

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

Specimen paper
Spécimen d'épreuve
Examen de muestra

2 hours 15 minutes / 2 heures 15 minutes / 2 horas 15 minutos

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.

Act one

3 p.m. Saturday.

The open plan living room of a modern executive-style house. Archways leading off to the kitchen and back doors. Another to the front door and bedrooms etc. Primarily furnished with English Swedish style furniture. A lot of wrought iron for gates in lieu of doors and as used for room dividers. Also artistic frosted glass. Doubtful pictures. Possibly a bar. It all cost a great deal of money. Parquet floor with rugs.

At the start, EVELYN, a heavily made-up, reasonably trendily dressed, expressionless girl, is sitting by a pram which she is rocking absently with one hand whilst gazing blankly out of the window. Near her, on the table, underneath suitable coverings, tea is laid out in the form of sandwiches and cakes. Only the teapot and hot water jug are missing. EVELYN chews and sings to herself.

After a moment, DIANA enters. She is older, mid to later thirties. She always gives the impression of being slightly fraught. She smiles occasionally, but it's painful. Her sharp darting eyes don't miss much after years of suspicions both genuine and unfounded.

15 DIANA: Have you got him to sleep?

EVELYN: Yes.

DIANA [*looking into the pram*]: Aaah! They look so lovely like that. Like little cherubims.

EVELYN [*unenthusiastic*]: Mmm.

DIANA: Just like little cherubims. [*Anxious.*] Should he be covered up as much as that, dear?

20 EVELYN: Yes.

DIANA: Won't he get too hot?

EVELYN: He likes it hot.

DIANA: Oh. I was just worried he wasn't getting enough air.

EVELYN: He's all right. He doesn't need much air.

25 DIANA: Oh well... [*She looks about her.*] Well, I think we're all ready for them. John's on his way, you say?

EVELYN: Yes.

DIANA: How is he these days? I haven't seen John for ages.

EVELYN: He's all right.

30 DIANA: I haven't seen either of you.

EVELYN: We're all right.

DIANA: Not for ages. Well, I'm glad you could come this afternoon. Colin will really appreciate that, I'm sure. Seeing us all.

[*Pause.*]

35 Paul should be home again soon. I think he's playing his squash again.

EVELYN: Oh.

DIANA: Him and his squash. It used to be tennis – now he's squash mad. Squash, squash, squash. Can't see what he sees in it. All afternoon hitting a ball against a wall. It's so noisy. Bang, bang, bang. He's not even out of doors. No fresh air at all. It can't be good for

40 him. Does John play squash?

EVELYN: No.

DIANA: Oh.

EVELYN: He doesn't play anything.

45 DIANA: Oh, well. He probably doesn't need it. Exercise. Some men don't. My father never took a stroke of exercise. Till he died. He seemed fit enough. He managed to do what he wanted to do. Mind you, he never did very much. He just used to sit and shout at we girls. Most of the time. He got calmer though when he got older. After my mother left him. [*Looking into the pram.*] Did you knit that little jacket for him?

EVELYN: No.

Alan Ayckbourn, *Absent Friends* (1975)

- How is the relationship between the two characters established in this extract?

Write a guided analysis of the following text.

2.

In the following extract from a travelogue, the author has travelled out of the city of Cairo and into the desert.

It was a canyon of great promise. The cliffs were three hundred or more feet high and rose in a concave curve to an abrupt crumbly steepness at the top. They looked impossible to climb. I was cowed by the canyon's vastness, content at first to leap from boulder to boulder along its rocky bottom. There were plants but no trees, gravel slides, rounded hillocks of shale and side
5 wadis* winding into rocky clefts in the canyon walls. The air was brilliantly clear. Bright blue sky in front and, when I turned to look back, the city squatting under a foggy haze. You could actually see the start of the smog, worryingly near the place where my kids' school was, but as I walked up the canyon I turned my back on it.

10 In the ultra-clear air of the desert you can see as far as you want to. Small details are visible far away. A falcon floating in the distance above the canyon top was like an inkstroke, a precise piece of calligraphy.

There were two ruined blockhouses in the wadi, remnants of its time as a military training area. These became my landmarks. I would reach them quickly and decide where to explore. On the ground I found fossils but no stone tools. I followed a path up a rocky defile
15 and rediscovered the pleasure of hauling myself up short boulder-faces. Each sub-wadi was a series of steps that water had once poured down. They looked unclimbable but up close there was almost always a way. Under the cliffs were animal tracks and burrows but for days I saw no animals, only birds including the black and white wheatear, the zezur, after which Zorzura had been named. At the top of the side wadi I was on the plain, flat and gravelly. In the far distance
20 were new tower blocks being built. Ahead it was clear to the horizon and behind, in the hollow of the Nile valley, lay Cairo under its pall of greyness.

