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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**

Thursday 12 May 2022 (afternoon)

Jeudi 12 mai 2022 (après-midi)

Jueves 12 de mayo 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.**

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Write a guided analysis of the following text.

2. The following text is an extract from the novel *Perfidious Albion* by Sam Byers.

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‘I think...’ said Robert, touching the tip of his forefinger momentarily to his lips and frowning down at the floor. ‘I think I just reached a point where I was like, if it’s not *now*, then I’m not *interested*. You know?’

5 Jacques DeCoverley, to whom Robert was speaking, absorbed this statement like a particularly complex scent he had just detected on the air, angling his head and eyes slightly upwards and flaring his nostrils in appreciation. He had a way of manufacturing a reflective smile, as if he’d been ambushed by yet another sadness or paradox it remained his nobly silent burden to shoulder.

‘Who wants to write something that’s already yesterday?’ he said, arching a copious eyebrow and peeling away a lock of tightly curled hair that had adhered to the patina of sweat on his forehead.

10 Jess watched them – their little dance, their little chess match of self-consciousness – feeling screened-off, remote.

‘But then...’ said Robert. ‘What *isn’t* yesterday these days?’

The smile slithered back across DeCoverley’s lips as he took a moment to ponder just how much was yesterday right now.

15 ‘Indeed,’ he said, taking a ruminative sip of his negroni and slicking a finger across his glossy brow. ‘These are post-present times.’

20 Jess, standing slightly behind DeCoverley’s elbow and out of his sightline, tried to catch Robert’s eye so she could make a face. It struck her that once, in a different time of their lives, he would already have been looking, attendant to her expression. Indeed, they had met at a function not dissimilar to this one. Then, as some man she could no longer name, inflated by the imagined importance of his own opinions, had not once but three times interrupted her, Robert had cut across him, angling his shoulder to communicate the man’s irrelevance, and said, with a conspiratorial glint in his eye, *But what do you think... Jess, isn’t it?* Now, his need to let her know he was listening had dwindled. When he did glance her way, it was fleeting, awkward, and seemed  
25 to suggest her mockery was misjudged.

She looked down at her drink. When she raised her gaze again, DeCoverley had slid an arm round Robert’s shoulders, and was leading him away.

‘You know,’ Jess heard DeCoverley say as they left, ‘we love what you’re doing at the moment, Robert. This stuff about the estate. So vital. So *now*.’

– How does the writer convey the tensions between the characters?

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**References:**

2. *Perfidious Albion* by Sam Byers. Published by Faber & Faber. Copyright © Sam Byers. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.