



EUROPEAN PRE-BACCALAUREATE 2013

MR. LOMAS

**ENGLISH LANGUAGE
ADVANCED
(MOTHER TONGUE)**

DATE: 30 JANUARY 2013

LENGTH OF THE EXAMINATION: **4 HOURS (240 MINUTES)**

PERMITTED EQUIPMENT: None

SPECIAL REMARKS: Answer ALL THREE questions

There is a choice of questions in Parts 2 and 3

Each of your answers will be marked equally for content (i.e., the knowledge and understanding you show of texts) and expression (i.e., the ambition and accuracy shown in your spelling, punctuation and grammar).

Part 1 - Question 1

This question relates to the text and theme that you have studied, *Heart of Darkness* (by Joseph Conrad) and *Colonialism and Post-colonialism*.

Comment on the more notable features of content and style in this extract, relating it to *Heart of Darkness* as a whole and to at least two other Conrad texts studied on the theme, *Colonialism and Post-colonialism*.

(40 marks)

He broke off. Flames glided in the river, small green flames, red flames, white flames, pursuing, overtaking, joining, crossing each other - then separating slowly or hastily. The traffic of the great city went on in the deepening night upon the sleepless river. We looked on, waiting patiently - there was nothing else to do till the end of the flood; but it was
5 only after a long silence, when he said, in a hesitating voice, "I suppose you fellows remember I did once turn fresh-water sailor for a bit," that we knew we were fated, before the ebb began to run, to hear about one of Marlow's inconclusive experiences.

"I don't want to bother you much with what happened to me personally," he began, showing in this remark the weakness of many tellers of tales who seem so often unaware of
10 what their audience would like best to hear; "yet to understand the effect of it on me you ought to know how I got out there, what I saw, how I went up that river to the place where I first met the poor chap. It was the farthest point of navigation and the culminating point of my experience. It seemed somehow to throw a kind of light on everything about me - and into my thoughts. It was sombre enough, too - and pitiful - not extraordinary in any
15 way - not very clear either. No, not very clear. And yet it seemed to throw a kind of light.

"I had then, as you remember, just returned to London after a lot of Indian Ocean, Pacific, China Seas - a regular dose of the East - six years or so, and I was loafing about, hindering you fellows in your work and invading your homes, just as though I had got a heavenly mission to civilize you. It was very fine for a time, but after a bit I did get tired
20 of resting. Then I began to look for a ship - I should think the hardest work on earth. But the ships wouldn't even look at me. And I got tired of that game, too.

"Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth, and when I saw one that looked
25 particularly inviting on a map (but they all look that) I would put my finger on it and say, 'When I grow up I will go there.' The North Pole was one of these places, I remember. Well, I haven't been there yet, and shall not try now. The glamour's off. Other places were scattered about the hemispheres. I have been in some of them, and... well, we won't talk about that. But there was one yet - the biggest, the most blank, so to speak - that I had a
30 hankering after.

"True, by this time it was not a blank space any more. It had got filled since my boyhood with rivers and lakes and names. It had ceased to be a blank space of delightful mystery - a white patch for a boy to dream gloriously over. It had become a place of darkness. But there was in it one river especially, a mighty big river, that you could see on the map,
35 resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land. And as I looked at the map of it in a shop-window, it fascinated me as a snake would a bird - a silly little bird. Then I remembered there was a big concern, a Company for trade on that river. Dash it all! I thought to myself, they can't trade without using some kind of craft on that lot of fresh
40 water - steamboats! Why shouldn't I try to get charge of one? I went on along Fleet Street, but could not shake off the idea. The snake had charmed me.

(689 words)

Joseph Conrad (1857-1924), Heart of Darkness. (New York: Norton, 2006)

Part 2 - Question 2

Answer ONE of the following question on the theme, *Colonialism and Post-colonialism*.

In your answer, you should make detailed reference to two or three of the texts that you have studied. You may make brief mention of additional texts, including your set text, *Heart of Darkness*, but you should not repeat any material presented in your answer to Question 1.

EITHER:

- (i) 'Colonization distorts relationships, destroys or petrifies societies, and corrupts men, both colonizers and colonized.'

Albert Memmi, *The colonizer and the colonized*. (London: Earthscan Publications, 1957)

To what extent is this true of the literature you have studied? Refer in detail to at least two texts in developing your answer.

OR:

- (ii) '... the men were - no, they were not inhuman. Well you know, that was the worst of it - this suspicion of their not being inhuman... They howled, and leaped, and spun, and made horrid faces; but what thrilled you was the thought of their humanity - like yours - the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes it was ugly enough...'

Joseph Conrad, *Heart of Darkness*. (New York: Norton, 2006)

Think and write about how authors represent non-Western 'other' peoples in the texts you have studied. What significance do these portrayals have in understanding the mechanics of colonialism?

