

© International Baccalaureate Organization 2023

All rights reserved. No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without the prior written permission from the IB. Additionally, the license tied with this product prohibits use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, whether fee-covered or not, is prohibited and is a criminal offense.

More information on how to request written permission in the form of a license can be obtained from <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organisation du Baccalauréat International 2023

Tous droits réservés. Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite préalable de l'IB. De plus, la licence associée à ce produit interdit toute utilisation de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, moyennant paiement ou non, est interdite et constitue une infraction pénale.

Pour plus d'informations sur la procédure à suivre pour obtenir une autorisation écrite sous la forme d'une licence, rendez-vous à l'adresse <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organización del Bachillerato Internacional, 2023

Todos los derechos reservados. No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin la previa autorización por escrito del IB. Además, la licencia vinculada a este producto prohíbe el uso de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales—, ya sea incluido en tasas o no, está prohibido y constituye un delito.

En este enlace encontrará más información sobre cómo solicitar una autorización por escrito en forma de licencia: <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.



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

3 May 2023 / 3 mai 2023 / 3 de mayo de 2023

Zone A afternoon	Zone B morning	Zone C afternoon
Zone A après-midi	Zone B matin	Zone C après-midi
Zona A tarde	Zona B mañana	Zona C tarde

2 h 15 m

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. This is an excerpt from *Angry Alan*, a play by Penelope Skinner.
-

I.

Where It All Begins...

ROGER talks to the audience.

- Do you ever do that thing where you think to yourself
I should really go for a run
so you look out the window
- 5 but hmm. That sky looks kind of *ominous*. Doesn't it? So
you pick up your phone to check the weather
see if it's going to rain
but when you look at your phone you've got a message or
an email so you open the message or the email and it contains
10 like
a link to an article or whatever so you click on it and you
read it and it's interesting enough to keep you reading to the
end so you read to the end and then at the bottom of the page
you see another link and this one is like
- 15 'You're not gonna *believe* what they found when they cut
open this giant snake,' and you're like well okay *that* I've gotta
read so you read it and then next to *that* article is a photograph
of a celebrity on the beach that you need to take a closer look
at so you do and so on and so on and eventually
- 20 you realize time has sort of
and it's forty minutes later and you put your phone down
and wonder what you were doing and remember you were
going to go for a run but when you look outside it's raining so
why am I telling you that? Oh right. Because that is
25 exactly how I first find Alan. Which when I think about it
is where it all begins. It's Monday morning and just to
provide you with some context
on this particular Monday morning
things are what I would consider to be
- 30 normal. Not the old normal. The old normal is long gone.
On a Monday morning

Roger-from-before would be getting in his fancy car and heading into the office. But what you're looking at here is Roger-Now. And Roger-Now is the third assistant store
35 manager in the Walnut Creek Safeway and he doesn't work Mondays and if you're wondering what the third assistant store manager does

you know when you have to bring something back to the store and you're complaining to the checker? And she's not
40 dealing with your complaint to your satisfaction so you say,

'I'd like to see the manager'? The guy who comes along at that point? It's not the actual store manager just so you know. His name is Tim and he's sitting up in his fancy glass office on the second floor. We actually went to high school together
45 which is how I got this job. But that's a whole nother story. Point is you don't need to worry about Tim because you never meet Tim. See? But me? Sure. I'm the guy who comes to help. I'm not in a suit I'm in a shirt and tie and I've got a badge and it says my name is Roger and I'm happy to help. And
50 apparently it also says: I'm a guy you can yell at. Sometimes if you're mad enough you can threaten me with physical violence. But I'll just offer you a refund and tell you I'm very sorry and I hope you'll continue to choose Safeway for all your shopping needs. Because that's store policy and I know better
55 than to go up against store policy. Where am I going with this? Oh right. I'm at the beginning. And it's Monday morning.

- How is the monologue used to reveal the character of Roger?

Write a guided analysis of the following text.

2. This is an excerpt from “A Dreamer”, a short story by Barbara Baynton.

A swirl of wet leaves from the night-hidden trees decorating the little station beat against the closed doors of the carriages. The porter hurried along holding his bleary-eyed lantern to the different windows, and calling the name of the township in language peculiar to porters. There was only one ticket to collect.

5 Passengers from far up-country towns have importance from their rarity. He turned his lantern full on this one, as he took her ticket. She looked at him too, and listened to the sound of his voice, as he spoke to the guard. Once she had known every hand at the station. The porter knew everyone in the district. This traveller was a stranger to him.

10 If her letter had been received, someone would have been waiting with a buggy. She passed through the station. She saw nothing but an ownerless dog, huddled, wet and shivering, in a corner. More for sound she turned to look up the straggling street of the township. Among the sheoaks¹, bordering the river she knew so well, the wind made ghostly music, unheeded by the sleeping town. There was no other sound, and she turned to the dog with a feeling of kinship. But perhaps the porter had a message! She went back to the platform. He was locking the office door, 15 but paused as though expecting her to speak.

“Wet night!” he said at length, breaking the silence. Her question resolved itself into a request for the time, though this she already knew. She hastily left him.

20 She drew her cloak tightly round her. The wind made her umbrella useless for shelter. Wind and rain and darkness lay before her on the walk of three bush miles to her mother’s home. Still it was the home of her girlhood, and she knew every inch of the way.

As she passed along the sleeping street, she saw no sign of life till near the end. A light burned in a small shop, and the sound of swift tapping came to her. They work late tonight, she thought, and, remembering their gruesome task, hesitated, half-minded to ask these night workers, for whom they laboured. Was it someone she had known? The long dark walk—she could not— 25 and hastened to lose the sound.

The zigzag course of the railway brought the train again near to her, and this wayfarer² stood and watched it tunnelling in the teeth of the wind. Whoof! whoof! its steaming breath hissed at her. She saw the rain spitting viciously at its red mouth. Its speed, as it passed, made her realize the tedious difficulties of her journey, and she quickened her pace. There was the silent tenseness that 30 precedes a storm. From the branch of a tree overhead she heard a watchful mother-bird’s warning call, and the twitter of the disturbed nestlings. The tender care of this bird-mother awoke memories of her childhood. What mattered the lonely darkness, when it led to mother. Her forebodings fled, and she faced the old track unheedingly, and ever and ever she smiled, as she foretasted their meeting.

35 “Daughter!”

“Mother!”

She could feel loving arms around her, and a mother’s sacred kisses.

¹ sheoaks: trees native to Australia

² wayfarer: a person who travels on foot

– How does the setting create a sense of mystery and suspense?

Disclaimer:

Content used in IB assessments is taken from authentic, third-party sources. The views expressed within them belong to their individual authors and/or publishers and do not necessarily reflect the views of the IB.

References:

1. © Penelope Skinner. 2018, *Angry Alan* (from *Angry Alan & Fucked: Two Plays*), Oberon Books, an imprint of Bloomsbury Publishing Plc.
2. Baynton, B., 1902. *Bush Studies*. London: Duckworth and Co.