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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**

7 May 2026 / 7 mai 2026 / 7 de mayo de 2026

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|--------------------------|--------------------------|--------------------------|
| <b>Zone A</b> afternoon  | <b>Zone B</b> afternoon  | <b>Zone C</b> afternoon  |
| <b>Zone A</b> après-midi | <b>Zone B</b> après-midi | <b>Zone C</b> après-midi |
| <b>Zona A</b> tarde      | <b>Zona B</b> tarde      | <b>Zona C</b> tarde      |

1 h 15 m

**Instructions to students**

- 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 élèves**

- N'ouvrez pas cette épreuve d'examen avant d'avoir reçu l'autorisation de le faire.
- 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 el alumnado**

- 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. The following extract is from the play *Things I Know To Be True* by Andrew Bovell. Bob has just learned that his wife has secretly been saving money.

---

FRAN. It was mine. My wage. I earned it.

BOB. Right. It's just that every pay packet I ever earned went straight into a bank account with both our names on it. There was never a mine. Just ours.

FRAN. It was my 'Get Out' money, Bob. I saw it happen to my mother. Stuck in a miserable marriage with a man she didn't love because she couldn't afford to leave. It wasn't going to happen to me. So, I put a little away. Every pay. Until I had enough to buy some shares.

BOB. Shares!

FRAN. Mining. Iron ore. The price goes through the roof and suddenly I'm a wealthy woman. I start to get nervous. I read the papers. I can see what's coming so I sell. And then the price goes down. I played it well.

BOB. Right.

FRAN. I'm not justifying it... I don't have to.

BOB. No. But a man wouldn't mind an explanation why he wasn't let in on it.

FRAN. I told you... I had to know I could go if I ever needed to.

BOB. Did you... Ever need to?

*Her silence is the answer.*

What stopped you?

FRAN. The children. I stayed because of the kids.

BOB. And me? Where was I in this picture?

FRAN. You can't love someone for thirty years straight. You fall out of love. Or there's no time for love. Or love is not the point. Getting by is the point. Raising children is the point. I'll stop if you don't want to hear this.

BOB. No... I want to know.

FRAN. You fall out of love. You just do. And you think about, maybe, something else. Another life. But it passes. If you wait long enough, one day you realise that the man you did love is still there, still sitting across the table from you, still sleeping on the other side of the bed. And you settle for that.

BOB. You settled for me.

FRAN. I'm being honest, Bob.

- How is dialogue used to communicate the emotional tension in the relationship between Fran and Bob?

2. In this extract from the memoir, *The Gastronomical Me*, M. F. K. Fisher recounts her experience in a French restaurant.

---

Fate could not harm me, I remembered winily<sup>1</sup>, for I had indeed dined today, and dined well. Now for a leaf of crisp salad, and I'd be on my way.

The girl slid into the room. She asked me again, in a respectful but gossipy manner, how I had liked this and that and the other things, and then talked on as she mixed dressing for the endive.

"And now," she announced, after I had eaten one green sprig and dutifully pronounced it excellent, "now Madame is going to taste Monsieur Paul's special terrine, one that is not even on the summer menu, when a hundred covers are laid here daily and we have a head-waiter and a wine-waiter, and cabinet ministers telegraph for tables! Madame will be pleased."

And heedless of my low moans of the walk still before me, of my appreciation and my unhappily human and limited capacity, she cut a thick heady slice from the terrine of meat and stood over me while I ate it, telling me with almost hysterical pleasure of the wild ducks, the spices, the wines that went into it. Even surfeit<sup>2</sup> could not make me deny that it was a rare dish. I ate it all, knowing my luck, and wishing only that I had red wine to drink with it.

I was beginning, though, to feel almost frightened, realising myself an accidental victim of these stranded gourmets, Monsieur Paul and his handmaiden. I began to feel that they were using me for a safety valve, much as a thwarted woman relieves herself with tantrums or a fit of weeping. I was serving a purpose, and perhaps a noble one, but I resented it in a way approaching panic.

I protested only to myself when one of Monsieur Paul's special cheeses was cut for me, and ate it doggedly, like a slave. When the girl said that Monsieur Paul himself was preparing a special filter of coffee for me, I smiled servile acceptance; wine and the weight of food and my own character could not force me to argue with maniacs. When, before the coffee came, Monsieur Paul presented me, through his idolater, with the most beautiful apple tart I had ever seen, I allowed it to be cut and served to me. Not a wince or a murmur showed the waitress my distressed fearfulness. With a stuffed careful smile on my face, and a clear nightmare in my head of trussed wanderers prepared for his altar by this hermit-priest of gastronomy, I listened to the girl's passionate plea for fresh pastry dough.

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<sup>1</sup> winily: she has had wine to drink

<sup>2</sup> surfeit: excess

- How and to what effect are the diner and the waitress contrasted here?
-

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**References/Références/Referencias:**

1. Bovell, A., 2016. *Things I Know to Be True*. London: Nick Hern Books, pp. 69–70. Source adapted.
2. Fisher, M.F.K., 1943. *The Gastronomical Me*. London: Daunt Books, pp. 183–184. Source adapted. Copyright © 1943, 1954 by Literary Trust u/w/o M.F.K. Fisher.