



ENGLISH / ANGLAIS / INGLÉS A1

Higher Level / Niveau Supérieur (Option Forte) / Nivel Superior

Tuesday 9 November 1999 (morning) / Mardi 9 novembre 1999 (matin)
Martes 9 de noviembre de 1999 (mañana)

Paper / Épreuve / Prueba 1

4h

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.

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.

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.

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 passages:

1.(a)

We are talking now of summer evenings in Knoxville, Tennessee, in the time that I lived there so successfully disguised to myself as a child. It was a little bit mixed sort of block, fairly solidly lower middle class, with one or two juts apiece on either side of that. The houses corresponded: middle-sized gracefully fretted wood houses built in the
5 late nineties and early nineteen hundreds, with small front and side and more spacious back yards, and trees in the yards, and porches. These were softwooded trees, poplars, tulip trees, cottonwoods. There were fences around one or two of the houses, but mainly the yards ran into each other with only now and then a low hedge that wasn't doing very well. There were few good friends among the grown people, and they were
10 not poor enough for the other sort of intimate acquaintance, but everyone nodded and spoke, and even might talk short times, trivially, and at the two extremes of the general or the particular, and ordinarily nextdoor neighbors talked quite a bit when they happened to run into each other, and never paid calls.

But it is of these evenings, I speak.

15 People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival' body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A street car raising its iron moan;
20 stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts, the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints forgone; forgotten. Now is the
25 night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes.

30 Content, silver, like peeps of light, each cricket makes his comment
over and over in the drowned grass,

A cold toad thumpily flounders.

Parents on porches: rock and rock: From damp strings morning glories:
hang their ancient faces.

35 On the rough wet grass of the back yard my father and mother have spread quilts. All my people are larger bodies than mine, quiet, with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever

40 tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening,
among the sounds of the night.

After a little, I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and
those receive me, who quietly treat me, as one familiar and well-beloved in that home;
but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

James Agee *A Death in the Family* (1957)

* aestival: having to do with summer

1.(b)

All Souls' Morning*

Rain splatting wet leaves; citrine light; the cat
 Scratching the sofa; the house dead quiet but for
 The furnace thumping in the cellar; that man, my
 Neighbor, out on Locust Road as he is each morning
 5 No matter the weather, walking his dog—bent shoulders
 And heavy head, cherry-red leash dangling from a
 Pale hand, his dog the dark tan of oak leaves when
 They turn and hang and enter the depths of winter. I see
 A huge patience in his stoop, in the ghostly cigarette
 10 Limp between his lips, in the stiff tilt of his head,
 The treadle action of his passage, the orange surprise
 Of a golf umbrella blossoming from his fist, the loll
 Of the dog by his side as they return up Locust, both
 Eager to be in again out of the cold wet day that's
 15 Breaking round them. I'm thinking how, bound to
 One another, they've been at this for years,
 When my father comes leaning, as he always did,
 Up Clareville Road, not far from where he's buried,
 Bent against the bitter wind that always tunnelled it
 20 In winter, his black umbrella furled, our small
 Black mongrel, Brandy, straining the leash toward home
 Where my mother fusses the tea together. Five o'clock
 And Dublin's dark already, it being winter, fat raindrops
 Scudding the wind and mixing with his lost thoughts
 25 As he hastens after his dog, home to the wife who, when he
 Leaves her behind him, will run aground with grief
 At being no one in the world. This is the bottom line,
 I guess: we button our habits to the chin and set out
 Walking very fast with death. A bluejay's screech
 30 Rattles the skeleton of our locust tree; the road
 Outside my window is empty again, and rain gives way
 To sky-bright weather, gray aquarium light making
 Luminous the air, coating the dark tar with mirror-pools
 Of periwinkle blue. A rising wind tides among the
 35 Surviving leaves, and a swallow flock of dead ones
 Joyrides down Locust Road, cold no more, borne off. *All
 Night*, you said, when we wakened warm by one another,
*I was seeing shapes widen round the room, hearing them
 Whisper in the wall.* This minute, my hungry children are
 40 Clattering to the kitchen for breakfast. The house quickens.

Eamon Grennan

* All Soul's Day: a Christian festival, commemorating the dead

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) There are many ways in which dramatists control and vary dialogue in twentieth century theatre to maintain the interest of the audience. Compare the effects achieved by both conventional and innovative use of dialogue in plays you have studied.

or

- (b) The “past” of characters – their implied or recollected experiences – are often used by playwrights to enlarge and enrich character portrayal. Evaluate the use and the importance of characters’ lives prior to the events of plays in your study to explain or complicate the events included in the plays.

Art of the Novel

3. *Either*

- (a) A novelist has said of his work: “It is easy to begin and end a story, but figuring out how to hold up the middle is tough.”

From your study of novels, discuss how successfully materials in the middle of the novel are arranged and presented so as to seem a natural evolution from the opening situation and to what extent they lead on to a fitting conclusion.

or

- (b) “In reading a novel, we have to know perfectly well that the whole thing is nonsense, and then while reading it, believe every word of it.”

How far can you agree that such a contradiction is relevant to the art of the novel or true in any respect about novels in your study?

The Novel and Society

4. *Either*

- (a) At certain points in a novel, the social concerns of the novelist can emerge with singular force. Compare the effects on the reader of such moments in novels you have studied as well as the means chosen to emphasise them.

or

- (b) Taking into account the fictional nature of societies represented in novels, consider by what means and with what success novelists in your study have succeeded in offering credible contexts for the people and events they present.

Art of Drama

5. *Either*

- (a) Playwrights employ specific techniques to lead an audience to respond either positively or negatively to particular characters. How far and by what means have playwrights in your study made clear their vision of individual characters?

or

- (b) Disputes and arguments can provide some truly dramatic opportunities for the stage. From your study of plays, discuss how playwrights have effectively used such elements to heighten interest and offer provocations for a theatre audience.

Contemporary Writing

6. *Either*

- (a) Contrasts of light and darkness, either literal or metaphorical, have proven a rich resource for both visual artists and writers. In works you have studied, show how far writers have been able to use this resource to good effect.

or

- (b) It is one thing to arouse the interest of readers and quite another to sustain it to the very end of the work. By what innovative means and to what effect have writers in your study made choices which have either succeeded or failed in this respect?

Lives (Autobiographical Writing)

7. *Either*

- (a) The presence and nature of the "I" is of considerable importance to autobiography. Compare characteristics of the "I" in works you have studied, saying in what ways they differ or are similar and how far the self-presentation is successful in gaining your sympathy.

or

- (b) Even in the title of an autobiography, a reader can often hear a suggested angle, a hint of what is to come. In what ways have the works you have studied fulfilled expectations suggested by the title or proven to be something different from your expectations?

Poetry

8. *Either*

- (a) When we give poetry our careful attention and study, there are usually lines which rivet our attention, are memorable, or reveal recurring concerns and characteristics of a particular poet. In what ways have particular lines in poetry you have studied revealed important aspects of poetic subjects and approaches?

or

- (b) Whatever else they may touch on in the poetry, it is the joys, sorrows and intricacies of *human* existence that seem to prevail as the central concerns of poets. Discuss how far you agree that this is true of poets you have studied.
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