

English A: literature – Standard level – Paper 1
Anglais A : littérature – Niveau moyen – Épreuve 1
Inglés A: literatura – Nivel medio – Prueba 1

Thursday 1 November 2018 (afternoon)

Jeudi 1 novembre 2018 (après-midi)

Jueves 1 de noviembre de 2018 (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.
- Write a guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.
- The maximum mark for this examination paper is **[20 marks]**.

Instructions destinées aux candidats

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse littéraire dirigée d'un seul des passages. Les deux questions d'orientation fournies doivent être traitées dans votre réponse.
- Le nombre maximum de points pour cette épreuve d'examen est de **[20 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis literario guiado sobre un solo pasaje. Debe abordar las dos preguntas de orientación en su respuesta.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Write a guided literary analysis on **one** passage only. In your answer you must address both of the guiding questions provided.

1.

Daniel Rooke was quiet, moody, a man of few words. He had no memories other than of being an outsider.

At the dame school¹ in Portsmouth they thought him stupid. His first day there was by coincidence his fifth birthday, the third of March 1767. He took his place behind the desk with his mother's breakfast oatmeal cosy in his stomach and his new jacket on, happy to be joining the world beyond his home.

Mrs Bartholomew showed him a badly executed engraving with the word 'cat' underneath. His mother had taught him his letters and he had been reading for a year. He could not work out what Mrs Bartholomew wanted. He sat at his desk, mouth open.

That was the first time he was paddled with Mrs Bartholomew's old hairbrush for failing to respond to a question so simple he had not thought to answer it.

He could not become interested in the multiplication tables. While the others chanted through them, impatient for the morning break, he was looking under the desk at the notebook in which he was collecting his special numbers, the ones that could not be divided by any number but themselves and one. Like him, they were solitaires.

When Mrs Bartholomew pounced on him one day and seized the notebook, he was afraid she would throw it in the fire and smack him with the hairbrush again. She looked at it for a long time and put it away in her pinny² pocket.

He wanted to ask for it back. Not for the numbers, they were in his head, but for the notebook, too precious to lose.

Then Dr Adair from the Academy came to the house in Church Street. Rooke could not guess who Dr Adair was, or what he was doing in their parlour³. He only knew that he had been washed and combed for a visitor, that his infant sisters had been sent next door to the neighbour woman, and that his mother and father were sitting on the uncomfortable chairs in the corner with rigid faces.

Dr Adair leaned forward. Did Master Rooke know of numbers that could be divided by nothing but themselves and one? Rooke forgot to be in awe. He ran up to his attic room and came back with the grid he had drawn, ten by ten, the first hundred numbers with these special ones done in red ink: two, three, five and on to ninety-seven. He pointed, there was a kind of pattern, do you see, here and here? But one hundred numbers was not enough, he needed a bigger sheet of paper so he could make a square twenty or even thirty a side, and then he could find the true pattern, and perhaps Dr Adair might be able to provide him with such a sheet?

His father by now had the rictus⁴ of a smile that meant his son was exposing his oddness to a stranger, and his mother was looking down into her lap. Rooke folded the grid and hid it under his hand on the table.

But Dr Adair lifted his fingers from the grubby paper.

'May I borrow this?' he asked. 'I would like, if I may, to show it to a gentleman of my acquaintance who will be interested that it was created by a boy of seven.'

After Dr Adair went, the neighbour woman brought his sisters back. She inspected Rooke and said loudly, as if he were deaf, or a dog, 'Yes, he looks clever, don't he?'

Rooke felt the hairs on his head standing up with the heat of his blush. Whether it was because he was stupid or clever, it added up to the same thing: the misery of being out of step with the world.

¹ dame school: small elementary school, run by a female teacher

² pinny: pinafore, apron

³ parlour: best room where guests are received

⁴ rictus: fixed grimace

- (a) What do you consider to be the sources of tension in this passage?
- (b) By what means is the solitariness of the main character presented?

2.

The Survivors

I never told you this.
He told me about it often:
Seven days in an open boat – burned out,
No time to get food:
5 Biscuits and water and the unwanted sun,
With only the oars' wing-beats for motion,
Labouring heavily towards land
That existed on a remembered chart,
Never on the horizon
10 Seven miles from the boat's bow.

After two days song dried on their lips;
After four days speech.
On the fifth cracks began to appear
In the faces' masks; salt scorched them.
15 They began to think about death,
Each man to himself, feeding it
On what the rest could not conceal.
The sea was as empty as the sky,
A vast disc under a dome
20 Of the same vastness, perilously blue.

But on the sixth day towards evening
A bird passed. No one slept that night;
The boat had become an ear
Straining for the desired thunder
25 Of the wrecked waves. It was dawn when it came,
Ominous as the big guns
Of enemy shores. The men cheered it.
From the swell's rise one of them saw the ruins
Of all that sea, where a lean horseman
30 Rode towards them and with a rope
Galoped them up on to the curt sand.

R S Thomas, *The Bread of Truth* (1963)
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- (a) Comment on the unfolding events in this poem.
- (b) What techniques does the poet employ to make vivid the situation of the survivors?
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