



ENGLISH / ANGLAIS / INGLÉS A1

Standard Level / Niveau Moyen (Option Moyenne) / Nivel Medio

Monday 3 May 1999 (morning) / Lundi 3 mai 1999 (matin) / Lunes 3 de mayo de 1999 (mañana)

Paper / Épreuve / Prueba 1

3h

INSTRUCTIONS TO CANDIDATES

Do NOT open this examination paper until instructed to do so.

This paper consists of two sections, Section A and Section B.

Answer BOTH Section A AND Section B.

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.

Cette épreuve comporte deux sections, la Section A et la Section B.

Répondre ET à la Section A ET à la Section B.

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 CANDIDATOS

NO ABRA esta prueba hasta que se lo autoricen.

En esta prueba hay dos secciones: la Sección A y la Sección B.

Conteste las dos secciones, A y B.

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)

I sat one evening in my laboratory; the sun had set, and the moon was just rising from the sea; I had not sufficient light for my employment, and I remained idle, in a pause of consideration of whether I should leave my labour for the night, or hasten its conclusion by an unremitting attention to it. As I sat, a train of reflection occurred to me, which led
5 me to consider the effects of what I was now doing. Three years before I was engaged in the same manner, and had created a fiend whose unparalleled barbarity had desolated my heart, and filled it for ever with the bitterest remorse. I was now about to form another being, of whose dispositions I was alike ignorant; she might become ten thousand times more malignant than her mate, and delight, for its own sake, in murder and wretchedness.
10 He had sworn to quit the neighbourhood of man, and hide himself in deserts; but she had not; and she, who in all probability was to become a thinking and reasoning animal, might refuse to comply with a compact made before her creation, They might even hate each other; the creature who already lived loathed his own deformity, and might he not conceive a greater abhorrence for it when it came before his eyes in the female form? She
15 also might turn with disgust from him to the superior beauty of man; she might quit him, and he be again alone, exasperated by the fresh provocation of being deserted by one of his own species.

Even if they were to leave Europe, and inhabit the deserts of the new world, yet one of the first results of those sympathies for which the daemon thirsted would be
20 children, and a race of devils would be propagated upon the earth, who might make the very existence of the species of man a condition precarious and full of terror. Had I a right, for my own benefit, to inflict this curse upon everlasting generations? I had before been moved by the sophisms¹ of the being I had created; I had been struck senseless by his fiendish threats: but now, for the first time, the wickedness of my promise burst upon me; I
25 shuddered to think that future ages might curse me as their pest, whose selfishness had not hesitated to buy its own peace at the price perhaps of the existence of the whole human race.

I trembled, and my heart failed within me; when, on looking up, I saw, by the light of the moon, the daemon at the casement. A ghastly grin wrinkled his lips as he gazed on
30 me, where I sat fulfilling the task which he had allotted to me. Yes, he had followed me in my travels; he had loitered in forests, hid himself in caves, or taken refuge in wide and desert heaths; and he now came to mark my progress, and claim the fulfilment of my promise.

35 As I looked on him, his countenance expressed the utmost extent of malice and treachery. I thought with a sensation of madness on my promise of creating another like to him, and, trembling with passion, tore to pieces the thing on which I was engaged. The wretch saw me destroy the creature on whose future existence he depended for happiness, and, with a howl of devilish despair and revenge, withdrew.

40 I left the room, and, locking the door, made a solemn vow in my own heart never to resume my labours; and then, with trembling steps, I sought my own apartment. I was alone; none were near me to dissipate the gloom, and relieve me from the sickening oppression of the most terrible reveries.

45 Several hours passed, and I remained near my window gazing on the sea; it was almost motionless, for the winds were hushed, and all nature reposed under the eye of the quiet moon. A few fishing vessels alone specked the water, and now and then the gentle breeze wafted the sound of voices, as the fishermen called to one another. I felt the silence, although I was hardly conscious of its extreme profundity, until my ear was suddenly arrested by the paddling of oars near the shore, and a person landed close to my house.

50 In a few minutes after, I heard the creaking of my door, as if some one endeavoured to open it softly. I trembled from head to foot; I felt a presentiment of who it was, and wished to rouse one of the peasants who dwelt in a cottage not far from mine; but I was overcome by the sensation of helplessness.

Mary Wollstonecraft Shelley
*Frankenstein; or, The Modern Prometheus*² (published 1818)

¹ apparently attractive arguments

² in Greek mythology, the demi-god who stole fire from heaven and gave it back to man, for which he was punished by Zeus

- What do the details of the setting contribute to the effects of the passage?
- What characteristics and powers might Frankenstein's female creation have possessed?
- How and to what effect does Shelley introduce the daemon [monster] into the passage?
- What is the effect of the tone and content given here to Victor Frankenstein's narrative?

