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ENGLISH A1 – STANDARD LEVEL – PAPER 1
ANGLAIS A1 – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A1 – NIVEL MEDIO – PRUEBA 1

Tuesday 3 May 2011 (morning)

Mardi 3 mai 2011 (matin)

Martes 3 de mayo de 2011 (mañana)

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 commentary on one passage only. 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).
- Rédigez un commentaire sur un seul des passages. Le commentaire ne doit pas nécessairement répondre aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le désirez.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un comentario sobre un solo fragmento. No es obligatorio responder directamente a las preguntas que se ofrecen a modo de guía. Sin embargo, puede usarlas si lo desea.

Write a commentary on **one** of the following:

1.

Now it's June, and night is brief as the brush of a wing, only an hour of yellow stars in a sky that never darkens beyond deep, tender blue.

No one sleeps. Crowds surge out of cafés and wander the streets, not caring where they go as long as they can lift their faces and drink the light. It's been dark for so many months.

5 A line of young men, arm in arm, drunk, stern with the effort of keeping on their feet, sways on the corner of Universitetskaya Embankment and Lieutenant Schmidt's bridge. They won't go home. They can't bear to part from one another. They'll walk, that's what they'll do, from one end of the city to another, from island to island, across stone bridges and shining water.

10 These are the nights that seal each generation of Leningraders¹ to their city. These nights are their baptism. The summer light will flood every grain of Leningrad stone, as it floods every cell of their own bodies. At three o'clock in the morning, in full sun, they'll find themselves in some backstreet of little wooden houses, miles from anywhere. There'll be a cat licking its paws in a doorway, a lime tree with electric-green leaves hanging over a high wooden fence,
15 and an old woman slowly making her way down the street with a little bunch of jasmine pinned to her jacket. Each flower will be as white and distinct as a star against the shabby grey. And she'll smile at the young men as if she's their grandmother. She won't disapprove of their drunkenness, their shouting and singing. She'll understand exactly how they feel.

20 However old you are, you can't stay indoors on a night like this. It stirs again, the promise and recklessness of white nights. Peter's icy, blood-sodden marshes bear up the city like a swan. The swan's wings are still folded, but they are trembling in the summer light, stirring, and getting ready to fly. Darkness scarcely touches them.

25 The wind breathes softly. Water laps under the midnight bridges. And suddenly you know that there's no greater possible happiness than to be here, even when you're so old you're beyond walking. You lean out of your apartment window, with stiff joints and fading strength, over the city that will outlive you.

30 But Anna is not in Leningrad tonight. She's out in the country, at the dacha², alone with her father and Kolya. She doesn't belong in the crowds of students celebrating the end of their examinations. She doesn't share the jokes any more, or know which books everyone's reading. Hers is a daylight city of trams packed with overworked mothers, racing from work to food queue to kitchen and back again.

35 The white nights rouse up too many longings. Anna has a duty to crush them. She has five-year-old Kolya, her job at the nursery, and her responsibilities. It's no good letting herself dream of student life. She'll never have long days in a studio, mind and body trained on the movement of hand across paper. It's no good remembering what it was like to be seventeen, only six years ago, with graduation from school a year ahead of her, and a crowd of friends round the table at the Europe, packed together, laughing and talking so loudly that you could hardly hear what anyone said. The words didn't matter. The noise of happiness was what mattered, and the warmth of someone else's arm pressed against yours. There was a smell of
40 sunburnt skin, coffee, cigarettes and marigolds.

Don't think about all that. She's at the dacha, leaning out of the window and resting her elbows on warm, silver-grey wood. It's very quiet. Behind her, Kolya sleeps in his cot-bed. They have a bedroom divided in two by a plywood partition. One half for her father, the other for Anna and Kolya. Downstairs, the living-room opens on to the verandah. Every sound echoes in
45 the dacha's wooden shell.

Helen Dunmore, *The Siege* (2001)

¹ Leningraders: residents of the city of Leningrad, founded by Peter the Great of Russia (1672–1725) and known then and today as St Petersburg

² dacha: a small holiday cottage

Helen Dunmore (2001), *The Siege*, extract produced with permission of A P Watt Ltd on behalf of Helen Dunmore

- Describe the mood of the “white nights” (named as such in line 20) in the opening paragraphs and analyse how it is created.
- Consider the presentation of Anna.
- Comment on the narrative voice.

2.

Wife Hits Moose

- Sometime around dusk moose lifts
his heavy, primordial jaw, dripping, from pondwater
and, without psychic struggle,
decides the day, for him, is done: time
5 to go somewhere else. Meanwhile, wife
drives one of those roads that cut straight north,
a highway dividing the forests
- not yet fat enough for the paper companies.
This time of year full dark falls
10 about eight o'clock – pineforest and blacktop
blend. Moose reaches road, fails
to look both ways, steps
deliberately, ponderously ... Wife
hits moose, hard,
- 15 at a slight angle (brakes slammed, car
spinning) and moose rolls over hood, antlers –
as if diamond-tipped – scratch windshield, car
damaged: rib-of-moose imprint
on fender, hoof shatters headlight.
- 20 Annoyed moose lands on feet and walks away.
Wife is shaken, unhurt, amazed.
- Does moose believe in a Supreme Intelligence?
Speaker does not know.
– Does wife believe in a Supreme Intelligence?
- 25 Speaker assumes as much: spiritual intimacies
being between the spirit and the human.
– Does speaker believe in a Supreme Intelligence?
Yes. Thank You.

Thomas Lux, *New and Selected Poems* (1997)

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- How is the accident presented in the first three stanzas?
- How do form and structure support the poem’s meaning?
- Consider the relationship between moose, wife and speaker.