



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

Friday 12 November 2004 (afternoon)
Vendredi 12 novembre 2004 (après-midi)
Viernes 12 de noviembre de 2004 (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.
- 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.
- 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).
- 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. Écrivez un commentaire comparatif.
- Vous n'êtes pas obligé(e) de répondre directement aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le souhaitez.

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.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.

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. It is not compulsory for you to respond directly to the guiding questions provided. However you may use them as starting points for your comparative commentary.

Text 1 (a)

Billy’s real desire was to be as funny as ordinary people. He thinks it’s magical to be in a bar around lunchtime with a bunch of people who are having a get-together. They might be office workers or nurses from the hospital along the road, or men who’ve been digging a hole out front. Maybe one of them is leaving, maybe there’s been a birthday, or one of them might have been promoted. Billy says you can recognize this little mob by their explosive laughter. They’ll talk away, then Boom! There’ll be a huge, backslapping laugh. They’ll talk away again, and then Boom! There’ll be another. There isn’t a comedian anywhere in sight. There’s a wonderful, real quality to that laugh that show business doesn’t have. It’s unrehearsed.

Billy believes the catalyst for that hilarity is a particular kind of tension. Perhaps the individuals are oppressed or controlled by someone else, or else they might be bored or frustrated. Whatever the root cause of the tension might be, if it creates that type of siege mentality¹ it will often spark that intense jocular². Billy seeks it passionately. While acknowledging that it’s impossible for professionals to achieve it exactly, Billy attempts to create it spontaneously every time he goes on stage. He retains something up his sleeve in case it doesn’t happen, but on those heavenly nights when he successfully puts himself out there on a limb³, something happens that rehearsed material can never instigate in a million years. On those magical occasions, he knows he’s flying and the audience does too. He comes offstage after those shows and whimpers, ‘I wish I was in the audience tonight.’

Pamela Stephenson, from *Billy*, biography of comedian Billy Connolly (2001)

¹ siege mentality: being in a difficult situation together

² jocular: joking/humorous atmosphere

³ on a limb: isolated and taking a risk

Text 1 (b)

Waters is holding a class in which McBrain and Connor are studying the art of stand up comedy.

WATERS: If I've told you once I've told you a thousand times. We work *through* laughter, not *for* it. If all you're about is raising a laugh, OK, get on with it, good luck to you, but don't waste my time.

MCBRAIN: Mr Waters...

5 WATERS: It's not the jokes. It's not the jokes. It's what lies behind 'em. It's the attitude. A real comedian – that's a daring man. He *dares* to see what his listeners shy away from, fear to express. And what he sees is a sort of truth, about people, about their situation, about what hurts or terrifies them, about what's hard, above all, about what they *want*. A joke releases the tension, says the unsayable, any joke pretty well. But a true joke, a comedian's joke, has to do more than release tension, it has to *liberate* the will and the desire, it has to *change the situation*. (*Pause.*) There's very little won't take a joke.* But when a joke bases itself upon a distortion – (At PRICE, deliberately.) – a 'stereotype' perhaps – and gives the lie to the truth so as to win a laugh and stay in favour, we've moved away from a comic art and into the world of 'entertainment' and slick success. (*Pause.*) You're better than that, damn you. And even if you're not, you should want to be.

15 CONNOR: I want to be famous. I want to be rich and famous. What's wrong with that, Mr Waters?

WATERS: More than you want to be good?

20 MCBRAIN: What's wrong with being all three?

WATERS: Nothing. So long as you're good *first*. Because you'll never be good later.

Trevor Griffiths, from the play *Comedians* (1976)

* There's very little won't take a joke: Most things can be made into a joke.

- What seems to be the difference between good comedy and mere entertainment?
- Comment on the use of the third person, biographical description in text 1(a) and the direct dramatic presentation in text 1(b).
- Comment on the use of adjectives in text 1 (a) and the use of verbs in text 1(b).

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. It is not compulsory for you to respond directly to the guiding questions provided. However you may use them as starting points for your comparative commentary.

Text 2 (a)

- I stumbled through the chaotic maze of boulders and scree*. I sagged wearily against a boulder, letting my mind run haphazardly over my pain and sorrow. The thirst had become unbearable. My mouth was dry and I swallowed. What little saliva it produced failed to ease the discomfort. The descent had become a confused blur of endless boulder fields, burning midday sun, and the thirst.
- 5 My legs felt weighted down and so weakened I fell repeatedly among the rocks. When loose rocks slipped suddenly under my feet, I found that I had no strength to prevent myself falling. I used the axe to steady myself, and occasionally flung a hand out for support. Fingers slapped unfeeling against sharp boulders. The sun had failed to revive any sensation in them and they remained numb and cold. After an hour I saw the rounded boulder, with water glistening as it ran over its
- 10 flank. I quickened my pace, feeling a burst of energy come through me at the thought of water.
- When I reached the hollow at the base of the boulder, and dropped my rucksack on the wet scree, I saw that there was not enough water to satisfy my craving thirst. Carefully I built a catchment area in the gravel at the base of the rock. It filled with tantalizing slowness and, after sucking a gritty mouthful, was empty again. I crouched at the rock drinking and waiting, and
- 15 drinking again. There seemed no end to the amount I could drink.

Joe Simpson, from the autobiography *Touching the Void* (1997)

* scree: small loose stones

Text 2 (b)

They had been riding without a break since morning. The afternoon rays of the desert sun burned into them with a fierceness, but it seemed that nothing would stop the old man and his little horse. Dot followed on Alice. The mule kept her head tucked in close behind the old mare’s rump. Further back rode Maggie. Clouds of thin dust kicked up, billowing over her, coating her in a muddy film of perspiration.

5 The land was dry, mostly sand, a place of flash floods and little more. Forbidding dunes rose like ocean waves in the distance; cactus and creosote were closer by. There were lizards and lots of colinia warblers in the brush¹. The terrain was sparse pickings and thirsty. In the distance, in all directions, were tall, barren-looking mountains.

10 The gray pony was beginning to fade badly, stumbling over small things; the heat, the fatigue and lack of water were taking their toll on her. Dot kicked Alice into a canter and moved alongside the old man, slowing the mule to a bone-jarring halt. She looked worried.

At 118 degrees Fahrenheit, Mannito had told her, a man exposed to the desert sun could last a day without water. One day. She didn’t know how long it was for horses and mules. Maybe more, maybe less. She gazed off into the distance, watching the air dance in the harsh sunlight, and guessed the temperature to be 115 degrees. She and her mother had a little water left, but the animals hadn’t drunk since the previous night.

15 ‘We need water, grandpa. And we need to let the gray² rest.’

Thomas Eidson, from the novel *The Last Ride* (1995)

¹ brush: undergrowth, small trees and shrubs

² gray: the horse

- Both texts describe difficult journeys. What descriptive features do the two texts have in common?
- What stylistic features make text 2(a) factual and text 2(b) fictional?
- Comment on the use of the first person narrative in text 2(a) and the third person narrative in text 2(b).