1. (b)

JONAH AND THE WHALE ¹

He sported round the watery world.
His rich oil was a gloomy waveless lake
Within the waves. Affrighted seamen hurled
Their weapons in his foaming wake.

5 One old corroding iron he bore
Which journeyed through his flesh but yet had not
Found out his life. Another lance he wore
Outside him, pricking in a tender spot.

10 So distant were his parts that they
Sent but a dull faint message to his brain.
He knew not his own flesh, as great kings may
Not know the farther places where they reign.

15 His play made storm in a calm sea;
His very kindness slew what he might touch;
And wrecks lay scattered on his anger's lee.
The Moon rocked to and fro his watery couch.

20 His hunger cleared the sea. And where
He passed, the ocean's edge lifted its brim.
He skimmed the dim sea-floor to find if there
Some garden had its harvest ripe for him.

But in his sluggish brain no thought
Ever arose. His law was instinct blind.
No thought or gleam or vision ever brought
Light to the dark of his old dreamless mind.

25 Until one day sudden and strange
Half-hints of knowledge burst upon his sight.
Glimpses he had of Time, and Space, and Change,
And something greater than his might;

30 And terror's leap to imagine sin;
And blinding Truth half-bare unto his seeing.
It was the living man who had come in . . .
Jonah's thoughts flying through his being.

Viola Meynell (1919)

¹ And Jonah was in the belly of the fish three days and three nights. *Book of Jonah*

- What are the effects of the poem's form: e.g. stanza pattern, rhyme scheme, sentence structure?
- How does the poet characterise the whale ('the great fish' of the old narrative)?
- What are the significant features of the 'watery world', and how are they evoked by the poet?
- How might the earlier relationships between mankind and the whale form a context for the last two stanzas and for the 'thoughts' of the prophet Jonah?

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) A contemporary playwright answered a question by saying: 'playwrights don't give answers, they ask questions.'

Following her lead, what questions did you find asked in plays you have studied, and how is drama made of asking them?

or

- (b) 'Comedy injected into despair.'

How far and to what effect have you found these, or any other two apparently incompatible qualities, linked in twentieth century plays you have studied? How effectively have they been given dramatic presentation?

Art of the Novel

3. *Either*

- (a) The reading of fiction has long been part of learning about life, but the novelist can also employ such education as part of the novel itself. Discuss education in a wide sense as a theme and a constructive part of novels you have studied.

or

- (b) In novels you have studied, how effectively and in what ways have the novelists made human relationships significant to the novels as a whole?

The Novel and Society

4. *Either*

- (a) Social disputes often arise in, or are at least seen as coming from, conflict between generations. How have such conflicts, and/or the perception of the differences between the generations, been developed as a feature in novels you have studied, and to what end?

or

- (b) Human beings seem constantly at the centre of social tension between communal responsibilities and individual aspirations, between the group and the self. How has this tension been presented and evaluated in novels you have studied?

Art of Drama

5. *Either*

- (a) Using plays you have studied, write an essay on the presentation of the relationships between male and female characters (or between characters of the same sex), giving some idea of the dramatic effects achieved by these means.

or

- (b) The audience is not inactive in the enterprise of drama, but an important participant. Compare and contrast the part you think the audience has in plays you have studied, and what this contributes to the impact of each play.

Contemporary Writing

6. *Either*

- (a) ‘Lost illusions, bitter wisdom, fragile hope.’

Discuss the treatment in contemporary works you have studied of one or two or all three of these responses to modern life.

or

- (b) Consider the role(s) played by time and space in contemporary works you have studied and say how you respond to the treatment of them in each case.

Lives (Autobiographical Writing)

7. *Either*

- (a) From reading an autobiography, or the comparison of autobiographical works, the reader gains a better and wider understanding of upbringing and the preparation for life. Discuss works you have studied from this point of view.

or

- (b) The modern doctrine that 'the public has the right to know' can pose a formidable problem for the autobiographer. How did the writers of the works you studied deal with revelation of very personal, and intimate family or other details, and to what effect?

Poetry

8. *Either*

- (a) Using poems you studied, say how far you identified a 'personal voice of the writer' in different cases: you might wish to consider words and word-use, rhythm, tone, imagery, as well as subjects.

or

- (b) Compare and contrast poems you have studied to illustrate a discussion of the possible tension in poems between artifice and ingenuity on the one hand, and passionate, deeply-felt experience on the other.
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