

## **English A: language and literature – Standard level – Paper 1**

### **Anglais A : langue et littérature – Niveau moyen – Épreuve 1**

### **Inglés A: lengua y literatura – Nivel medio – Prueba 1**

Monday 2 May 2016 (morning)

Lundi 2 mai 2016 (matin)

Lunes 2 de mayo de 2016 (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 an analysis on one text only.
- It is not compulsory for you to respond directly to the guiding questions provided. However, you may use them if you wish.
- 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 d'un seul texte.
- Vous n'êtes pas obligé(e) de répondre directement aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le souhaitez.
- 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 de un solo texto.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Write an analysis on one of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.

### Text 1

#### *anecdote*

Before stethoscopes were invented, physicians would listen to their patients' hearts by laying one ear directly onto the skin of the chest. We're accustomed to laying our heads against the breasts of our lovers, our parents or our children, but once or twice when I've rushed out on an urgent - *ethos* house call, leaving my stethoscope behind, I've had to rediscover the traditional method. It's an

- 5 odd sensation – intimate yet detached – to apply your ear to the chest of a stranger. It helps if you stick a finger in the unoccupied ear. Once you tune out all the background noise you begin to hear the sound of blood as it makes its way through the chambers and valves of the heart. The classical belief was that blood travelled to the heart in order to be mixed with vital spirit, or *pneuma*, rarefied from the air by the lungs. The ancients must have imagined a churning within; air frothing with
- 10 blood the way wind whips up waves on the sea. The first time I placed my ear to a patient's chest I was reminded of holding a conch shell as a child, listening to the imagined ocean within.

When any fluid is forced through a narrow opening there is turbulence, and just as a river flooding through a narrow canyon can be deafening, turbulence within the heart generates noise.

Medical students are trained to listen very closely to the subtleties of those noises, and to infer

- 15 from them how narrow – or obstructed – are the canyons of the heart. There are four valves in the human heart. When they close, you hear two separate sounds. The first sound is made as the two largest valves – the mitral and the tricuspid – close at the same time during the active part of the beat (known as the *systole*), when blood is forced out of the ventricles and into the arteries. These valves are so broad they have thick cords like harp strings attached to their cusps to reinforce them.
- 20 The second sound is made by the other two valves – the pulmonary and aortic – as they prevent backflow whilst the ventricles refill (*diastole*). Healthy cardiac valves close with a soft percussive noise, like a gloved finger tapping on a leather-topped desk. If they are stiffened or incompetent there are additional sounds: murmurs that can be high-pitched or low, loud or soft, depending on the steepness of the pressure gradient across the diseased valve, and how turbulent the flow.

- 25 Starting out in medicine I learned to tell the difference between valve pathologies by listening to a CD of murmurs. I'd put it on while studying, hoping that my subconscious would come to distinguish a 'seagull' from a 'musical' murmur, recognise the grate of mitral regurgitation from the trill of aortic stenosis. There was something comforting in listening to the gurgle of blood as I worked. I wondered if it recalled the sound of the sea, or hearing a storm outside while wrapped up
- 30 warm, but the sounds were too rhythmic for that. Perhaps it's the womb, I thought, a deep memory of my mother's pulse.

- ethos* ← A pregnant woman came to my clinic who hadn't felt her baby move for a day or so, and wanted me to reassure her by listening to its heartbeat. Normal stethoscopes are no use for listening to the heartbeat of a baby in the womb; the sound is too fast, quiet and high-pitched. Midwives often 35 use an electronic Doppler probe to find the foetal heart, but I used a modified tube called a Pinard stethoscope, like an old-fashioned ear trumpet, wedged between one ear and the swollen contour of the woman's belly. The best place to lay the trumpet is where you think you've felt the convex curve of the baby's spine. Even with one finger in my other ear it took a while to find the heart – an agonising couple of minutes for the mother. But there it was: a rhapsodic, syncopated interleaving<sup>1</sup> 40 of her heartbeat with her baby's. The foetal heartbeat was distinct, fluttering fast like a bird over the oceanic swell of the mother's pulse, an *allegro* played over an *adagio*. I paused for a moment listening to the two rhythms within one, two lives within one body.

Gavin Francis, in the *London Review of Books* (6 March 2014). Used with permission.

Patterns: Mother/womb .

