the roof. We couldn't afford the rent as it stood so we had no choice but to settle for being soaked through at night.

15 Our street turned into one big stream. Water flooded into our rooms from the gutters. Sometimes it rained so much the compound began to stink. During that time children fell ill, and many people caught strange diseases and had to be rushed home to their villages for special herbal treatments. Those who could afford it built little cement dams in front of their rooms to stop the bad waters going in. The rest of us sat helpless in our rooms and watched the water rise. With the

20 steady drone of rain around us, there was little to say. The noise of the falling rain penetrated our bones, our silences, and our dreams.

Ben Okri, adapted from the novel *The Famished Road* (1991)

Text 2 (b)

World Water Day

Help make the difference.

Join the movement for action around World Water Day, 22 March of each year.

World Water Day 2004: Water and Disasters

Weather, climate and water resources can have a devastating impact on socio-economic development and on the well-being of humankind. According to the World Meteorological
5 Organization, weather and climate-related extreme events such as tornadoes, thunderstorms, storms, cyclones, floods and drought account for nearly 75 per cent of all disasters. They lead to an enormous toll of human suffering, loss of life and economic damage. Monitoring these events, predicting their movements and issuing timely warnings are essential to lessen the disastrous impact of such events.

10 World Water Day 2004 on 22 March focuses on the theme “Water and Disasters”. The UN International Strategy for Disaster Reduction (UNISDR) and the World Meteorological Organization have been charged with co-ordinating the day’s events.

Natural Disasters

15 Natural disasters such as floods, hurricanes and droughts affect many people, their homes and their economic prospects. Yet despite globalisation, we often do not hear about thousands of local disasters which devastate or destroy communities.

Other local crises become internationally known because of one dramatic picture for the world’s media. Everybody remembers the photograph of the little girl in the mud during Hurricane Mitch in Honduras, in October 1998. Or the image of the young mother who gave birth to a baby while trapped in a tree during the floods that swept through Mozambique in 2000.

Turning the Tide

20 What is the difference between a crisis and a disaster? In a crisis you need to take urgent action; after a disaster you are picking up the pieces. Often, being prepared stands between crisis and disaster. However, it seems that few of us take steps to adequately protect ourselves against the risk of disaster.

25 The UNISDR launched the 2003 World Disaster Reduction Campaign in October 2003. The campaign aims at changing our perceptions and attitudes towards hydro-meteorological disasters and at involving as many sectors as possible. Disaster reduction needs to be incorporated into the broader goals of sustainable development to build disaster-resilient* communities.

A very useful information kit is available.

Adapted from an online information leaflet

* resilient: able to recover easily from a difficult situation

- How are the issues raised in 2(a) the same as those discussed in 2(b) and how are they different?
 - How are stylistic devices used in each text to achieve its purpose?
 - Compare the structures of the two texts.
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