



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

Wednesday 12 November 2008 (afternoon)

Mercredi 12 novembre 2008 (après-midi)

Miércoles 12 de noviembre de 2008 (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.
- Write a commentary on one passage only. 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).
- Rédigez un commentaire sur un seul des passages. Le commentaire ne doit pas nécessairement répondre aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le désirez.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un comentario sobre un solo fragmento. No es obligatorio responder directamente a las preguntas que se ofrecen a modo de guía. Sin embargo, puede usarlas si lo desea.

Write a commentary on **one** passage only. 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 commentary.

1. (a)

The biggest heart in the world is inside the blue whale. It weighs more than seven tons. It's as big as a room. It *is* a room, with four chambers. A child could walk around in it, head high, bending only to step through the valves. The valves are as big as the swinging doors in a saloon. This house of a heart drives a creature a hundred feet long. When this creature is born it is twenty
5 feet long and weighs four tons. It is waaaaay bigger than your car. It drinks a hundred gallons of milk from its mama every day and gains two hundred pounds a day, and when it is seven or eight years old it endures an unimaginable puberty and then it essentially disappears from human ken, for next to nothing is known of the mating habits, travel patterns, diet, social life, language, social structure, diseases, spirituality, wars, stories, despairs, and arts of the blue whale.
10 There are perhaps ten thousand blue whales in the world, living in every ocean on earth, and of the largest mammal who ever lived we know nearly nothing. But we know this: the animals with the largest hearts in the world generally travel in pairs, and their penetrating moaning cries, their piercing yearning tongue, can be heard underwater for miles and miles.

Mammals and birds have hearts with four chambers. Reptiles and turtles have hearts with
15 three chambers. Fish have hearts with two chambers. Insects and mollusks have hearts with one chamber. Worms have hearts with one chamber, although they may have as many as eleven single-chambered hearts. Unicellular bacteria have no hearts at all; but even they have fluid eternally in motion, washing from one side of the cell to the other, swirling and whirling. No living being is without interior liquid motion. We all churn inside.

20 So much held in a heart in a lifetime. So much held in a heart in a day, an hour, a moment. We are utterly open with no one, in the end — not mother and father, not wife or husband, not lover, not child, not friend. We open windows to each but we live alone in the house of the heart. Perhaps we must. Perhaps we could not bear to be so naked, for fear of a constantly harrowed heart. When young we think there will come one person who will savor and sustain
25 us always; when we are older we know this is the dream of a child, that all hearts finally are bruised and scarred, scored and torn, repaired by time and will, patched by force of character, yet fragile and rickety forevermore, no matter how ferocious the defense and how many bricks you bring to the wall. You can brick up your heart as stout and tight and hard and cold and impregnable as you possibly can and down it comes in an instant, felled by a woman's second glance, a child's
30 apple breath, the shatter of glass in the road, the words "I have something to tell you," a cat with a broken spine dragging itself into the forest to die, the brush of your mother's papery ancient hand in the thicket of your hair, the memory of your father's voice early in the morning echoing from the kitchen where he is making pancakes for his children.

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- Discuss the relation of fact to speculation in the passage.
- What use does the writer make of numbers, proportions and comparisons?
- How are metaphors used to achieve emotional effects in the passage?
- How are particular sentence structures used to good effect in the passage?

1. (b)

In the Rear-View Mirror

Thinking about them as you saw them last,
you see them standing there behind your back,
leaning out into the road to wave goodbye,
lingering even as growing speed and distance
5 diminish them until they neatly fit
head to foot in the mirror-strip you glance at.
Tiny in your lengthening wake, still waving,
they could be nameless people on a postcard,
too far away for you to make out faces.
10 Then, at the first turn, they're lost completely,
places taken by someone's windbreak pines,
a split-rail fence, and then, as the wheel straightens,
nothing but empty road. Ahead of you
are towns where you will never know a soul,
15 exits following exits you will pass
and never take, amassing a stiff toll
finally to make good on. Fortunately
you carry along with you that higher-powered
reflective instrument that you can use
20 no matter how far down the road you've gone
to bring them back in view as large as life,
putting yourself in the picture, too, which makes
thinking about them as you saw them lasting.

Robert Shaw, *Below the Surface* (1999)

- On what particular common experience does the poet base his reflection in the poem?
 - How does the poet use mirrors both literally and figuratively?
 - How do the opening and closing of the poem contribute to its effectiveness?
 - How are matters of size and distance important to the poem?
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