



English
(Standard) and (Advanced)

Paper 1 – Area of Study

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Start a new booklet to answer each section

Total Marks – 45

Section 1

15 Marks

- Attempt Question 1
- Allow about 40 minutes for this section

Section II

15 Marks

- Attempt Question 2
- Allow about 40 minutes for this section

Section III

15 Marks

- Attempt Question 3
- Allow about 40 minutes for this section

Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Start a new booklet for this question.

In your answer you will be assessed on how well you:

- demonstrate understanding of the way perceptions of discovery are shaped in and through texts
 - describe, explain and analyse the relationship between language, text and context
-

Question 1 (15 marks)

Examine **Texts one, two, and three** carefully and then answer the questions on page 9.

TEXT ONE – IMAGE



TEXT TWO – POEM

At Sea by Ada Cambridge (in The Hand in the Dark)

When the investing darkness growls,
And deep reverberates to deep;
When keyhole whines and chimney howls,
And all the roofs and windows weep;
Then, through the doorless walls of sleep,
The still-sealed ear and shuttered sight,
Phantoms of memory steal and creep,
The very ghosts of sound and light —
Dream-visions and dream-voices of a bygone night.

I see again, I hear again,
Where lightnings flash and house-eaves drip,
A flying swirl of waves and rain —
That storm-path between Sound and Rip.
I feel the swaying of the ship
In every gust that rocks the trees,
And taste the brine upon my lip
And smell the freshness of the breeze
That sped us through the welter of those racing seas.

I hear the menace of the call
To rope and rivet, wheel and mast,
In the swift onrush of the squall,
The challenge of the thundering blast
To daring men as it sweeps past;
And in my dream I have no dread.
Rivet and rope are firm and fast,
The clear lights shining, green and red,
The quiet eyes of sentry watching overhead.

What epic battles pass unsung!
It was a war of gods befell
On that wild night when we were young.
They rode, like cavalry of hell,
The mighty winds, the monstrous swell,
On their white horses, fierce and fleet;
They stood at bay, invincible,
Where pulsed beneath our sliding feet
The faithful iron heart that never lost a beat.

How the sharp sea-spume lashed and stung!
How the salt sea-wind tugged and tare
And clawed and mauled us where we clung,
With panting breasts and streaming hair,
To our frail eyrie in mid-air!
How we exulted in the fight —
With neither haste nor halt to dare
Those Titan furies in their might,
Undaunted and unswerving in our insect flight!

No lap of exquisite repose!
A mortar wherein souls are brayed;
An anvil ringing to the blows
Whereby true men are shaped, and made
Divinely strong and unafraid.
Such gallant sailor-men there be —
Never unready or dismayed,
Though 't's the face of death they see
In cyclone, fire and fog, and white surf on the lee.

Not only in the sylvan bower,
On dreaming bill, by sleeping mere,
The holy place — the sacred hour.
Beset by every form of fear,
Darkness ahead and danger near,
Sorely hard-driven and hard-prest,
But still unspent and of good cheer —
He finds them who can pass the test,
Who never winks an eye and never stays to rest.

TEXT THREE – FICTION EXTRACT

THE LOOKING-GLASS by Anton Chekhov

NEW YEAR'S EVE. Nellie, the daughter of a landowner and general, a young and pretty girl, dreaming day and night of being married, was sitting in her room, gazing with exhausted, half-closed eyes into the looking-glass. She was pale, tense, and as motionless as the looking-glass.

The non-existent but apparent vista of a long, narrow corridor with endless rows of candles, the reflection of her face, her hands, of the frame -- all this was already clouded in mist and merged into a boundless grey sea. The sea was undulating, gleaming and now and then flaring crimson. . . .

Looking at Nellie's motionless eyes and parted lips, one could hardly say whether she was asleep or awake, but nevertheless she was seeing. At first she saw only the smile and soft, charming expression of someone's eyes, then against the shifting grey background there gradually appeared the outlines of a head, a face, eyebrows, beard. It was he, the destined one, the object of long dreams and hopes. The destined one was for Nellie everything, the significance of life, personal happiness, career, fate. Outside him, as on the grey background of the looking-glass, all was dark, empty, meaningless. And so it was not strange that, seeing before her a handsome, gently smiling face, she was conscious of bliss, of an unutterably sweet dream that could not be expressed in speech or on paper. Then she heard his voice, saw herself living under the same roof with him, her life merged into his. Months and years flew by against the grey background. And Nellie saw her future distinctly in all its details.