I had been keen on rock-climbing when I was younger, but it had been years since I had done any. I was surprised to find I'd become trepidatious about heights, nervous about scrambling up shale cliffs. Slowly, I regained the old skills needed, not pausing too long on a
25 hand- or foothold, not thinking too much, just moving upwards. Instead of seeing unclimbable vertiginous cliffs I began to see routes, ways up and out of the canyon. I deliberately sighted up a possible route and found my way quite easily to the very top edge. The drop made me keep clear of the edge, gave my knees a slight wobble. Looking across the canyon, which was maybe a half-kilometre wide, the plains on the other side stretched away to hills marked only
30 by a distant radio tower. Coming down the same way I saw my first desert fox, not a big-eared fennec, but a red fox. I sat still and watched it as it watched me. The time spent watching in the cool, clear high-up air was like an inner breath of some neglected part of me, which neutralized the heavy sense of self, made me transparent again.

Robert Twigger, *Lost Oasis: In Search of Paradise* (2007)

* wadis: wadi is an Arabic term for a valley or dried-up riverbed

- To what effect does the narrator combine objective facts and subjective perception in this text?
-

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

Specimen paper
Spécimen d'épreuve
Examen de muestra

1 hour 15 minutes / 1 heure 15 minutes / 1 hora 15 minutos

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- 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 **[20 marks]**.

Instructions destinées aux candidats

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- 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 **[20 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
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- 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 **[20 puntos]**.

Write a guided analysis of **one** of the following texts.

1.

Act one

3 p.m. Saturday.

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EVELYN: No.

Alan Ayckbourn, *Absent Friends* (1975)

- How is the relationship between the two characters established in this extract?

2.

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20 I had been keen on rock-climbing when I was younger, but it had been years since I had done any. I was surprised to find I'd become trepidatious about heights, nervous about scrambling up shale cliffs. Slowly, I regained the old skills needed, not pausing too long on a hand- or foothold, not thinking too much, just moving upwards. Instead of seeing unclimbable vertiginous cliffs I began to see routes, ways up and out of the canyon. I deliberately sighted up a possible route and found my way quite easily to the very top edge. The drop made me keep clear of the edge, gave my knees a slight wobble. Looking across the canyon, which was maybe a half-kilometre wide, the plains on the other side stretched away to hills marked only by a distant radio tower. Coming down the same way I saw my first desert fox, not a big-eared fennec, but a red fox. I sat still and watched it as it watched me. The time spent watching in the cool, clear high-up air was like an inner breath of some neglected part of me, which neutralized the heavy sense of self, made me transparent again.

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* wadis: wadi is an Arabic term for a valley or dried-up riverbed

- To what effect does the narrator combine objective facts and subjective perception in this text?
-

Marking notes
Remarques pour la notation
Notas para la corrección

Specimen paper
Spécimen d'épreuve
Examen de muestra

English A: literature
Anglais A : littérature
Inglés A: literatura

Higher level and standard level
Niveau supérieur et niveau moyen
Nivel superior y nivel medio

Paper / Épreuve / Prueba 1

General marking instructions

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of features which all answers must include.

Answers which do not follow the approach suggested in the guiding question, but have provided an alternative formal or technical focus should be rewarded appropriately in line with the assessment criteria.

Instructions générales pour la notation

Ces notes ne sont que simples lignes directrices pour aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de caractéristiques que les réponses doivent présenter.

Les réponses qui ne suivent pas l'approche suggérée dans la question d'orientation, mais qui ont adopté un autre angle technique ou formel doivent être récompensées de manière appropriée, conformément aux critères d'évaluation.

Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices a fin de ayudar en la corrección. No deben considerarse un conjunto fijo y exhaustivo de características que deban estar presentes en todas las respuestas.

Las respuestas que no sigan el enfoque recomendado en la pregunta de orientación, pero posean un enfoque alternativo, de carácter formal o técnico, también deberán ser valoradas de acuerdo con los criterios de evaluación.

Text 1: Alan Ayckbourn, *Absent Friends* (1975)

Marking Guidance
Literary form / genre / text type
Drama
Elements of the text significant for analysis
<ul style="list-style-type: none"> • the importance of setting – and the way it is described – in understanding the characters • the reason for Diana and Evelyn being together in Diana’s house • the difference in amount of dialogue attributed to both characters and the crisp or monosyllabic statements of Evelyn in contrast to Diana’s longer speeches • the specific choices of diction, and how they indicate a potentially complex relationship between the characters • two characters’ portrayal of their partners • the humour in the passage and the techniques used to create it – eg use of props, stage business • the tension in the passage and the various means by which it is created • the effectiveness of the text as an introduction to a play.

Text 2: Robert Twigger, *Lost Oasis: In Search of Paradise* (2007)

Marking Guidance
Literary form / genre / text type
Prose other than fiction
Elements of the text significant for analysis
<ul style="list-style-type: none">• the use of narrative voice in creating setting• the changing nature of the narrator's perception of setting as he climbs to the top of the canyon• use of figurative language as an indicator of a statement of fact or of opinion• the use and effect of specific devices, such as alliteration, metaphor• the presentation of the natural compared to that of the man-made• the use and effect of different sentence lengths as the text progresses, in relation to the narrator's feelings• the use of precise diction compared to less formal descriptions in the text• interpretation of what the narrator is exploring.
