

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

Thursday 2 May 2002 (morning)

Jeudi 2 mai 2002 (matin)

Jueves 2 de mayo de 2002 (mañana)

2 hours / 2 heures / 2 horas

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.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne pas ouvrir cette épreuve avant d'y être autorisé.
- 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. Écrire un commentaire comparatif.

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.

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.

Text 1 (a)

How to avoid arguments

How Women Unknowingly Start Arguments

The most common way women unknowingly start arguments is by not being direct when they share their feelings. Instead of directly expressing her dislike or disappointment, a woman asks rhetorical questions¹ and unknowingly (or knowingly) communicates a message of disapproval. Even though sometimes this is not the message she wants to give it is generally what a man will hear.

For example, when a man is late, a woman may feel “I don’t like waiting for you when you are late” or “I was worried that something had happened to you.” When he arrives, instead of directly sharing her feelings she asks a rhetorical question like “How could you be so late?” or “What am I supposed to think when you’re late?”

When a man hears a question like “How could you be so late? he does not hear her feelings but instead hears her disapproval. He feels her intrusive desire to help him be more responsible. He feels attacked and becomes defensive. She has no idea how painful her disapproval is to him.

Men need approval. The more a man loves a woman the more he needs her approval. It is always there in the beginning of a relationship. Either she gives him the message that she approves of him or he feels confident that he can win her approval. In either case the approval is present.

A woman withdrawing that approval is particularly painful to a man. Women are generally oblivious² of how they pull away their approval. And when they do pull it away, they feel very justified in doing so. A reason for this insensitivity is that women really are unaware of how significant approval is for men.

Most men are ashamed to admit how much they need approval. They may go to great lengths to prove they don’t care. But why do they immediately become cold, distant, and defensive when they lose a woman’s approval? Because not getting what they need hurts.

One of the reasons relationships are so successful in the beginning is that a man is still in a woman’s good graces. He is still her knight in shining armor³. He receives the blessings of her approval and, as a result, rides high. But as soon as he begins to disappoint her, he falls from grace. He loses her approval. All of a sudden he is cast out into the doghouse.

adapted from *Men Are From Mars, Women Are From Venus* by John Gray, 1992

¹ rhetorical questions: questions she does not expect an answer to

² oblivious: completely unaware

³ her knight in shining armor: her hero

Text 1 (b)

Martha is married to George, a university professor. They are drinking...

MARTHA: Have you ever listened to your sentences, George?

Have you ever listened to the way you talk? You're so frigging ... convoluted¹ ... that's what you are. You talk like you were writing one of your stupid papers².

5 GEORGE: Actually, I'm rather worried about you. About your mind.

MARTHA: Don't you worry about my mind, sweetheart!

GEORGE: I think I'll have you committed³.

MARTHA: You WHAT?

GEORGE [*quietly ... distinctly*]: I think I'll have you committed.

10 MARTHA: [*breaks into long laughter*]: Oh baby, aren't you something!

GEORGE: I've got to find a way to really get at you.

MARTHA: You've got at me, George ... you don't have to do anything. Twenty-three years of you has been quite enough.

GEORGE: Will you go quietly, then?

15 MARTHA: You know what's happened, George? You want to know what's *really happened*? [*Snaps her fingers.*] It's snapped, finally. Not me ... it. The whole arrangement. You can go along ... forever, and everything's ... manageable. You make all sorts of excuses for yourself

... *you know* ... this is life ... the hell with it ... maybe tomorrow he'll be dead ... maybe tomorrow *you'll* be dead ... all sorts of excuses. But then, one day, one night, something

20 happens ... and SNAP! It breaks. And you just don't give a damn any more. I've tried with you baby ... really, I've tried.

GEORGE: Come off it, Martha.

MARTHA: I've tried ... I've really tried.

GEORGE [*with some awe*]: You're a monster ... *you are*.

25 MARTHA: I'm loud and I'm vulgar, and I wear the pants in this house because somebody's got to, but I am *not* a monster. I am *not*.

GEORGE: You're a spoiled, self-indulgent, wilful, dirty-minded, liquor-ridden ...

MARTHA: SNAP! It went snap. Look, I'm not going to try to get through to you any more...

I'm not going to try. There was a second back there, maybe, there was a second, just a

30 second, when I could have gotten through to you, when maybe we could have cut through all this crap; but that's past, and now I'm not going to try.

from *Who's Afraid of Virginia Woolf* by Edward Albee, 1962

¹ convoluted: elaborate, complicated

² papers: academic articles

³ committed: put in the care of a mental institution

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.

Text 2 (a)

Solitude

Happy the man, whose wish and care
A few paternal acres bound¹,
Content to breath his native air
In his own ground.

5 Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire²;
Whose trees in summer yield him shade,
In winter fire.

Blest³, who can unconcernedly find
10 Hours, days, and years, slide soft away
In health of body, peace of mind;
Quiet by day.

Sound sleep by night; study and ease
Together mixed, sweet recreation,
15 And innocence, which most does please
With meditation.

Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal⁴ from the world, and not a stone⁵
20 Tell where I lie.

Alexander Pope (1688–1744)

¹ A few paternal acres bound: is contained within the boundaries of a small, inherited plot of land

² attire: clothing

³ Blest: blessed, happy

⁴ Steal: go away secretly and quietly

⁵ stone: gravestone

Text 2 (b)

1838

- Thursday, 28th June!* – I was awoke at four o'clock by the guns in the Park, and could not get much sleep afterwards on account of the noise of the people, bands, etc., etc. Got up at 7 feeling strong and well; the Park presented a curious spectacle; crowds of people up to Constitution Hill, soldiers, bands, etc. I dressed, having taken a little breakfast before I
- 5 dressed, and a little after. At ½ p. 9, I went into the next room dressed exactly in my House of Lords costume; and met Uncle Ernest, Charles and Feodore (who had come a few minutes before into my dressing-room), Lady Lansdowne, Lady Normanby, the Duchess of Sutherland, and Lady Barham, all in their robes. At 10, I got into the State Coach with the Duchess of Sutherland and Lord Albermarle, and we began our Progress. It was a fine day,
- 10 and the crowds of people exceeded what I have ever seen; many as there were the day I went to the City, it was nothing – nothing to the multitudes, the millions of my loyal subjects who were assembled in every *spot* to witness the Procession. Their good-humour and excessive loyalty was beyond everything, and I really cannot say *how* proud I feel to be the Queen of *such a Nation* ...
- 15 At about ½ p. 4, I re-entered my carriage, the Crown on my head and Sceptre and Orb in my hand, and we proceeded the same way as we came – the crowds if possible having increased. The enthusiasm, affection and loyalty was really touching, and I shall ever remember this day as the *proudest* of my life. I came home a little after 6 – really *not* feeling tired.

from the diaries of Queen Victoria (1819–1901), who had been crowned in 1837