Picture followed picture against the grey background. Now Nellie saw herself one winter night knocking at the door of Stepan Lukitch, the district doctor. The old dog hoarsely and lazily barked behind the gate. The doctor's windows were in darkness. All was silence.

"For God's sake, for God's sake!" whispered Nellie.

But at last the garden gate creaked and Nellie saw the doctor's cook.

"Is the doctor at home?"

"His honour's asleep," whispered the cook into her sleeve, as though afraid of waking her master.

"He's only just got home from his fever patients, and gave orders he was not to be waked."

But Nellie scarcely heard the cook. Thrusting her aside, she rushed headlong into the doctor's house. Running through some dark and stuffy rooms, upsetting two or three chairs, she at last reached the doctor's bedroom. Stepan Lukitch was lying on his bed, dressed, but without his coat, and with pouting lips was breathing into his open hand. A little night-light glimmered faintly beside him. Without uttering a word Nellie sat down and began to cry. She wept bitterly, shaking all over.

"My husband is ill!" she sobbed out. Stepan Lukitch was silent. He slowly sat up, propped his head on his hand, and looked at his visitor with fixed, sleepy eyes. "My husband is ill!" Nellie continued, restraining her sobs. "For mercy's sake come quickly. Make haste. . . . Make haste!"

"Eh?" growled the doctor, blowing into his hand.

"Come! Come this very minute! Or . . . it's terrible to think! For mercy's sake!"

And pale, exhausted Nellie, gasping and swallowing her tears, began describing to the doctor her husband's illness, her unutterable terror. Her sufferings would have touched the heart of a stone, but the doctor looked at her, blew into his open hand, and -- not a movement.

"I'll come to-morrow!" he muttered.

"That's impossible!" cried Nellie. "I know my husband has typhus! At once . . . this very minute you are needed!"

"I . . . er . . . have only just come in," muttered the doctor. "For the last three days I've been away, seeing typhus patients, and I'm exhausted and ill myself. . . . I simply can't! Absolutely! I've caught it myself! There!"

And the doctor thrust before her eyes a clinical thermometer.

"My temperature is nearly forty. . . . I absolutely can't. I can scarcely sit up. Excuse me. I'll lie down. . . ."

The doctor lay down.

"But I implore you, doctor," Nellie moaned in despair. "I beseech you! Help me, for mercy's sake! Make a great effort and come! I will repay you, doctor!"

"Oh, dear! . . . Why, I have told you already. Ah!"

Nellie leapt up and walked nervously up and down the bedroom. She longed to explain to the doctor, to bring him to reason. . . . She thought if only he knew how dear her husband was to her and how unhappy she was, he would forget his exhaustion and his illness. But how could she be eloquent enough?

"Go to the Zemstvo¹ doctor," she heard Stepan Lukitch's voice.

"That's impossible! He lives more than twenty miles from here, and time is precious. And the horses can't stand it. It is thirty miles from us to you, and as much from here to the Zemstvo doctor. No, it's impossible! Come along, Stepan Lukitch. I ask of you an heroic deed. Come, perform that heroic deed! Have pity on us!"

"It's beyond everything. . . . I'm in a fever. . . my head's in a whirl . . . and she won't understand! Leave me alone!"

"But you are in duty bound to come! You cannot refuse to come! It's egoism! A man is bound to sacrifice his life for his neighbour, and you. . . you refuse to come! I will summon you before the Court."

Nellie felt that she was uttering a false and undeserved insult, but for her husband's sake she was capable of forgetting logic, tact, sympathy for others. . . . In reply to her threats, the doctor greedily gulped a glass of cold water. Nellie fell to entreating and imploring like the very lowest beggar. . . . At last the doctor gave way. He slowly got up, puffing and panting, looking for his coat.

¹ the Zemstvo doctor: the Zemstvo, a district-wide governmental agency, was concerned with health and sanitation and typically had a doctor on staff

"Here it is!" cried Nellie, helping him. "Let me put it on to you. Come along! I will repay you. . . . All my life I shall be grateful to you. . . ."

