No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without written permission from the IB.

Additionally, the license tied with this product prohibits commercial use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, is not permitted and is subject to the IB’s prior written consent via a license. More information on how to request a license can be obtained from http://www.ibo.org/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license.

Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quel moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d’informations, sans l’autorisation écrite de l’IB.

De plus, la licence associée à ce produit interdit toute utilisation commerciale de tout fichier ou extrait sélectionné dans ce produit. L’utilisation par des tiers, y compris, sans toutefois s’y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d’aide aux études, des établissements de préparation à l’enseignement supérieur, des fournisseurs de services de planification des programmes d’études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d’applications, n’est pas autorisée et est soumise au consentement écrit préalable de l’IB par l’intermédiaire d’une licence. Pour plus d’informations sur la procédure à suivre pour demander une licence, rendez-vous à l’adresse http://www.ibo.org/fr/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license.

No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin que medie la autorización escrita del IB.

Además, la licencia vinculada a este producto prohíbe el uso con fines comerciales de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales— no está permitido y estará sujeto al otorgamiento previo de una licencia escrita por parte del IB. En este enlace encontrará más información sobre cómo solicitar una licencia: http://www.ibo.org/es/contact-the-ib/media-inquiries/for-publishers/guidance-for-third-party-publishers-and-providers/how-to-apply-for-a-license.
English A: literature – Standard level – Paper 1
Anglais A : littérature – Niveau moyen – Épreuve 1
Inglés A: literatura – Nivel medio – Prueba 1

Thursday 16 May 2019 (afternoon)
Jeudi 16 mai 2019 (après-midi)
Jueves 16 de mayo de 2019 (tarde)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

Instructions to candidates
• Do not open this examination paper until instructed to do so.
• Write a guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.
• 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 littéraire dirigée d’un seul des passages. Les deux questions d’orientation fournies doivent être traitées dans votre réponse.
• 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 literario guiado sobre un solo pasaje. Debe abordar las dos preguntas de orientación en su respuesta.
• La puntuación máxima para esta prueba de examen es [20 puntos].
Write a guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.

1. 'Well, this is no good, I don’t want to live here!' I said as we drove along yet another tarmac road behind a row of whitewashed houses. 'I want to live in the mountains, for heaven’s sake, not in the suburbs of some town in a valley.'

   ‘Shut up and keep driving,’ ordered Georgina, the woman sitting beside me. She lit another cigarette of strong black tobacco and bathed me in a cloud of smoke.

   I’d only met Georgina that afternoon but it hadn’t taken her long to put me in my place. She was a confident young Englishwoman with a peculiarly Mediterranean way of seeming at ease with her surroundings. For the last ten years she had been living in the Alpujarras, the foothills of the Sierra Nevada, south of Granada, and she had carved out a niche for herself acting as an intermediary between the farmers who wanted to sell their cortijos* in the hills and move to town, and the foreigners who wanted to buy them. It was a tough job but no one who saw her ironing out deals with the coarsest peasant or arguing water rights with the most stubborn bureaucrat could doubt she was the woman for it. If she had a weakness at all it was in her refusal to suffer fools and ditherers.

   ‘Do you bully all your clients like this?’ I protested.

   ‘No, just you. Left here.’

   Obediently I turned the wheel and we shrugged off the last houses of Órgiva, the market town where I’d been adopted by my agent. We bumped onto a dirt track and headed downhill towards the river.

   ‘Where are the mountains?’ I whined.

   Georgina ignored me and looked at the groves of oranges and olives on either side of the track. There were white houses covered in the scrags of last year’s vines and decked with bright geraniums and bougainvillea; mules were ploughing; boiler-suited growers were bent bum-up amid perfect lines of vegetables; a palm tree shaded the road where hens were swimming in the dust. Dogs slept in the road in the shade; cats slept in the road in the sun. The creature with the lowest priority on the road was the car. I stopped and backed up a bit to go round a lemon.

   ‘Drive over lemons,’ ordered Georgina.

   There were, it was true, a hell of a lot of lemons. They hurtled past, borne on a stream of water that bubbled nearby; in places the road was a mat of mashed fruit, and the earth beneath the trees was bright with fallen yellow orbs. I remembered a half-forgotten snatch of song, something about a lovelorn gypsy throwing lemons into the Great River until it turned to gold.

   The lemons, the creatures and the flowers warmed my heart a little. We drove on through a flat plain quilted with cabbages and beans, at the end of which loomed a little mountain. After dipping a banana grove, we turned sharp right up a steep hill with deep cuttings in the red rock.

   ‘This looks more like it.’

   ‘Just wait, we’re not there yet.’

   Up and up we went, bend after bend, the river valley spread below us like an aerial print. On through a gorge and suddenly we burst into a new valley. The plain we had crossed disappeared utterly, hidden from sight by the mass of mountain, and drowned by the roaring of the river in the gorge below.

   Far below, beside the river, I caught sight of a little farm in a horseshoe-shaped valley, a derelict house on a cactus-covered crag, surrounded by unkempt fields and terraces of ancient olive trees.

   ‘La Herradura,’ Georgina announced. ‘What about that, then?’

   ‘Well, it’s nice to dream but the pittance we’ve got to spend is hardly going to buy us a place like that.’
‘With the money you’ve got to spend you could afford that place and have some left over to do it up.’
‘I don’t believe you. You can’t possibly be serious.’
I was incredulous because this was so far beyond my wildest hopes. I had come to Spain with a sum of money that would barely stretch to a garden shed in the south of England, expecting to buy at best a ruined house with perhaps a little patch of land.
‘Well, there’s no point in going any further. I’ll have that one. Let’s go down and see it.’

Extract from *Driving Over Lemons* by Chris Stewart (Sort of Books, 1999);
© Chris Stewart, reprinted by permission of Sort of Books.

---

*cortijos*: rural farmhouses typical to the south of Spain

(a) What is the narrator’s attitude to events as they unfold in this extract?

(b) Consider the presentation of setting in this text.
Two Trees

One morning, Don Miguel got out of bed
with one idea rooted in his head:
to graft his orange to his lemon tree.
It took him the whole day to work them free,
lay open their sides, and lash them tight.
For twelve months, from the shame or from the fright
they put forth nothing; but one day there appeared
two lights in the dark leaves. Over the years
the limbs would get themselves so tangled up
each bough looked like it gave a double crop,
and not one kid in the village didn’t know
the magic tree in Miguel’s patio.

The man who bought the house had had no dream
so who can say what dark malicious whim
led him to take his axe and split the bole*
along its fused seam, then dig two holes.
And no, they did not die from solitude;
nor did their branches bear a sterile fruit;
nor did their unhealed flanks weep every spring
for those four yards that lost them everything,
as each strained on its shackled root to face
the other’s empty, intricate embrace.
They were trees, and trees don’t weep or ache or shout.
And trees are all this poem is about.

‘Two trees’ from Rain by Don Paterson. Published by Faber & Faber, 2009. Copyright © Don Paterson.
Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd.,
20 Powis Mews, London W11 1JN

“Two Trees” from RAIN: POEMS by Don Paterson. Copyright © 2009 by Don Paterson.
Used by permission of Farrar, Straus and Giroux.

*bole: the trunk of a tree

(a) How do elements such as structure and rhyme contribute to the changing moods of
this poem?

(b) Are trees “all this poem is about” (line 24)?