



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

Monday 2 May 2000 (morning)

Lundi 2 mai 2000 (matin)

Lunes 2 de mayo 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)

Since that terrible night six months ago, Ishvar had given up their lodging in the rooming house, at Ashraf's insistence. There was plenty of space in the house, he claimed, now that his daughters had all married and left. He partitioned the room over the shop - one side for [his wife] Mumtaz and himself, the other for Ishvar and his
5 nephew [Omprakash].

They heard Omprakash moving around upstairs, getting ready for bed. Mumtaz sat at the back of the house, praying. 'This revenge talk is okay if it remains talk,' said Ishvar. 'But what if he goes back to the village, does something foolish.'

They fretted and agonized for hours over the boy's future, then ascended the stairs
10 to retire for the night. Ashraf followed Ishvar around the partition where Omprakash lay sleeping, and they stood together for a while, watching him.

'Poor child,' whispered Ashraf. 'So much he has suffered. How can we help him?'

The answer, in time, was provided by the faltering fortunes of Muzaffar Tailoring
15 Company.

A year had passed since the murders when a ready-made clothing store opened in town. Before long, Ashraf's list of clients began to shrink.

Ishvar said the loss would be temporary. 'A big new shop with stacks of shirts to choose from - that attracts the customers. It makes them feel important, trying on
20 different patterns. But the traitors will return when the novelty wears off and the clothes don't fit.'

Ashraf was not so optimistic. 'Those lower prices will defeat us. They make clothes by the hundreds in big factories, in the city. How can we compete?'

Soon the two tailors and apprentice were lucky to find themselves busy one day a
25 week. 'Strange, isn't it,' said Ashraf. 'Something I've never even seen is ruining the business I have owned for forty years.'

'But you've seen the ready-made shop.'

'No, I mean the factories in the city. How big are they? Who owns them? What do they pay? None of this I know, except that they are beggaring us. Maybe I'll have to
30 go and work for them in my old age.'

'Never,' said Ishvar. 'But perhaps I should go.'

'Nobody is going anywhere,' Ashraf's fist banged the worktable. 'We will share what there is here, I said it only as a joke. You think I would really send away my own
children?'

35 'Don't be upset, Chachaji, I know you didn't mean it.'

Before long, however, the joke turned into a serious consideration as customers continued to flee to the ready-made store. 'If it goes on like this, the three of us will be sitting from morning till night, swatting flies,' said Ashraf. 'For me, it does not matter. I have lived my life - tasted its fruit, both sweet and bitter. But it is so unfair to Om.'
40 He lowered his voice. 'Maybe it would be best for him to try elsewhere.'

‘But wherever he goes, I would have to go,’ said Ishvar. ‘He is still too young, too many foolish ideas clogging his head.’

‘Not his fault, the devil encourages him. Of course you have to be with him, you are now his father. What you can both do is, go for a short time. Doesn’t have to be
45 permanent. A year or two. Work hard, earn money, and come back.’

‘That’s true. They say you can make money very quickly in the city, there is so much work and opportunity.’

‘Exactly. And with that cash you can open some kind of business here when you return. A paan¹ shop, or a fruit stall, or toys. You can even sell ready-made clothes,
50 who knows.’ They laughed at this, but agreed that a couple of years away would be best for Omprakash.

‘There is only one difficulty in the way,’ said Ishvar. ‘I don’t know anyone in the city. How to get started?’

‘Everything will fall into place. I have a very good friend who will help you find
55 work. His name is Nawaz. He is also a tailor, has his own shop there.’

They sat up past midnight, making plans, imagining the new future in the city by the sea, the city that was filled with big buildings, wide, wonderful roads, beautiful gardens, and millions and millions of people working hard and accumulating wealth.

‘Look at me, getting excited as if I was leaving with you,’ said Ashraf. ‘And if I
60 was younger I would, too. It will be lonely here. My dream was that you and Om would be with me till the end of my days.’

‘But we will be,’ said Ishvar. ‘Om and I will return soon. Isn’t that the plan?’

Rohinton Mistry *A Fine Balance* (1995)

¹ a green leaf enclosing slices of betel nut mixed with lime, used in India as a chew

- How are the two tailors Ashraf and Ishvar shown as interacting?
- How are the cultural and economic contexts of the episode touched in?
- What is the role of imagination and dreaming here?
- What do you sense is the author’s attitude to his story?

