

Marking notes
Remarques pour la notation
Notas para la corrección

May / Mai / Mayo de 2021

English A: language and literature
Anglais A : langue et littérature
Inglés A: Lengua y Literatura

Standard and higher level
Niveau moyen et supérieur
Nivel Medio y Superior

Paper / Épreuve / Prueba 1

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General marking instructions

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of features which all answers must include.

Answers which do not follow the approach suggested in the guiding question, but have provided an alternative formal or technical focus should be rewarded appropriately in line with the assessment criteria.

Instructions générales pour la notation

Ces notes ne sont que simples lignes directrices pour aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de caractéristiques que les réponses doivent présenter.

Les réponses qui ne suivent pas l'approche suggérée dans la question d'orientation, mais qui ont adopté un autre angle technique ou formel doivent être récompensées de manière appropriée, conformément aux critères d'évaluation.

Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices a fin de ayudar en la corrección. No deben considerarse un conjunto fijo y exhaustivo de características que deban estar presentes en todas las respuestas.

Las respuestas que no sigan el enfoque recomendado en la pregunta de orientación, pero posean un enfoque alternativo, de carácter formal o técnico, también deberán ser valoradas de acuerdo con los criterios de evaluación.

1.

Text type
article (essay)
Elements of the text significant for analysis
<ul style="list-style-type: none"> • themes (identity, intersectionality, change, growing up) • structure (chronological, circular structure, Freytag’s plot pyramid, enticement of the reader, elements of memoir, short paragraphs, repetition = to mirror the author dipping her feet in the pool of memory—just enough to feel, but not so much as to drown) • repetition (“My father prayed for twins. And we came.” “The first thing to go...second thing to go...third to go”) • metaphor (physical travel metaphor for the sisters’ emotional division) • multi-faceted identity (gender, nationality, class, religion) • culturally situated at the intersection of Nigeria/Gambia, England, and the United States (“Third Culture Kids (TCKs)”) • both individual and “twinned” identities • religious upbringing vs secular/negotiated religious adult identity • photograph – image of Yoruba twins in museum juxtaposed with the author’s contemporary experience of being a Yoruba twin • tone: lively, confident, conversational, personal tone (e.g. “enamored of our own cuteness”) shifts to removed, reserved, and grieved after Dami’s visit to France (which is both a geographic and emotional transition that provokes a change in the twins’ attitudes toward one another) • irony - as one sister draws closer to her individual identity, she draws away from her twinned identity • title: paradoxical nature of the title, ambiguous but made clear by the end, how the title engages the reader • Yoruba have highest twin rate in the world, and yet the author portrays her experience with her twin as unique and special • use of pronouns (using “we” to mean “I” at the beginning of the text; the comparison of the “we” used at the beginning of the text to signify a lack of physical separation, and the new, matured sense of “we” at the end that allows for physical and ideological separation—from “twins” to “sisters”) • shifts in verb tense (using dramatic present tense when writing about the past) • dialogue (Oh really? You’re afraid you won’t get your visa? Oh, Mum and Dad are worried about you going? Oh, they’ve relented. Oh, you’re going? OK. Bye.) and use of no quotation marks • use of Yoruba words (‘Oluwadamilola,’ or “God has made me rich,” and ‘Oluwatomilola,’ or “God is my sufficiency”) which are religious in nature • change in word choice (starts out with celebratory word choice and concludes with harsher words such as “virulently,” “vicious jabs,” and “misdirected anger,” which chronicle the author’s emotional transition and journey of identity and self-discovery).

2.

Text type
Comic
Elements of the text significant for analysis
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