

English A: literature – Standard level – Paper 1
Anglais A : littérature – Niveau moyen – Épreuve 1
Inglés A: literatura – Nivel medio – Prueba 1

Monday 4 May 2015 (morning)
Lundi 4 mai 2015 (matin)
Lunes 4 de mayo de 2015 (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 guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.
- 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 littéraire dirigée d'un seul des passages. Les deux questions d'orientation fournies doivent être traitées dans votre réponse.
- 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 literario guiado sobre un solo pasaje. Debe abordar las dos preguntas de orientación en su respuesta.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Write a guided literary analysis on **one** passage only. In your answer you must address both of the guiding questions provided.

1.

She flicked her wrist neatly out of Doctor Harry's pudgy careful fingers and pulled the sheet up to her chin. The brat ought to be in knee breeches. Doctoring around the country with spectacles on his nose! "Get along now, take your schoolbooks and go. There's nothing wrong with me."

5 Doctor Harry spread a warm paw like a cushion on her forehead where the forked green vein danced and made her eyelids twitch. "Now, now, be a good girl, and we'll have you up in no time."

"That's no way to speak to a woman nearly eighty years old just because she's down. I'd have you respect your elders, young man."

10 "Well, Missy, excuse me." Doctor Harry patted her cheek. "But I've got to warn you, haven't I? You're a marvel, but you must be careful or you're going to be good and sorry."

"Don't tell me what I'm going to be. I'm on my feet now, morally speaking. It's Cornelia. I had to go to bed to get rid of her."

15 Her bones felt loose, and floated around in her skin, and Doctor Harry floated like a balloon around the foot of the bed. He floated and pulled down his waistcoat and swung his glasses on a cord. "Well, stay where you are, it certainly can't hurt you."

20 "Get along and doctor your sick," said Granny Weatherall. "Leave a well woman alone. I'll call for you when I want you... Where were you forty years ago when I pulled through milk-leg and double pneumonia? You weren't even born. Don't let Cornelia lead you on," she shouted, because Doctor Harry appeared to float up to the ceiling and out. "I pay my own bills, and I don't throw my money away on nonsense!"

25 She meant to wave good-by, but it was too much trouble. Her eyes closed of themselves, it was like a dark curtain drawn around the bed. The pillow rose and floated under her, pleasant as a hammock in a light wind. She listened to the leaves rustling outside the window. No, somebody was swishing newspapers: no, Cornelia and Doctor Harry were whispering together. She leaped broad awake, thinking they whispered in her ear.

"She was never like this, *never* like this!" "Well, what can we expect?" "Yes, eighty years old..."

30 Well, and what if she was? She still had ears. It was like Cornelia to whisper around doors. She always kept things secret in such a public way. She was always being tactful and kind. Cornelia was dutiful; that was the trouble with her. Dutiful and good. "So good and dutiful," said Granny, "that I'd like to spank her." She saw herself spanking Cornelia and making a fine job of it.

"What'd you say, Mother?"

35 Granny felt her face tying up in hard knots.

"Can't a body think, I'd like to know?"

"I thought you might want something."

"I do. I want a lot of things. First off, go away and don't whisper."

40 She lay and drowsed, hoping in her sleep that the children would keep out and let her rest a minute. It had been a long day. Not that she was tired. It was always pleasant to snatch a minute now and then. There was always so much to be done, let me see: tomorrow.

45 Tomorrow was far away and there was nothing to trouble about. Things were finished
somehow when the time came; thank God there was always a little margin over for peace: then
a person could spread out the plan of life and tuck in the edges orderly. It was good to have
everything clean and folded away, with the hair brushes and tonic bottles sitting straight on the
white embroidered linen: the day started without fuss and the pantry shelves laid out with rows
of jelly glasses and brown jugs and white stone-china jars with blue whirligigs and words painted
on them: coffee, tea, sugar, ginger, cinnamon, allspice: and the bronze clock with the lion on top
nicely dusted off. The dust that lion could collect in twenty-four hours! The box in the attic with
50 all those letters tied up, well, she'd have to go through that tomorrow. All those
letters—George's letters and John's letters and her letters to them both—lying around for the
children to find afterwards made her uneasy. Yes, that would be tomorrow's business. No use
to let them know how silly she had been once.

55 While she was rummaging around she found death in her mind and it felt clammy and
unfamiliar. She had spent so much time preparing for death there was no need for bringing it
up again. Let it take care of itself now. When she was sixty she had felt very old, finished, and
went around making farewell trips to see her children and grandchildren, with a secret in her
mind: This is the very last of your mother, children! Then she made her will and came down with
a long fever. That was all just a notion like a lot of other things, but it was lucky too, for she had
60 once for all got over the idea of dying for a long time. Now she couldn't be worried. She hoped
she had better sense now.

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- (a) Consider how Granny is dealing with her situation.
- (b) Explore the role of humour and shifts of tone in this passage.

2.

The Man Who Hated Trees

When he started blaming robberies
on trees, you knew for sure
something was wrong.

5 This man who clipped hair,
who spent years shaving the necks
of cafeteria managers,
sweeping lost curls down drains,
this man who said, "It is always better
to cut off a little too much ..."

10 You could say he transferred
one thing to another when he came home,
hair to leaves, only this time
he was cutting down whole bodies,
from the feet up, he wanted
15 to make those customers stumps.

"This tree drops purple balls
on the roof of my car.
That tree touches the rain gutter.
I don't like blossoms, too much mess.
20 Trees take up the sky.
It's my light, why share it?"
He said thieves struck more
on blocks where there were trees.
"The shade, you know. They like the dark."
25 You lived for days with the buzz of his chain-saw
searing off the last little branches of neighborly affection.

It was planting-season in the rest of the town
but your street received a crew-cut.
Two pecan trees that had taken half-a-century to rise
30 now stood like Mohawk Indians, shorn.
He gloated on his porch surrounded by amputations.
You caught him staring greedily
at the loose branches swinging over your roof.

35 Tomorrow, when everything was cut, what then?
He joked about running over cats
as the last chinaberry crashed,
as the truck came to gather arms and legs,
fingers waving their last farewell.

40 What stories did he tell himself,
this patriot of springtime,
and how did it feel to down sprouting boulevards
with his bald bald heart?

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- (a) What does this poem say about obsession?
 - (b) How does the imagery of cutting develop in this poem?
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