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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

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

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. The following text is a poem by Mukahang Limbu.
-

When I Came from Nepal

As I clutched my suitcase ...
thick hot sweat
built in the slits
of my palms, which
5 shook holding its cool
metal brace. We walked
into day-winds, thick
as dried out paint
on unwashed canvas.
10 The sky was painted
daffodil yellow. The ground
was a dirty grey.
There was a metal bird:
an array of fearful,
15 forgotten
paint.

**

Missing the feeling of home
I smell the iron rust
20 of the Municipal Gardens.
The sour tang of home still
sits on the tip of my tongue
like the zest of sweet citrus
fizzing.

25 **

I did not know
of grey, gravel roads,
or the bright buzzing,
of scarlet cars.
30 I did not know
of lonely red-bricked houses,
gazing strangers,
standing next to next,
military officers, in endless rows.
35 I did not know,
of silence in the streets,
or the secret whispers on the buses,
or the sly gestures of restaurants.

**

40 I know now
In this place,
where I did not know,
the things I did not know
embrace me in ways
45 I didn't know.

- How does the writer use descriptive language to convey transition in this poem?

Write a guided analysis of the following text.

2. The following text is an extract from “The Trip to Rose Cottage”, a piece of travel writing by Cal Flyn, published in *Granta*.

The sun sets and rises, sets and rises, chasing shadows across the floor, across the table, across the wall. Rain lashes the windows to one side, salt spray the other. Days pass. Weeks pass. Months. Years.

- 5 Outside, torrents rush past the rocky shore. The lighthouse to the south and the beacon to the north pulse out automated advertisements to their presence. Constellations whirl overhead. The moon waxes, wanes, waxes, wanes, waxes. The cattle live, give birth, and die.

- 10 Inside Rose Cottage, dust settles unseen. At first it forms a thin veneer, but then a thicker, felt-like scrim¹, pulled up and over everything. It forms over tea towels hung to dry over a stove long ago gone out. It settles on the coal in the scuttle and the kitchen table sitting ready for a meal, with a jar of marmalade, tinned milk powder and a box of biscuits at its centre. It settles on the papers stacked in piles on the sideboard, and on the sewing machine packed neatly in its box, on the ham radio² by the window and the stopped clock on the mantelpiece reading ten minutes past three.

- 15 Later, as the damp sets in, the air grows thick with decay. Tins pox and swell in the cupboard where they were stockpiled. Glassware takes on an opacity—that hazy, milky quality of age—and the mirror a patina of grey-green that creeps in from the edges, clouding the reflection. Salt in the shaker solidifies into a single, moulded block. Upstairs the beds are still made, ready to be slept in, the sheets pulled neatly up and tucked in tight.

- 20 Just over a decade after the Rosies’ departure, the photographer John S. Findlay came to document the island, and noted that the sense of human presence was still so strong as to prompt him to knock upon every door before he entered. The feeling that the owner was only in the next room, or shortly to return and catch him, was intense. At that time, the house still resided in a realm of mere absence—as if someone had slipped out for a walk—although a few artefacts suggested the start of the transmutation of this absence into something altogether more profound.

- 25 By the time I enter the house, more than three decades later, the metamorphosis has advanced. Now, it has clearly been abandoned for some time. There are still traces of how things were left—the wipe-clean tablecloth left in place, though its laminae are separating, its skirts shredding onto the floor; the soft furnishings rotting away to bare wooden frames; paperwork stacked, but soaked and softening to pulp—but the next phase, ruination, is now surely close at hand.

¹ scrim: a thing that conceals or obscures something

² ham radio: a device for communicating with others

– How and with what effect is setting created in this text?

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References/Références/Referencias:

1. Limbu, M., 2015. When I Came from Nepal. Oxford: First Story; Oxford Spires Academy. Available at: <https://firststory.org.uk/student-writing/when-i-came-from-nepal-by-mukahang-limbu/>. [Accessed 16 October 2023]. Source adapted.
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