1. (b)

Basking Shark¹

To stub an oar on a rock where none should be,
To have it rise with a slounge² out of the sea
Is a thing that happened once (too often) to me.

But not too often - though enough. I count as gain
That once I met, on a sea tin-tacked with rain³,
That roomsized monster with a matchbox brain.

He displaced more than water. He shoggled⁴ me
Centuries back - this decadent townee⁵
Shook on a wrong branch of his family tree⁶.

Swish up the dirt and, when it settles, a spring
Is all the clearer. I saw me, in one fling,
Emerging from the slime of everything.

So who's the monster? The thought made me grow pale
For twenty seconds while, sail after sail,
The tall fin slid away and then the tail.

Norman MacCaig *Collected Poems* (1985)

¹ a species of harmless, plankton-eating shark, which can, however, grow very large

² a lazy movement, looking for food

³ the surface of the sea marked like a covering nailed down by tin tacks

⁴ juggled, jolted

⁵ a country person's contemptuous word for a town-dweller

⁶ the family tree of species

- What does the poet's presentation of the shark tell us about his attitude towards it?
- How does the poet's choice of words help to create the tone of the poem?
- 'So who's the monster?' What does the poet's encounter with the shark lead him to think about the human condition?
- How does the imagery and structure of the poem further its meaning?

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) Audiences (and critics) often work hard to find one single meaning in the puzzles and conflicts of a modern play. How far have you found it convincing to reduce the plays which you studied to a single ‘meaning’?

or

- (b) ‘... we are society’s dream makers’, said a modern playwright.

How have the plays which you studied made dreams (or nightmares) for the modern audience, and to what effect?

Art of the Novel

3. *Either*

- (a) ‘A chronological sequence is only one way (though a powerful one) of telling a story.’

Discuss novels which you have studied in the light of this statement, commenting on how the ‘story’ is told, and what effects are produced by the way the narrative is conducted.

or

- (b) Discuss how, in the novels which you have read, the reader is prepared for (or surprised by) the endings, and say what in each case is contributed to the novel as a whole.

The Novel and Society

4. *Either*

- (a) Consider the significance of social conflict in novels which you have studied, either conflict between the individual and the community (including the family), **and/or** within individuals themselves.

or

- (b) Discuss the presentation in novels which you have studied of gatherings or crowds of people (*e.g.* parties, weddings, public meetings, court room trials and the like) and the part played by such episodes in the novels as a whole.

Art of Drama

5. *Either*

- (a) A drama critic recently drew attention to the ‘threatening encounters’ as a powerful feature of a new play. Discuss encounters (‘threatening’ or otherwise) in plays which you have studied and consider them as features of the drama created in each case.

or

- (b) ‘Our revels now are ended.’ ‘You that way: we this way.’ Compare and contrast the endings of plays which you have studied, saying in each case how the ending affects your response to the play as a whole.

Contemporary Writing

6. *Either*

- (a) Giving voices to suppressed groups or individuals is recognised as a preoccupation of contemporary writing. Discuss contemporary works which you have studied with this preoccupation in view; say how successful the attempt is and how you respond to it in each case.

or

- (b) Identify some issues concerning the environment **or** science and technology **or** gender **or** social life which preoccupy writers of contemporary works which you have studied. Examine how they explore such issues.

Lives (Autobiographical Writing)

7. *Either*

- (a) 'It is largely his candour about his own vanities, fears, snobberies and prejudices that make his diaries easy to disapprove of but hard to resist.' How do the writers of the autobiographical works which you studied deal with defects in their own characters, and how do you respond to their candour and honesty?

or

- (b) How far has the autobiographer's skill in establishing setting and/or context been important in autobiographical works you have read? Give some detail in the references to the writing you choose to discuss.

Poetry

8. *Either*

- (a) How far did you identify different 'speaking voices' in the poems which you studied? How was a speaking voice created and what were its qualities in at least **three** poems?

or

- (b) '... love, regret, anger, sadness, pity, joy...' Identify some of the emotions expressed in at least **three** poems which you have read. Say how the poet expressed these feelings and the effect each poem achieved (or failed to achieve) for you.
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