



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

Thursday 5 May 2005 (afternoon)
Jeudi 5 mai 2005 (après-midi)
Jueves 5 de mayo de 2005 (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 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 passage only. It is not compulsory for you to respond directly to the guiding questions provided. However, you are encouraged to use them as starting points for your commentary.

1. (a)

Child and Insect

He cannot hold his hand huge enough.
How can he cage the sudden clockwork fizz
he has snatched from the grassblades?
He races back, how quick he is,
5 look! to his mother
through the shrieking meadow.
But kneeling at her side
finds only a silence in his fearful clutch.
Revealed, the grasshopper
10 lies broken on his palm.
It is
nothing now: its dead struts snapped
even the brittle lidless eyes
crushed into the tangle.
15 Sunlight
and the landscape flood away
in tears.
For horror he dare not
look at what is cradled in his fingers
20 and will not be comforted.
O,
will not.
Yet quick and now
as if by magic the undead insect
25 with a flick re-
assembles itself
throbs
and is latched to a leaf a yard away.
And once again incredibly it skirls unspoilt
30 its chirruping music.
He weeps, sick with relief and rage.
'There now, my love. It wasn't hurt at all.'
His mother laughs and puts an arm
around him.
35 Tearfully
he shakes her off.

He will not rejoice (in time he may
but that is not yet certain) after
such betrayal of his grief.
40 He must not
have tears torn from him
by petty trickery.

Before his mother's eyes he would not care
to do it (and perhaps not ever)
45 but gladly in this instant he
could snatch the creature up and
shatter it
for leaving him so naked.

Robert Druce (1980)

- Discuss the appropriateness of the title.
- How does the poem convey the shifting emotions of the child?
- Comment on the poet's use of sensory imagery.
- How does the poet use form and structure to convey meaning?

1. (b)

Wimsey did not want to hear anymore. He made his way down to the belfry¹ door and climbed the stair to the ringing chamber. The bells were still sounding their frenzied call. He passed the sweating ringers and climbed again – up through the clock-chamber, piled with household goods, and up and on to the bell-chamber itself. As his head rose through the floor, the brazen fury of the
5 bells fell about his ears like the blows from a thousand beating hammers. The whole tower was drenched and drunken with noise. It rocked and reeled with the reeling of the bells, and staggered like a drunken man. Stunned and shaken, Wimsey set his foot on the last ladder.

Halfway up he stopped, clinging desperately with his hands. He was pierced through and buffeted by the clamour. Through the brazen crash and clatter there went one high note, shrill and
10 sustained, that was like a sword in the brain. All the blood in his body seemed to rush to his head, swelling it to bursting-point. He released his hold on the ladder and tried to shut out the uproar with his fingers, but such a sick giddiness overcame him that he swayed, ready to fall. It was not noise – it was brute pain, a grinding, bludgeoning, ran-dan², crazy, intolerable torment. He felt himself screaming, but could not hear his own cry. His ear-drums were cracking; his senses swam
15 away. It was infinitely worse than any roar of heavy artillery. That had beaten and deafened, but this unendurable shrill clangour was a raving madness, an assault of devils. He could move neither forward nor backwards though his failing wits urged him, ‘I must get out – I must get out of this.’ The belfry heaved and wheeled about him as the bells dipped and swung within the reach of an outstretched hand. Mouth up, mouth down, they brawled with their tongues of bronze, and
20 through it all that shrill, high, sweet, relentless note went stabbing and shivering.

He could not go down, for his head dizzied and stomach retched at the thought of it. With a last, desperate sanity he clutched at the ladder and forced his tottering limbs upward. Foot by foot, rung by rung, he fought his way to the top. Now the trap-door was close above his head. He raised a leaden hand and thrust the bolt aside. Staggering, feeling as though his bones were turned
25 to water, and with blood running from his nose and ears, he felt rather than stepped, out upon the windy roof. As he flung the door to behind him, the demoniac clangour sank back into the pit, to rise again, transmuted to harmony, through the louvres of the belfry windows.

The Nine Tailors

Dorothy L. Sayers, Landsborough Publications 1959

¹ belfry: a bell tower

² ran-dan: a loud banging noise (dialect or slang)

- How does the writer convey Wimsey’s situation?
- How are tension and menace created in the passage?
- Discuss the writer’s use of structure (*e.g.* sentence, paragraph, development of ideas).
- Comment on the effect of the last sentence.