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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

6 November 2025 / 6 novembre 2025 / 6 de noviembre 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. In this extract from the play *Blue Stockings* by Jessica Swale, set in 1896, Celia and Tess are students at Girton College, University of Cambridge, the first college to admit women. Celia is worried that Tess will give up her studies as she has fallen in love.

TESS. We don't get to make decisions –

CELIA. We do.

TESS. Like what?

CELIA. Like family. Don't you want to teach your children to be good, responsible people?

- 5 TESS. Oh, that's exactly what we need, another lot of good, responsible, quiet women while our sons stand up in Parliament.

CELIA. And you're going to change that how? By giving up!

TESS. We can't compete, we can't even vote.

CELIA. And we'll never get the vote if you sit under an apple tree all night.

- 10 TESS. At least in an orchard I know where I am.

Beat.

CELIA. What's happened to you? You used to want this so much. He's put doubts in your head, hasn't he?

TESS. What?

- 15 CELIA. He doesn't approve.

TESS. You don't know him. He's not like the others.

CELIA. They hate us being here.

TESS. He believes in this! Maybe more than I do. It's me, Celia. I just don't know what I want any more.

- 20 CELIA. Listen. If he believes in this, then he likes you because of your mind. We're thinkers, scientists!

TESS. Outcasts.

CELIA. What?

- 25 TESS. We're bluestockings¹, Celia. Untouchables. If I mess this up with Ralph then who else is going to have me? We're not good Christian women any more. We're not meek and mild. We're dissenters². No one will have us. What if I want to be a mother? It's all very well for you.

CELIA. What's that supposed to mean?

TESS. You've never had a – you only want... You know what I mean.

30 CELIA. I only want what?

Pause. CELIA is hurt.

You really have no idea, do you.

TESS. Come on.

35 CELIA. You should watch yourself, Tess. I've never – I haven't – I mean, I've never had a Ralph. I want that too. Almost more than anything. But being here... it's not until it's taken away that you understand. They sent me home. Nervous exhaustion. I worked through till dawn every night then went straight to prayers. I had to fight to come back. What would I have done if they'd said no? Don't throw this away. Not when it's only just started.

¹ bluestockings: an educated, intellectual woman

² dissenters: people who express opinions that differ from commonly held ideas

– How does the dialogue reveal conflict?

2. This is a poem by Sarah Holland-Batt.

The Idea of Mountain

And of that kind of permanence –
we long for it sometimes,
the obstinacy of a single stone
and its mindlessness. To be less alive
5 to each particular sadness. Monolithic¹.
Unmoved as the old man who wakes
and knows no pleasure or disgrace
can harm his tired heart any more
because he has lived, in practical terms, for *ever*.
10 Beyond cold or heat. Beyond all of it
except our *itness*. Five years I lived
by that black mountain range, the heights
of which let nothing grow, not yellow aspen²
or even blue spruce, just the barren peaks
15 shouldering the snow and sun and surviving.
I would lie in the thistle-grass and watch
wasps mating below the sheer persisting rock,
frantic, their torsos the bright colour of pollen,
their heads the purest black –
20 and I saw, finally, how our last hours play out
against the continuing earth; how we wake
consoled by the morning's petty smallness,
the kettle's steam, fat hissing on the stove,
and the cat nudging our ankles, its hunger and our own
25 never fully appeased. But I would have it still –
the aspens, the hunger, the wasps,
and this happiness, sidling slow
as a foal towards the phosphorescence³ of new grass:
naïve, and wedded to a predictable end.

¹ monolithic: formed of a single massive stone or rock

² aspen and spruce: types of trees

³ phosphorescence: giving off light

– How does the poet use contrast to explore ideas about time and life?

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References/Références/Referencias:

1. Swale, J. 2013. *Blue Stockings*. 2nd ed. London: Nick Hern Books. Source adapted.
2. Holland-Batt, S., Aria. St Lucia: UQP, 2008. 'The Idea of Mountain', p. 52; Sarah Holland-Batt, *The Jaguar: Selected Poems* (Bloodaxe Books, 2024) Reproduced with permission of Bloodaxe Books. www.bloodaxebooks.com @bloodaxebooks (twitter/facebook) #bloodaxebooks.