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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

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

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 students

- 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 élèves

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

- 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 extract from the play *Photograph 51* by Anna Ziegler. Don Caspar is a research scientist working with Dr Rosalind Franklin.

Rosalind Should we get some tea then?

Caspar Rosalind... I have a confession. You might not like it.

Rosalind What?

Caspar I hate tea. I hate it. I mean, I really hate it. I can't even pretend to like it.

Rosalind Oh. Well, that is pretty bad. I think I'm rethinking everything I ever thought about you.

Caspar (*a genuine question*) What did you think about me?

Beat. Awkward. Then, Rosalind considers it.

Rosalind (*honestly, openly*) I thought... you seemed balanced.

Caspar If by balance you mean always *about* to take a horrible misstep and have it all come crashing down around me, then maybe...

Rosalind No... See, I've never had a balance.

Beat.

Caspar No?

Rosalind No.

Caspar But you've been happy.

A long beat—she is taken aback.

Rosalind Of course.

Beat.

Of course. Otherwise, why would I have...

Caspar Why would you have what?

Rosalind Continued on, I guess, in this way.

Caspar Right. You wouldn't have.

Rosalind Right.

Caspar You know, I have this theory... I think the things we want but can't have are probably the things that define us... And I've spent more time than I'd like to admit coming to this pretty simple conclusion so I hope you don't think it's completely ridiculous. But... I guess I'm talking about... I don't know... yearning?

Rosalind Yearning?

Caspar I mean... what do you want, Rosalind?

- How and to what effect does the playwright explore the challenges of communication in this extract?

Write a guided analysis of the following text.

2. This is an extract from *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* by Robin Wall Kimmerer.

I can picture my father, in his red-checked wool shirt, standing atop the rocks above the lake. When he lifts the coffeepot from the stove the morning bustle stops; we know without being told that it's time to pay attention. He stands at the edge of camp with the coffeepot in his hands, holding the top in place with a folded pot holder. He pours coffee out on the ground in a thick brown stream.

The sunlight catches the flow, striping it amber and brown and black as it falls to the earth and steams in the cool morning air. With his face to the morning sun, he pours and speaks into the stillness, "Here's to the gods of Tahawus." The stream runs down over smooth granite to merge with the lake water, as clear and brown as the coffee. I watch it trickle, picking up bits of pale lichen and soaking a tiny clump of moss as it follows a crack to the water's edge. The moss swells with the liquid and unfurls its leaves to the sun. Then and only then does he pour out steaming cups of coffee for himself and my mother, who stands at the stove making pancakes. So begins each morning in the north woods: the words that come before all else.

I was pretty sure that no other family I knew began their day like this, but I never questioned the source of those words and my father never explained. They were just part of our life among the lakes. But their rhythm made me feel at home and the ceremony drew a circle around our family. By those words we said "Here we are," and I imagined that the land heard us—murmured to itself, "Ohh, *here* are the ones who know how to say thank you."

Tahawus is the Algonquin name for Mount Marcy, the highest peak in the Adirondacks. It's called Mount Marcy to commemorate a governor who never set foot on those wild slopes. Tahawus, "the Cloud Splitter," is its true name, invoking its essential nature. Among our Potawatomi* people, there are public names and true names. True names are used only by intimates and in ceremony. My father had been on Tahawus's summit many times and knew it well enough to call it by name, speaking with intimate knowledge of the place and the people who came before. When we call a place by name it is transformed from wilderness to homeland. I imagined that this beloved place knew my true name as well, even when I myself did not.

Sometimes my father would name the gods of Forked Lake or South Pond or Brandy Brook Flow, wherever our tents were settled for the night. I came to know that each place was inspirited, was home to others before we arrived and long after we left. As he called out the names and offered a gift, the first coffee, he quietly taught us the respect we owed these other beings and how to show our thanks for summer mornings.

* Potawatomi: The Potawatomi tribe is located in the United States and Canada, with reservations in Michigan, Wisconsin, Oklahoma, and Kansas. There are also reserves in Ontario, Canada.

- How is the narrative voice used to evoke a sense of a family living in harmony with the environment?
-

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References/Références/Referencias:

1. © Anna Ziegler, 2015. *Photograph 51*. London: Methuen Drama, pp. 68–69. Methuen Drama an imprint of Bloomsbury Publishing Plc. Source adapted.
2. Robin Wall Kimmerer, excerpt from “An Offering” from *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Copyright © 2013, 2015 by Robin Wall Kimmerer. Reprinted with the permission of The Permissions Company, LLC on behalf of Milkweed Editions, milkweed.org.