- <sup>1</sup> rhapsodic, syncopated interleaving: an interplay of sounds  
<sup>2</sup> *London Review of Books*: literary magazine with book reviews and topical articles on politics, history, science and the arts

- Comment on the way the author combines the scientific and the literary.
  - In what ways would the author's structure and style appeal to the target audience?

c: London review of books: <sup>topical</sup> critical on science: Medical  
science

• 2014

A: 1) those who are intimately interested in medical science, perhaps the work of the author - .

2) General broaders of the article site: probably already well educated pp.

P: 1) Share experiences .  
2) Entertain / attract readers .

Points:

- 1) Build trust /ethos/ personal anecdotes
  - 2) Vivid imagery and description: let even those with little medical understanding, understand.
  - 3) Tone : register: formal/informal  
                  informal/joyful } appears to both types of readers.

Authors lay out topical articles using style, structure and language to reach various types of readers

## Text 2

### AGGRESSIVENESS AND READINESS GESTURES

Which gesture is used in the following situations: the young child arguing with his parents, the athlete waiting for his event to begin and the boxer in the dressing room waiting for the bout to start?

In each instance, the individual is seen standing with the hands-on-hips pose, for this is one of the most common gestures used by man to communicate an aggressive attitude.



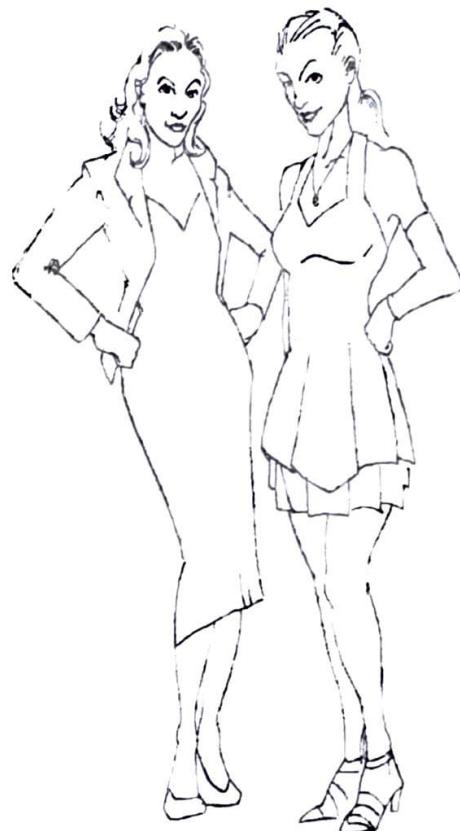
**Figure 98 Ready for action**

Some observers have labelled this gesture 'readiness' which in the right context is correct, but the basic meaning is aggression. It has also been called the achiever stance, related to the goal-directed individual who uses this position when he is ready to tackle his objectives. These observations are correct because in both cases the person is ready to take action about something, but it still remains an aggressive, forward-moving gesture. Men often use this gesture in the presence of women to show an aggressive, dominant male attitude.

It is interesting to note that birds fluff their feathers to make themselves appear bigger when they are fighting or courting; humans use the hands-on-hips gesture for the same purpose, that is, to make themselves appear bigger. Males will use it as a non-verbal challenge to other males who enter their territory.

It is also important to consider the circumstances and gestures immediately preceding the hands-on-hips pose to make a correct assessment of the person's attitude. Several other gestures can further support your conclusion. For example, is the coat open and pushed back on to the hips, or is it buttoned when the aggressive pose is taken? Closed-coat readiness shows aggressive frustration, whereas coat open and pushed back (Figure 98) is a directly aggressive pose because the person is openly exposing his heart and throat in a non-verbal display of fearlessness. This position can be further reinforced by placing the feet evenly apart on the ground or by adding clenched fists to the gesture cluster\*.

The aggressive-readiness clusters are used by professional models to give the impression that their clothing is for the modern, aggressive, forward-thinking woman. Occasionally the gesture may be done with only one hand on the hip and the other displaying another gesture (Figure 99). Critical evaluation gestures are often seen with the hands-on-hips pose.



**Figure 99 Hands-on-hips gesture used to make clothing seem more appealing**

## Seated Readiness

One of the most valuable gestures that a negotiator can learn to recognize is seated readiness. In the selling situation, for example, if the potential buyer were to take this gesture at the end of the sales presentation and the interview had progressed successfully up to that point, the sales person could ask for the order and expect to get it. Video replays of insurance sales people interviewing potential buyers revealed that, whenever the seated readiness gesture followed the chin-stroking gesture (decision-making), the client bought the policy. In contrast to this, if, during the close of the sale, the client took the arms-crossed position immediately following the chin-stroking gesture, the sale was usually unsuccessful. Unfortunately, most sales courses teach sales people always to ask for the order with little regard for the client's body position and gestures. Learning to recognize such gestures and readiness not only helps make more sales but helps to keep many more people in the selling profession. The seated readiness gesture is also taken by the angry person who is ready for something else – to throw you out. The preceding gesture clusters give the correct assessment of the person's intentions.



