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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**

Monday 10 May 2021 (afternoon)  
Lundi 10 mai 2021 (après-midi)  
Lunes 10 de mayo de 2021 (tarde)

1 h 15 m

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**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.

This is an extract from *Prospero's Cell*, a non-fiction work by Lawrence Durrell.

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### DIVISIONS UPON GREEK GROUND

#### 29.4.37

5 It is April and we have taken an old fisherman's house in the extreme north of the island – Kalamai<sup>1</sup>. Ten sea-miles from the town, and some thirty kilometres by road, it offers all the charms of seclusion. A white house set like a dice on a rock already venerable with the scars of wind and water. The hill runs clear up into the sky behind it, so that the cypresses and olives overhang this room in which I sit and write. We are upon a bare promontory<sup>2</sup> with its beautiful clean surface of metamorphic stone covered in olive and ilex<sup>3</sup>. [...] This is become our unregretted home. A world. Corcyra<sup>4</sup>.

#### 5.5.37

10 The books have arrived by water. Confusion, adjectives, smoke, and the deafening pumping of the wheezy Diesel engine. Then the caique<sup>5</sup> staggered off in the direction of St. Stephano and the Forty Saints where the crew will gorge themselves on melons and fall asleep in their coarse woollen vests, one on top of the other, like a litter of cats, under the ikon of St. Spiridion of Holy Memory. We are depending upon this daily caique for our provisions.

15 

#### 6.5.37

Climb to Vigla<sup>6</sup> in the time of cherries and look down. You will see that the island lies against the mainland roughly in the form of a sickle. On the landward side you have a great bay, noble and serene, and almost completely landlocked. Northward the tip of the sickle almost touches Albania and here the troubled blue of the Ionian is sucked harshly between the ribs of limestone and spits of sand. Kalamai fronts the Albanian foothills, and into it the water races as into a swimming-pool: a milky ferocious green when the north wind curdles it.

20

#### 7.5.37

The cape opposite is bald; a wilderness of rock-thistle and melancholy asphodel<sup>7</sup> – the drear sea-quill. It was on a ringing spring day that we discovered the house. The sky lay in a heroic blue arc as we came down the stone ladder. I remember N. saying distinctly to Theodore: 'But the quietness alone makes it another country.' We looked through the hanging screen of olive-branches on to the white sea wall with fishing-tackle drying on it. A neglected balcony. The floors were cold. Fowls clucked softly in the gloom where the great olive-press lay, waiting its season. A cypress stood motionless – as if at the gates of the underworld. We shivered and sat on the white rock to eat, looking down at our own faces in the motionless sea. You will think it strange to have come all the way from England to this fine Grecian promontory where our only company can be rock, air, sky – and all the elementals. In letters home N. says we have been cultivating

25

30

the tragic sense. There is no explanation. It is enough to record that everything is exactly as the fortune-teller said it would be. White house, white rock, friends and a narrow style of loving: and perhaps a book which will grow out of these scraps, as from the rubbish of these old Venetian tombs the cypress cracks the slabs at last and rises up fresh and green.

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- <sup>1</sup> Kalamai: village on Corfu, Greece
  - <sup>2</sup> promontory: a rocky ridge
  - <sup>3</sup> ilex: holly
  - <sup>4</sup> Corcyra: an alternative name for Corfu
  - <sup>5</sup> caique: a fishing boat
  - <sup>6</sup> Vigla: village on Corfu, Greece
  - <sup>7</sup> asphodel: a plant common in Greece

– How does the author use descriptive language to create atmosphere?

Eleanor Farjeon wrote this poem in memory of a close friend (E.T. – Edward Thomas) who died in battle.

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### **Easter Monday (In Memoriam E.T.)**

In the last letter that I had from France  
You thanked me for the silver Easter egg  
Which I had hidden in the box of apples  
You liked to munch beyond all other fruit.  
5 You found the egg the Monday before Easter,  
And said, 'I will praise Easter Monday now –  
It was such a lovely morning'. Then you spoke  
Of the coming battle and said, 'This is the eve.  
Good-bye. And may I have a letter soon.'  
10 That Easter Monday was a day for praise,  
It was such a lovely morning. In our garden  
We sowed our earliest seeds, and in the orchard  
The apple-bud was ripe. It was the eve.  
There are three letters that you will not get.

– How is imagery used to convey the poet's feelings?

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#### **References:**

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2. Farjeon, E., 1959. "Easter Monday (In Memoriam E.T.)". *Book of Days*. Oxford: Oxford University Press.