



**ENGLISH / ANGLAIS / INGLÉS A1**

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

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

1.(a)

5 I will never go outside again, not even in the yard to breathe the air. they are always watching you, like vultures. at night i can't sleep. i count the bullets in the dark. i keep wondering if it is true. did you really get out? i wish there was some way i could be sure that you really went away. yes, i will. i will keep writing like we promised to do. i hate it, but i will keep writing. you keep writing too, okay? and when we see each other again, it will seem like we lost no time.

10 Today was our first real day at sea. Everyone was vomiting with each small rocking of the boat. The faces around me are showing their first charcoal layer of sunburn. "Now we will never be mistaken for Cubans," one man said. Even though some of the Cubans are black too. The man said he was once on a boat with a group of Cubans. His boat had stopped to pick up the Cubans on an island off the Bahamas. When the Coast Guard came, they took the Cubans to Miami and sent him back to Haiti. Now he was back on the boat with some papers and documents to show that the police in Haiti were after him. He had a broken leg too, in case there was any doubt.

15 One old lady fainted from sunstroke. I helped revive her by rubbing some of the salt water on her lips. During the day it can be so hot. At night, it is so cold. Since there are no mirrors, we look at each others faces to see just how frail and sick we are beginning to look.

20 When we sing *Beloved Haiti, there is no place like you. I had to leave you before I could understand you*, some of the women start crying. At times, I just want to stop in the middle of the song and cry myself. To hide my tears, I pretend like I am getting another attack of nausea, from the sea smell. I no longer join in the singing.

25 You probably do not know much about this, because you have always been so closely watched by your father in that well-guarded house with your genteel mother. No, I am not making fun of you for this. If I was a girl, maybe I would have been at home and not out politicking and getting myself into something like this.

30 today i said thank you. i said thank you, papa, because you saved my life. he groaned and just touched my shoulder, moving his hand quickly away like a butterfly. and then there it was, the black butterfly floating around us. i began to run and run so it wouldn't land on me, but it had already carried the news. i know what must have happened. tonight i listened to manman's transistor under the banyan tree. all i hear from the radio is more killing in port-au-prince.\*

35 i heard that another boat sank off the coast of the bahamas. i can't think about you being there in the waves. my hair shivers. from here, i cannot even see the sea. behind these mountains are more mountains and more black butterflies still and a sea that is endless like my love for you.

Edwidge Danticat *Children of the Sea* in *Krik? Krak?* (1996)

\* City in Haiti

- What appears to be the situation of each of the two voices in this piece?
- What words and phrases most effectively convey the emotional states of the two speakers?
- How successfully do the writing style and the typography work to differentiate the two speakers?
- Which details function most effectively to convey the political tension underlying this situation?

1.(b)

### The Man Who Makes Brooms

So you come with these maps in your head  
And I come with voices chiding me to  
“speak for my people”  
and we march around like guardians of memory  
5 till we find the man on the short stool  
who makes brooms.

Thumb over thumb, straw over straw,  
he will not look at us.  
In his stony corner there is barely room  
10 for baskets and thread,  
much less the weight of our faces  
staring at him from the street.  
What he has lost or not lost is his secret.

You say he is like all the men,  
15 the man who sells pistachios,  
the man who rolls the rugs.  
Older now, you find holiness in anything  
that continues, dream after dream.  
I say he is like nobody,  
20 the pink seam he weaves  
across the flat golden face of this broom  
is its own shrine, and forget about the tears.

In the village the uncles will raise their *kefiyahs*\*  
from dominoes to say, no brooms in America?  
25 And the girls who stoop to sweep the courtyard  
will stop for a moment and cock their heads.  
It is a little song, this thumb over thumb,  
but sometimes when you wait years  
for the air to break open  
30 and sense to fall out,  
it may be the only one.

*Jerusalem*

Naomi Shihab Nye *Words Under Words* (1995)

\* *kefiyah*: a shawl, sometimes with political significance

- What significance does the “man who makes brooms” seem to have for the speaker?
- How do details in the poem work to enhance its impression?
- What knowledge or understanding on the part of the “I” is developed in the course of the poem?
- How does the division into four stanzas focus or separate the poem’s meaning into parts or points?

## 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) Many twentieth century dramatists have rejected the notion of theatre as an escape from daily life by making their plays as raw or realistic as some aspects of life. In what ways have dramatists in your study forced the audience to confront the realities of life and with what effect?

*or*

- (b) Tightening and loosening tension is used by playwrights to, among other things, sustain the attention of the audience. By what means have playwrights in your study relieved the high tension of certain moments in their plays and with what effects?

### Art of the Novel

3. *Either*

- (a) A novelist has spoken of writing "a sad story, but a story that ought to leave readers feeling better." In what ways and with what outcomes for the reader have novelists in your study managed to exploit two such apparent opposites, "sadder" and "better"?

*or*

- (b) "When I write a novel, I want readers to reflect on the various characters and maybe recognise some aspect of those characters in themselves."

How effectively have novelists created characters which may reflect some aspect of yourself and how far has that been important to your response to or your evaluation of the novels?

## **The Novel and Society**

### **4. *Either***

- (a) Births and deaths are human, often social, events which allow novelists some of their best opportunities for characterising both individuals and the social environment in which they exist. In novels you have studied, examine character presentation in relation to these events, describing the effects of such portrayals on the novels.

*or*

- (b) As humans move geographically, either through daily journeys, travel or through relocation, they have a chance to develop improved critical perspectives on social issues and behaviour. In what ways have novelists in your study employed such movement to develop their novels and to what effect?

## **Art of Drama**

### **5. *Either***

- (a) Examine the ways in which dramatists you have studied have used memorable opening and closing moments of their plays for theatrical effect, and consider what these moments contribute to your overall appreciation of the plays.

*or*

- (b) The audience's response to characters in drama is due, in part, to the relationships of these characters with others in the play. Compare the ways in which dramatists in your study use such interactions to present full and complex character portrayals to enhance the theatrical experience.

## **Contemporary Writing**

### **6. *Either***

- (a) Parting has been said to be "sweet sorrow." In what ways have writers in your study heightened the interest or sharpened ideas by including departures, farewells, or separations, either real or metaphorical? What has been the effect of these on the whole work?

*or*

- (b) Explore and evaluate the ways that writers in your study have employed appeals to one or two of the five senses to influence the reader's appreciation of the whole work.

**Lives (Autobiographical Writing)**

7. *Either*

- (a) Almost everyone's autobiography includes accounts of the influence of parents or mentors. How far and to what effect have writers of autobiographies you have studied acknowledged and described such relationships?

*or*

- (b) The question of "what you will be when you grow up" provides much of the earlier subject matter in autobiographies. Discuss the importance of such a question for autobiographies in your study, showing further how the resolution of that question contributes to the shaping of the different subject's stories.

**Poetry**

8. *Either*

- (a) From reading certain poets, readers can usually discern what things these poets particularly love or admire and for what reasons. From your study of poets, give an account of what you have learned about their preferences and show how the way they present these has helped to communicate their love or admiration.

*or*

- (b) There are many ways for poets to choose and shape both their words and their sounds, perhaps with a kind of force not always present in novels or essays. In what ways have poets in your study combined meaning and sound to enhance the intensity of their poetry?
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