



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

Monday 2 May 2000 (morning)

Lundi 2 mai 2000 (matin)

Lunes 2 de mayo 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)

Our house is high up on the Yorkshire coast, and close by the sea. We have got beautiful walks all round us, in every direction but one. That one I acknowledge to be a horrid walk. It leads, for a quarter of a mile, through a melancholy plantation of firs, and brings you out between low cliffs on the loneliest and ugliest little bay on all our coast.

The sand-hills here run down to the sea, and end in two spits of rock jutting out opposite each other, till you lose sight of them in the water. One is called the North Spit, and one the South. Between the two, shifting backwards and forwards at certain seasons of the year, lies the most horrible quicksand on the shores of Yorkshire. At the turn of the tide, something goes on in the unknown deeps below, which sets the whole face of the quicksand shivering and trembling in a manner most remarkable to see, and which has given to it, among the people in our parts, the name of The Shivering Sand. A great bank, half a mile out, nigh the mouth of the bay, breaks the force of the main ocean coming in from the offing¹. Winter and summer, when the tide flows over the quicksand, the sea seems to leave the waves behind it on the bank, and rolls its waters in smoothly with a heave, and covers the sand in silence. A lonesome and a horrid retreat, I can tell you! No boat ever ventures into this bay. No children from our fishing-village, called Cobb's Hole, ever come here to play. The very birds of the air, as it seems to me, give the Shivering Sand a wide berth. That a young woman, with dozens of nice walks to choose from, and company to go with her, if she only said 'Come!' should prefer this place, and should sit and work² or read in it, all alone, when it's her turn out, I grant you, passes belief. It's true, nevertheless, account for it as you may, that this was Rosanna Spearman's favourite walk, except when she went once or twice to Cobb's Hole, to see the only friend she had in our neighbourhood, of whom more anon. It's also true that I was now setting out for this same place, to fetch the girl in to dinner, which brings us round happily to our former point, and starts us fair again on our way to the sands.

I saw no sign of the girl in the plantation. When I got out, through the sand-hills, on to the beach, there she was, in her little straw bonnet, and her plain grey cloak that she always wore to hide her deformed shoulder as much as might be - there she was, all alone, looking out on the quicksand and the sea.

She started when I came up with her, and turned her head away from me. Not looking me in the face being another of the proceedings which, as head of the servants, I never allow, on principle, to pass without inquiry - I turned her round my way, and saw that she was crying. My bandanna handkerchief - one of six beauties given to me by my lady - was handy in my pocket. I took it out, and I said to Rosanna, 'Come and sit down, my dear, on the slope of the beach along, with me. I'll dry your eyes for you first, and then I'll make so bold as to ask what you have been crying about.'

When you come to my age, you will find sitting down on the slope of a beach a much longer job than you think it now. By the time I was settled, Rosanna had dried her own eyes with a very inferior handkerchief to mine - cheap cambric. She looked

very quiet, and very wretched; but she sat down by me like a good girl, when I told her. When you want to comfort a woman by the shortest way, take her on your knee. I thought of this golden rule. But there! Rosanna wasn't Nancy, and that's the truth of it!

45 'Now, tell me, my dear,' I said, 'what are you crying about?'

'About the years that are gone, Mr Betteredge,' says Rosanna quietly. 'My past life still comes back to me sometimes.'

'Come, come, my girl,' I said, 'your past life is all sponged out. Why can't you forget it?'

50 She took me by one of the lappets³ of my coat. I am a slovenly old man, and a good deal of my meat and drink gets splashed about on my clothes. Sometimes one of the women, and sometimes another, cleans me of my grease. The day before, Rosanna had taken out a spot for me on the lappet of my coat, with a new composition, warranted to remove anything. The grease was gone, but there was a little dull place left on the
55 nap of the cloth where the grease had been. The girl pointed to that place and shook her head.

'The stain is taken off,' she said. 'But the place shows, Mr Betteredge - the place shows!'

from Wilkie Collins *The Moonstone* (1868), chapter 4.