**Figure 100 Ready to proceed**

From the self-help book *Body Language: How to read others' thoughts by their gestures*,  
Allan Pease (1981)

\* gesture cluster: group of movements and actions having a common signification

- How do the contexts the author refers to in his examples reveal his purposes and the values that are important to him?
- Comment on the written and visual style of the text.



Candidate session number: / Numéro de session du candidat: / Número de convocatoria del alumno:

--	--	--	--	--	--	--	--

Candidate name: / Nom du candidat: / Nombre del alumno:

--

Please write question numbers in the following format: / Veuillez numérotter les questions en utilisant la présentation suivante: / Sirvase escribir los números de las preguntas en el siguiente formato:

1 2 3 4 5 6 7 8 9 10



Authors creatively use various combinations of style, structure and language to appeal to a wide variety of readers. The scientific article, written by Gavin Francis in the London Review of Books was first published in 2014, and covers the personal experiences of the author, as he explores the advancing scientific landscape leading to the use of stethoscopes. From this, it may be implied that the primary audience are already scientific readers of the London Review of Books. They may already read Francis' articles, but already have a keen interest in science, medical science in particular. The purpose, therefore, is to share experiences

through the sharing of stories. Furthermore, Francis has published his article on a literary magazine, which means he would also be targeting a wide variety of general readers, who despite their lack of knowledge in the medical sciences, will still remain educated and eager to be both informed and entertained: the secondary purpose. Francis achieves both these purposes through an intricate amalgamation of personal anecdotes and ideas, forming a strong bond with the reader through ethos. Moreover, vivid imagery of many sensory works in tandem with complex description to create a clear, streamlined, and entertaining stream of information. Finally, the tone and register both formal and informal register works to create a relaxed and inclusive tone, whilst still adhering to the traditional objectives of scientific articles.

Fifthly, Authors rely heavily on the creation of ethos through personal anecdotes in order to build credibility through building trust with the reader. In his article, Francis begins by setting a scene, giving the reader crucial context of what happened "before the stethoscopes were invented." Importantly, Francis uses the collective personal pronoun, "we're" in the following sentence to imply that he, himself is a trustworthy and reliable physician. He continues the sentence though exploring a personal anecdote in relation to "our loves, our parents or our children," to strike a deep and meaningful bond with the reader, both the primary and secondary alike. Ethos is also commonly formed by including the reader in the thought process and anecdotes of the author. For example, Francis writes "It's an odd sensation - intimate yet detached

- to apply your ear to the chest of a stranger," whereby he speaks from the perspective of the reader. In this case, Francis would both be appealing to the primary audience, who could ~~not~~ possibly relate to the idea, or the secondary audience, who can still use their imagination and trust of the author to understand the powerful "odd narration." Francis further emphasizes this through the contrast of the two words "intimate," and "detached," which are ~~not~~ juxtaposed through the word yet. This ~~lets~~ creates ~~an~~ ~~as~~ a stronger narration which is felt by the reader, hence ~~but~~ further developing ethos, and building trust, as they themselves can relate to the authors emotion and feelings within his personal anecdote. Francis



4 PAGES / PÁGINAS

Candidate session number: / Numéro de session du candidat: / Número de convocatoria del alumno:

--	--	--	--	--	--	--	--

Candidate name: / Nom du candidat: / Nombre del alumno:

--	--	--	--	--	--	--	--	--	--

Please write question numbers in the following format: / Veuillez numérotter les questions en utilisant la présentation suivante: / Sírvase escribir los números de las preguntas en el siguiente formato:

1 2 3 4 5 6 7 8 9 10

aim for the Francis who frequently attempts to use historical meccates and ideas to convey information to the reader. For example, he writes "the ancients must have imagined a churning within," whereby he attempts to contrast the classical scientific view with that of the modern world. He uses strong emotional words like "churning" to emphasize his point, whilst appealing to the readers sense of logos due to the literary and scientific nature of scientific & articles in literary magazines. Both established audiences will appreciate the use of historical ideas and literature, which further

wants to enhance the credibility of the author. Here, it can be said that the creation of development of credibility within literary magazines is of paramount importance when attempting to share information and experiences.

