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

8 May 2025 / 8 mai 2025 / 8 de mayo de 2025

Zone A afternoon	Zone B afternoon	Zone C afternoon
Zone A après-midi	Zone B après-midi	Zone C après-midi
Zona A tarde	Zona B tarde	Zona C tarde

1 h 15 m

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Write a guided analysis of text 1 or 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 **[20 marks]**.

Instructions destinées aux candidats

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse dirigée du texte 1 ou 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 **[20 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis guiado del texto 1 o 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 **[20 puntos]**.

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

1. The following text is a poem by Susan Adams.
-

Caught

Two tankers sit at the split between
sky and water,
our ankles are knit by rockpool eddies
and arms wrap the other as linen,
5 we are one cloth, bound.

Rock fishermen arrive, it's time,
they throw lines from precipitous edges,
their rods cut arches against smashed foam
travelling the jag of the escarpment
10 in rapid explosions of birth.

Then shimmering silver, sparks
tossed from a fish desperate to live.
A trophy photo - and the fish tossed back in.

Neither of us can throw the other back in
15 our capes of scales dazzle still,
we are caught on the sharpest hook
of imagination, reeled in, pull free but jump
on the hook again.

We're stars gazing at our galaxy,
20 a blaze of globulus spray splashed across
the netted blackness of
sky's own catch of silver.

- How and to what effect is figurative language used in this text?

2. This extract is taken from the novel *A Gentleman in Moscow* by Amor Towles.

Count Alexander Ilyich Rostov stirred at half past eight to the sound of rain on the eaves. With a half-opened eye, he pulled back his covers and climbed from bed. He donned his robe and slipped on his slippers. He took up the tin from the bureau, spooned a spoonful of beans into the Apparatus, and began to crank the crank.

5 Even as he turned the little handle round and round, the room remained under the tenuous authority of sleep. As yet unchallenged, somnolence continued to cast its shadow over sights and sensations, over forms and formulations, over what has been said and what must be done, lending each the insubstantiality of its domain. But when the Count opened the small wooden drawer of the grinder, the world and all it contained were transformed by that envy of the alchemists—the aroma
10 of freshly ground coffee.

In that instant, darkness was separated from light, the waters from the lands, and the heavens from the earth. The trees bore fruit and the woods rustled with the movement of birds and beasts and all manner of creeping things. While closer at hand, a patient pigeon scuffed its feet on the flashing.

15 Easing the little drawer from the Apparatus, the Count poured its contents into the pot (which he had mindfully primed with water the night before). He lit the burner and shook out the match. As he waited for the coffee to brew, he did thirty squats and thirty stretches and took thirty deep breaths. From the little cupboard in the corner, he took a small pitcher of cream, a pair of English biscuits, and a piece of fruit (today an apple). Then having poured the coffee, he began to enjoy
20 the morning's sensations to their fullest:

The crisp tartness of the apple...

The hot bitterness of the coffee...

The savory sweetness of the biscuit with its hint of spoiled butter...

25 So perfect was the combination that upon finishing, the Count was tempted to crank the crank, quarter the apple, dole out the biscuits, and enjoy his breakfast all over again.

But time and tide wait for no man. So, having poured the remnants of the coffee from its pot, the Count brushed the biscuit crumbs from his plate onto the window ledge for his feathered friend. Then he emptied the little pitcher of cream into a saucer and turned toward the door with the intention of placing it in the hall—and that was when he saw the envelope on the floor.

30 Someone must have slipped it under his door in the middle of the night.

- How and to what effect is characterisation used in this text?

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References/Références/Referencias:

1. Adams, S., 2014. *Caught*. [online] PoemHunter.com. Available at: <https://www.poemhunter.com/poem/caught-38/>. [Accessed 16 May 2024]. Source adapted.
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