



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

Wednesday 11 November 2009 (afternoon)  
Mercredi 11 novembre 2009 (après-midi)  
Miércoles 11 de noviembre de 2009 (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.

How do you generalize? [...]

**EXTRACT REMOVED FOR COPYRIGHT REASONS**

[...] aching love for how the world could be and always should be, and now is not.

Tim O'Brien, "*How to Tell a True War Story*",  
*The Things They Carried* (a set of interrelated stories) (1990)

---

<sup>1</sup> aesthetic: pertaining to beauty

<sup>2</sup> implacable: describing a force almost impossible to resist

<sup>3</sup> proximity: closeness

- What role do the details of physical setting play in this piece of writing?
- How does the writer make effective use of listing and repetition?
- By what means does the writer suggest the ambiguity of war?
- What is the effect of the constant use of the second person address, “you”?

2.

### The Hawk

tilted while we sat still,  
theoretic thing,  
and streaked, bent tense to kill  
on pointed wing—

5 what was a feathered cross  
cruising admired in skies  
became what we knew of hawks—  
a clawed surprise

10 to tear whatever it was—  
lamb tottering lost  
or rabbit hopping in grass—  
some gentleness,

15 as if nature had meant  
to demonstrate by this  
bird with a low intent,  
its deadly purpose—

20 how meekness hasn't a chance  
under the eye of power,  
the high, wide cat-eyed glance  
and hookbeak glower

of a hawk or anything else  
so well equipped  
with plumages of stealth,  
sharply tipped.

25 So we thought as we watched  
the hawk swoop down—  
nothing is safe that's soft  
or slow on the ground,

30 yet we had food for thought  
when the hawk flapped up again—  
tenderness hadn't been caught.  
It blended in.

Posted by permission from *The Hudson Review*, Volume XIX, No. 2 (Summer 1966).  
Copyright ©1966 by Harold Witt.

- How does the poet mix the concrete and the abstract to portray the incident in the poem?
  - What characteristics of the bird does he emphasize and to what effect?
  - How important are sound effects, such as rhyme, rhythm, pauses and the like, to the poem?
  - What seems to be the poet's attitude to the natural world?
-