In addition, the author said

In addition, vivid imagery aids the description of vital concepts, ensuring they can not only be understood by experts, but also by those less well versed in the scientific context of an article. Francis uses a metaphor in the line "air sloshing with blood the way wind whips up waves from the sea." Here, the audience is exposed to both visual and tactile imagery of wind at the ocean to imagine the complex nature of blood churning within the human body. The use of the

ocean as a metaphor is even more powerful as it embodies the connotations of an ~~unstoppable~~ unstoppable, confusing and mysterious force - likely a parallel with what Francis wanted to describe about the human body.

Francis further uses a simile, "~~as~~ just as a river flooding through a narrow canyon can be deafening," to appeal to the readers' sense auditory sense, and develop a deeper understanding of the topic at hand. Crucially, a theme of the ocean, rivers and water in general can be seen to develop, and play an important role in the readers' understanding of ~~the~~ the text, particularly from the perspective of less well-versed readers in the field, who still may be informed and entertained by the strong use of imagery and description. In addition, Francis commonly relates his article

to the idea of family, in particular maternation. For example, he writes "a deep memory of my mother's pulse," which ~~en~~ injects a warm feeling ~~in~~ into the minds and hearts of the reader, enhancing the message and information being conveyed. This is due to the powerful connotation of deep memories and mothers. He further develops this by later describing a personal anecdote of a "pregnant woman" in the following paragraph, where Francis almost describes a set of instructions to the reader, ~~instructing~~ instructing them how to use a Pinard stethoscope. Here while this may only appear to be informational for the medically adept reader, Francis again appeals to the strong visual and auditory imagery of "a bird over the oceanic swell of the mother pulse," where he ~~as~~ poetically combines the

4 PAGES / PÁGINAS

Candidate session number: / Numéro de session du candidat: / Número de convocatoria del alumno:

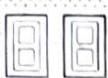
					-				
--	--	--	--	--	---	--	--	--	--

Candidate name: / Nom du candidat: / Nombre del alumno:

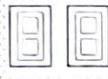
--

Please write question numbers in the following format: / Veuillez numérotter les questions en utilisant la présentation suivante: / Sírvase escribir los números de las preguntas en el siguiente formato:

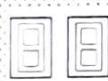
1 2 3 4 5 6 7 8 9 10



to two, strong, aforementioned ideas into a single descriptive passage, not only acting as closure for the reader, but solidifying all the prior metaphors and similes into the reader's mind.



Therefore, imagery and description are vital in many articles as they offer much deeper insight into the connotations of words and ideas.



Finally, Authors use may use a combination of registers within their texts to appeal to multiple readers through embodying multiple tones. Firstly, Francis appeals to a purely informative, informational and formal register for many

components of his text, which by nature should be found this way within a scientific article or a literary magazine. For example, he writes "Medical students are trained to listen very closely to the subtleties of those noises." Here, Francis appeals to a very specific type of reader, who could definitely be using such articles as a component of their study or their research. Also, the sentence uses a formal and impartial register, as if Francis were merely reciting well researched lines and information out of a textbook. This gives his text clear logic, structure and credibility, which makes it appealing for a wide range of readers of the London Review of Books; the primary audience. Francis further solidifies this idea by enhancing the formality of his text

Through the structural use of brackets and citations such as "(known as the ~~hyp~~ ~~hyp~~ system)" and "dictate," whereby he conveys his own expertise on the subject, appeals to the expertise of others and informs the less learned educated reader with regard to the medical subject. However, Francis deviates from the status quo by using personal pronouns like "I learned to" and "I'll put" "I'd put it on," to not only build more personal relationships with the reader, but also create a more relaxed and informal tone. In my opinion, this would likely detract ~~from~~ from the success of a scientific article in achieving its purpose, however is immeasurably powerful in this case as it ~~ever~~ successfully creates an added dimension to the text, which works in favor

with the idea of ethos and credibility through the building of an author-reader relationship mentioned ~~been~~ explored previously. For these reasons, it may be justified that ~~that~~ Dr. Kier succinctly ~~great~~ appeals to two types of readers through the use of both the formal and informal registers within his text.

To conclude, the clever use of ethos which builds credibility, when combined in tandem with vivid images and the intelligent use of tenses, works to create an engaging text. This article may be enjoyed by the primary audience, or those who simply wish to become better versed in the medical world. It is ~~these~~ these combinations of style, structure and language \* which gives this text its appeal to ~~a~~ wide variety of readers.