¹ a position in the sea some distance from the shore

² sew, embroider, or the like

³ lapels

1. (b)

PASSED ON

Before, this box contained my mother.
For months she'd sent me out for index cards¹,
scribbled with a squirrel concentration
while I'd nag at her, seeing strength
5 drain, ink-blue, from her finger-ends
providing for a string of hard winters
I was trying not to understand.

Only after, opening it, I saw
how she'd rendered herself down from flesh
10 to paper, alphabetical; there for me
in every way she could anticipate
- *Acupuncture: conditions suited to*
- *Books to read by age twenty-one*
- *Choux pastry*²: *how to make, when to use.*

15 The cards looked after me. I'd shuffle them
to almost hear her speak. Then, the world
was box-shaped (or was I playing safe?)
for every doubt or choice, a card that fitted
- *Exams: the best revision strategy*
20 - *Flowers: cut, how to make them last*
- *Greece: the men, what you need to know.*

But then they seemed to shrink. I'd turn them over,
find them blank, the edges furred, mute,
whole areas wrong, or missing. Had she known?
25 The language pointed to what wasn't said.
I'd add notes of my own, strange beside
her urgent dogmatism, loosening grip
- *infinitives never telling love*
lust single issue politics when
30 *don't hopeless careful trust.*

On the beach, I built a hollow cairn,
tipped in the cards. Then I let her go.
The smoke rose thin and clear, slowly blurred.
I've kept the box for diaries, like this.

Carole Satymurti (1993)

¹ cards used in alphabetical filing systems in offices, library / personal catalogues

² a very light, egg-enriched, difficult-to-make pastry, used for cream puffs

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) ‘In the modern world of disorder, the focus of twentieth-century plays is not on events but on the states of mind of the human beings involved in these events.’

How far do plays which you have studied support this statement, and how in each case is the focus of the play constructed?

or

- (b) To what extent have you found timeless concerns in twentieth-century plays which you have studied and how have such concerns helped to shape these plays?

Art of the Novel

3. *Either*

- (a) Comment on how a sense of place is established in novels which you have studied, and say what this contributes to each novel as a whole.

or

- (b) Discuss the part played by apparently minor characters in novels which you have studied, indicating what you think are the effects of their presence.

The Novel and Society

4. *Either*

- (a) ‘A central concern of fiction is the difficulty of reconciling private visions of human life with social norms and judgements.’ Consider novels which you have read in the light of this statement.

or

- (b) Discuss the presentation in novels which you have studied of the relations between men and women, and what in each case this presentation says about the society reflected in the novel.

Art of Drama

5. *Either*

- (a) A critic wrote: ‘The best way to set people thinking is not to tell them what to think.’ Discuss plays which you have studied in the light of this remark.

or

- (b) Consider how playwrights make characters speak in plays which you have studied, and say how the language and tone of these dialogues, conversations or monologues contribute to each play as a whole.

Contemporary Writing

6. *Either*

- (a) Contemporary writing seems to be characterised by confusions and mixtures, for example, of kinds of writing, of high and low cultures. Discuss any such confusions and mixtures in works which you have studied, and the effect on the reader.

or

- (b) How far have you found special, experimental or new uses of language and its qualities in contemporary works you have studied? What ends seemed to you to be served by such treatment of language?

Lives (Autobiographical writing)

7. *Either*

- (a) A writer recently commented on ‘the bargain between the reader and writer of autobiographies, that the narrative will be “true” and its reception will be “open and unbiased.”’ How far did your reading of autobiographical works suggest such a ‘bargain’?

or

- (b) ‘If everything is significant, then nothing is.’ How far do you detect any principle of selection of the ‘significant’ in the autobiographies which you have studied, and how did such selection affect your appreciation and interpretation of the works?

Poetry

8. *Either*

- (a) 'Tension can be one of the most powerful qualities of a poem, between for example levels of language, the beginning of the poem and the end, the feelings of the poet.'

What tensions have you found in poems which you have studied and how are they explored by the poet?

or

- (b) How important have you found pattern to be in poems which you have studied? You may wish to consider such features as the construction of the poem, its verse, its cultural context, its language, its sound or any others.
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