But what agony! After putting on his coat the doctor lay down again. Nellie got him up and dragged him to the hall. Then there was an agonizing to-do over his goloshes, his overcoat. . . . His cap was lost. . . . But at last Nellie was in the carriage with the doctor. Now they had only to drive thirty miles and her husband would have a doctor's help. The earth was wrapped in darkness. One could not see one's hand before one's face. . . . A cold winter wind was blowing. There were frozen lumps under their wheels. The coachman was continually stopping and wondering which road to take.

Nellie and the doctor sat silent all the way. It was fearfully jolting, but they felt neither the cold nor the jolts.

"Get on, get on!" Nellie implored the driver.

At five in the morning the exhausted horses drove into the yard. Nellie saw the familiar gates, the well with the crane, the long row of stables and barns. At last she was at home.

"Wait a moment, I will be back directly," she said to Stepan Lukitch, making him sit down on the sofa in the dining-room. "Sit still and wait a little, and I'll see how he is going on."

On her return from her husband, Nellie found the doctor lying down. He was lying on the sofa and muttering.

"Doctor, please! . . . doctor!"

"Eh? Ask Domna!" muttered Stepan Lukitch.

"What?"

"They said at the meeting . . . Vlassov said . . . Who? . . . what?"

And to her horror Nellie saw that the doctor was as delirious as her husband. What was to be done?

"I must go for the Zemstvo doctor," she decided.

Then again there followed darkness, a cutting cold wind, lumps of frozen earth. She was suffering in body and in soul, and delusive nature has no arts, no deceptions to compensate these sufferings. . . .

Then she saw against the grey background how her husband every spring was in straits for money to pay the interest for the mortgage to the bank. He could not sleep, she could not sleep, and both racked their brains till their heads ached, thinking how to avoid being visited by the clerk of the Court.

She saw her children: the everlasting apprehension of colds, scarlet fever, diphtheria, bad marks at school, separation. Out of a brood of five or six one was sure to die².

The grey background was not untouched by death. That might well be. A husband and wife cannot die simultaneously. Whatever happened one must bury the other. And Nellie saw her husband

² children's deaths were very common before the discovery of inoculations and antibiotics

dying. This terrible event presented itself to her in every detail. She saw the coffin, the candles, the deacon, and even the footmarks in the hall made by the undertaker.

"Why is it, what is it for?" she asked, looking blankly at her husband's face.

And all the previous life with her husband seemed to her a stupid prelude to this.

Something fell from Nellie's hand and knocked on the floor. She started, jumped up, and opened her eyes wide. One looking-glass she saw lying at her feet. The other was standing as before on the table.

She looked into the looking-glass and saw a pale, tear-stained face. There was no grey background now.

"I must have fallen asleep," she thought with a sigh of relief.

DNA Education
YOUR TUTORING ADVANTAGE

In this section you will be assessed on how well you:

- demonstrate understanding of the way perceptions of discovery are shaped in and through texts.
 - describe, explain and analyse the relationship between language, text and context
-

Question 1 (continued):

	Marks
Text One - Graphic	
(a) Identify ONE visual aspect of the image that conveys the idea of discovery.	1
(b) Explain how the image shows how discoveries can be confronting or provocative.	2
Text Two – Poem	
(c) What suggestions about discoveries are made in the poem?	2
Text Three – Fiction Extract	
(d) Analyse and explain what kind of discovery is made in the short story.	4
Texts One, Two and Three	
(e) Compare TWO of the texts and explore how the ramifications of particular discoveries may differ for individuals and their worlds.	6

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

In your answer you will be assessed on how well you:

- express understanding of discovery in the context of your studies
 - organise, develop and express ideas using language appropriate to audience, purpose and context
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Question 2 (15 marks)

Write a short story, using one of the following openings:

Standing on the ledge now didn't seem like such a bright idea...

OR

Considering the day she'd had, this was just what she'd needed...

OR

It wasn't the end, it was just the beginning...

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

Start a new booklet to answer this question.

In your answer you will be assessed on how well you:

- demonstrate understanding of the concept of discovery in the context of your study
 - analyse, explain and assess the ways discovery is represented in a variety of texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
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Question 3 (15 marks)

Focus – Discovery

“In wisdom gathered over time I have found that every experience is a form of exploration.”

To what extent is this quote exemplified in the texts you have studied in this course?

Support your response by close reference to how ideas about discovery are represented in your prescribed text, and at least ONE other related text of your own choosing.