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**English A: literature – Higher level – Paper 1**  
**Anglais A : littérature – Niveau supérieur – Épreuve 1**  
**Inglés A: Literatura – Nivel Superior – Prueba 1**

Monday 7 November 2022 (afternoon)

Lundi 7 novembre 2022 (après-midi)

Lunes 7 de noviembre de 2022 (tarde)

2 h 15 m

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**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Write a guided analysis of text 1.
- Write a guided analysis of text 2.
- Use the guiding question or propose an alternative technical or formal aspect of the text to focus your analysis.
- The maximum mark for this examination paper is **[40 marks]**.

**Instructions destinées aux candidats**

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse dirigée du texte 1.
- Rédigez une analyse dirigée du texte 2.
- Utilisez la question d'orientation ou proposez une autre manière d'aborder le texte en choisissant un aspect technique ou formel sur lequel concentrer votre analyse.
- Le nombre maximum de points pour cette épreuve d'examen est de **[40 points]**.

**Instrucciones para los alumnos**

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis guiado del texto 1.
- Escriba un análisis guiado del texto 2.
- Utilice la pregunta de orientación o proponga otro aspecto técnico o formal del texto en el que centrar su análisis.
- La puntuación máxima para esta prueba de examen es **[40 puntos]**.

Write a guided analysis of the following text.

1. The following is an extract from *Moon Tiger*, a novel by Penelope Lively.

5 She climbs a little higher, on to another sliding shelving plateau of the cliff, and squats searching furiously the blue grey fragments of rock around her, hunting for those enticing curls and ribbed whorls, pouncing once with a hiss of triumph – an ammonite<sup>1</sup>, almost whole. The beach, now, is quite far below; its shrill cries, its barkings, its calls are clear and loud but from another world, of no account.

10 And all the time out of the corner of her eye she watches Gordon, who is higher yet, tapping at an outcrop. He ceases to tap; she can see him examining something. What has he got? Suspicion and rivalry burn her up. She scrambles through little bushy plants, hauls herself over a ledge.

15 ‘This is my bit,’ cries Gordon. ‘You can’t come here. I’ve bagged it.’  
‘I don’t care,’ yells Claudia. ‘Anyway I’m going up higher – it’s much better further up.’ And she hurls herself upwards over skinny plants and dry stony soil that cascades away downwards under her feet, up and towards a wonderfully promising enticing grey expanse she has spotted where surely *Asteroceras*<sup>2</sup> is lurking by the hundred.

20 Below, on the beach, unnoticed, figures scurry to and fro; faint bird-like cries of alarm waft up. She must pass Gordon to reach that alluring upper shelf. ‘*Mind...*’ she says. ‘Move your *leg...*’  
‘Don’t *shove*,’ he grumbles. ‘Anyway you can’t come here. I said this is my bit, you find your own.’

25 ‘Don’t shove yourself. I don’t want your stupid bit...’  
His leg is in her way – it thrashes, she thrusts, and a piece of cliff, of the solid world which evidently is not so solid after all, shifts under her clutching hands... crumbles... and she is falling thwack backwards on her shoulders, her head, her outflung arm, she is skidding rolling thumping downwards. And comes to rest gasping in a thorn bush, hammered by pain, too affronted even to yell.

30 He can feel her getting closer, encroaching, she is coming here on to his bit, she will take all the best fossils. He protests. He sticks out a foot to impede. Her hot infuriating limbs are mixed up with his.  
‘You’re *pushing* me,’ she shrieks.  
‘I’m *not*,’ he snarls. ‘It’s you that’s shoving. Anyway this is my place so go somewhere else.’  
‘It’s not your stupid place,’ she says. ‘It’s anyone’s place. Anyway I don’t...’  
And suddenly there are awful tearing noises and thumps and she is gone, sliding and hurtling down, and in horror and satisfaction he stares.

35 ‘He pushed me.’  
‘I didn’t. Honestly mother, I didn’t. She slipped.’  
‘He pushed me.’  
And even amid the commotion – the clucking mothers and nurses, the improvised sling, the proffered smelling salts – Edith Hampton can marvel at the furious tenacity of her children.  
‘Don’t argue. Keep still, Claudia.’

40 'Those are *my* ammonites. Don't let him get them, mother.'  
'I don't *want* your ammonites.'  
'Gordon, be quiet!'

Her head aches; she tries to quell the children and respond to advice and sympathy; she  
blames the perilous world, so unreliable, so malevolent. And the intransigence of her offspring  
45 whose emotions seem the loudest on the beach.

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<sup>1</sup> ammonite: a type of fossil (the hardened remains of a prehistoric animal or plant)

<sup>2</sup> Asteroceeras: a type of fossil

- How does the use of varying narrative perspectives shape meaning in the passage?

Write a guided analysis of the following text.

2. The following poem is by Freda Downie.

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### Window

End of season, end of play – no one left  
But a boy playing with the lonely sea  
On the rain-wet shore below that runs  
Helplessly on and on into advancing dusk.  
5 Pushed under the cliff, houses look to themselves,  
Look blindly away from the darkening game  
In which the boy runs purposefully  
Seawards and shorewards at the tide's edge  
Like someone bearing a message no one  
10 Wishes to receive – something written long ago  
In his head, now overgrown with hair.  
He will never stop running, for his limbs  
Are oiled, his skill increases mysteriously  
And the sea has become hopelessly attached.  
15 When he runs shorewards feigning fear,  
Like a father being chased by his own child,  
The sea rushes after him, monstrously grey;  
But when he turns, it whitens and retreats.

And while this goes on, here in the house –  
20 As if by special arrangement –  
Someone very quietly plays Reynaldo Hahn\*.  
The boy does not know this; he is only human.  
Soon the game must end unaccompanied.  
But no, he is turning and running again  
25 To hidden music, as if for the first time.

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\* Reynaldo Hahn: a French composer

– In what ways does the use of imagery help to create atmosphere in the poem?

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**References:**

1. Lively, P., 2006. *Moon Tiger*. London: Penguin Books Ltd. Pp. 4–5.
2. Freda Downie *Collected Poems (Bloodaxe Books, 1995)*. Reproduced with permission of Bloodaxe Books. [www.bloodaxebooks.com](http://www.bloodaxebooks.com).