OR:

When answering the following question, you must make detailed reference to both the novella, *Heart of Darkness*, and the feature film, *Apocalypse Now*. You may also discuss insights gained from your viewing of *Hearts of Darkness: A Filmmaker's Apocalypse*.

Be sure to also relate your exposition to the theme, *Colonialism and Post-colonialism*. However, your analysis should extend beyond a mere discussion of this.

- (iii) How successful is Francis Ford Coppola in adapting *Heart of Darkness* for the cinema? Does *Apocalypse Now* treat the themes in Conrad's text effectively?

Part 3 - Question 3

Answer ONE of the following questions

EITHER:

- (i) Write a critical commentary on the following poem, paying particular attention to content and style.

(20 marks)

A Description of the Morning

- Now hardly here and there a hackney-coach
Appearing, show'd the ruddy morn's approach.
Now Betty from her master's bed had flown,
And softly stole to discompose her own.
5 The slip-shod 'prentice from his master's door
Had par'd the dirt and sprinkled round the floor.
Now Moll had whirl'd her mop with dext'rous airs,
Prepared to scrub the entry and the stairs.
The youth with broomy stumps began to trace
10 The kennel-edge, where wheels had worn the place,
The small-coal man was heard with cadence deep;
Till drown'd in shriller notes of "chimney-sweep."
Duns¹ at his lordship's gate began to meet;
And brickdust Moll² had scream'd through half a street.
15 The turnkey now his flock returning sees,
Duly let out a-nights to steal for fees³.
The watchful bailiffs⁴ take their silent stands;
And schoolboys lag with satchels in their hands.

(143 words)

Jonathan Swift, (1667-1745).

¹ debt collectors

² Reference to the infamous Moll Cutpurse: pun on 'Moll' - apart from being a nickname for Mary, also a common name for a young woman - usually of disreputable character; brickdust was used as a cheap form of rouge.

³ in return for privileges, jailers demanded fees from their prisoners, who were 'allowed' out to steal so that they could pay them.

⁴ legal officer who serves under a sheriff and is empowered to take possession of a debtor's property, forcibly if necessary, to serve writs, and to make arrests.

OR:

- (ii) Write a critical commentary on the following extract, paying particular attention to content and style.

(20 marks)

ACT I.

BARABAS discovered in his counting-house, with heaps of gold before him.

- BARABAS. So that of thus much that return was made;
And of the third part of the Persian ships
There was the venture summ'd and satisfied.
As for those Samnites⁵, and the men of Uz⁶,
5 That bought my Spanish oils and wines of Greece,
Here have I purs'd their paltry silverlings⁷.
Fie, what a trouble 'tis to count this trash!
Well fare the Arabians, who so richly pay
The things they traffic for with wedge of gold,
10 Whereof a man may easily in a day
Tell⁸ that which may maintain him all his life.
The needy groom, that never finger'd groat,
Would make a miracle of thus much coin;
But he whose steel-barr'd coffers are cramm'd full,
15 And all his life-time hath been tired,
Wearying his fingers' ends with telling it,
Would in his age be loath to labour so,
And for a pound to sweat himself to death.
Give me the merchants of the Indian mines,
20 That trade in metal of the purest mould;
The wealthy Moor, that in the eastern rocks
Without control can pick his riches up,
And in his house heap pearl like pebble-stones,
Receive them free, and sell them by the weight;
25 Bags of fiery opals, sapphires, amethysts,
Jacinths, hard topaz, grass-green emeralds,
Beauteous rubies, sparkling diamonds,
And sold-seen costly stones of so great price,
As one of them, indifferently rated,
30 And of a carat of this quantity,
May serve, in peril of calamity,
To ransom great kings from captivity.
This is the ware wherein consists my wealth;
And thus methinks should men of judgment frame
35 Their means of traffic from the vulgar trade,
And, as their wealth increaseth, so inclose
Infinite riches in a little room.

⁵ The Samnites were an Italic people living in Samnium in south-central Italy who fought several wars with the Roman Republic.

⁶ An area of the Middle East.

⁷ a diminutive, to express the Jew's contempt of a metal inferior in value to gold.

⁸ count.

- But now how stands the wind?
Into what corner peers my halcyon's bill? ⁹
- 40 Ha! to the east? yes. See how stand the vanes—
East and by south: why, then, I hope my ships
I sent for Egypt and the bordering isles
Are gotten up by Nilus' winding banks;
Mine argosy from Alexandria,
- 45 Loaden with spice and silks, now under sail,
Are smoothly gliding down by Candy-shore
To Malta, through our Mediterranean sea.—
But who comes here?

Enter a MERCHANT.

(381 words)

Christopher Marlowe (1564 -1593), *The Jew of Malta*. (1589/90?)

END OF EXAMINATION

⁹ It was anciently believed that this bird (the king-fisher), if hung up, would vary with the wind, and show from which direction it blew.