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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

6 November 2023 / 6 novembre 2023 / 6 de noviembre de 2023

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

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. In this extract from Elizabeth Gaskell's novel *North and South*, set during the Industrial Revolution, Thornton's workers have gone on strike and Margaret Hale has asked him to try to disperse the crowd of angry men.

He was on the steps below; she saw that by the direction of a thousand angry eyes; but she could neither see nor hear anything save the savage satisfaction of the rolling angry murmur. She threw the window wide open. Many in the crowd were mere boys; cruel and thoughtless, — cruel because they were thoughtless; some were men, gaunt as wolves, and mad for prey. She

5 knew how it was; they were like Boucher, — with starving children at home — relying on ultimate success in their efforts to get higher wages, and enraged beyond measure at discovering that Irishmen were to be brought in to rob their little ones of bread. Margaret knew it all; she read it in Boucher's face, forlornly desperate and livid with rage. If Mr Thornton would but say something to them — let them hear his voice only — it seemed as if it would be better than this wild beating and

10 raging against the stony silence that vouchsafed* them no word, even of anger or reproach. But perhaps he was speaking now; there was a momentary hush of their noise, inarticulate as that of a troop of animals. She tore her bonnet off; and bent forwards to hear. She could only see; for if Mr Thornton had indeed made the attempt to speak, the momentary instinct to listen to him was past and gone, and the people were raging worse than ever. He stood with his arms folded; still as

15 a statue; his face pale with repressed excitement. They were trying to intimidate him — to make him flinch; each was urging the other on to some immediate act of personal violence. Margaret felt intuitively, that in an instant all would be uproar; the first touch would cause an explosion, in which, among such hundreds of infuriated men and reckless boys, even Mr Thornton's life would be unsafe, — that in another instant the stormy passions would have passed their bounds, and swept

20 away all barriers of reason, or apprehension of consequence. Even while she looked, she saw lads in the background stooping to take off their heavy wooden clogs — the readiest missile they could find; she saw it was the spark to the gunpowder, and, with a cry, which no one heard, she rushed out of the room, down stairs, — she had lifted the great iron bar of the door with an imperious force — had thrown the door open wide — and was there, in face of that angry sea of men, her

25 eyes smiting them with flaming arrows of reproach. The clogs were arrested in the hands that held them — the countenances, so fell not a moment before, now looked irresolute, and as if asking what this meant. For she stood between them and their enemy. She could not speak, but held out her arms towards them till she could recover breath.

* vouchsafed: gave

– How does the narration create a sense of danger in this extract?

Write a guided analysis of the following text.

2. In this extract from David Hare's play, *The Bay at Nice*, Sophia has decided to tell her mother that she is leaving her husband, Grigor.

VALENTINA: I have heard of your behaviour with Grigor.

SOPHIA: Mother, I don't want to speak about it now.

VALENTINA: Why?

SOPHIA: You will learn in a moment. Soon I shall talk to you.

- 5 VALENTINA: When?

SOPHIA: When I have your whole attention.

VALENTINA: Are you choosing your moment?

SOPHIA: No.

VALENTINA: It sums you up. You think everything is a matter of mood.

- 10 SOPHIA: I know you better than that.

VALENTINA: You think attitudes are all to do with whim. You understand nothing. Attitudes are all to do with character.

SOPHIA: Please don't lecture me. (*She is turning red with the effort of having to say this.*) If we are to speak we must speak as equals.

- 15 (*VALENTINA is looking across at her with sudden kindness and love.*)

VALENTINA: Little Sophia, you've used up all your courage already. Come here and tell me what's going on.

(*SOPHIA, trembling, doesn't move as VALENTINA opens her arms to her.*)

SOPHIA: No, I won't come. I mustn't. I'm determined to be strong with you.

- 20 VALENTINA: You've come to make a speech?

SOPHIA: Well, yes.

VALENTINA: Well, make it.

SOPHIA: What, now?

VALENTINA: Yes.

- 25 (*There is an agonizing pause.*)

SOPHIA: No, I can't.

VALENTINA: Why not?

SOPHIA: Because I have rehearsed but now I'm frightened. I've said these things to no one.

VALENTINA: And yet everyone knows.

- 30 (*SOPHIA does not move.*)

- How does the playwright present the changing relationship between the two characters in this extract?
-

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References/Références/Referencias:

1. Gaskell, E., 1854–1855. *North and South*. Reprint 2003. London: Penguin Books. Pp. 175–176. Source adapted.
2. Hare, D., 1986. *The Bay at Nice and Wrecked Eggs*. London: Faber and Faber. Pp. 8–9. Source adapted.