

Marking notes
Remarques pour la notation
Notas para la corrección

May / Mai / Mayo de 2022

English A: literature
Anglais A : littérature
Inglés A: Literatura

Higher level and standard level
Niveau supérieur et niveau moyen
Nivel Superior y Nivel Medio

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.

Literary form
Song lyric
Elements of the text significant for analysis
<ul style="list-style-type: none"> • some consideration of the title/the word ‘plague’ • the characterization of the speaker/narrative voice <i>eg</i> through ‘waiting’, ‘lonely’, ‘solitude’, ‘witness’, ‘molten wax’ • some focus on ‘saviour’, ‘contrition’, ‘prophecy’ • sense of fear <i>eg</i> of death, loneliness, madness • metaphorical representation of the sea as an ever present, destructive and threatening force (some candidates may validly link this to their study of Romanticism) • use of contrasts <i>eg</i> in first line; shine but shining dying; blunt scissors; solidity/fragility • violent/disturbing imagery <i>eg</i> ‘skeletons of sailing-ships’; ‘the waves crash on the bleak stones...’ • use of onomatopoeia <i>eg</i> ‘crash’ and rhythm -e.g. the use of enjambment between ‘bleak’ and ‘stones’ to accentuate the violence of the imagery • references to/foreshadowing of death/dying • references to time <i>eg</i> the shifts between past and present tense • use of sibilance <i>eg</i> ‘still...saviour...storms’; ‘smiles...stars...shine’ • direct address to audience <i>eg</i> ‘When you see’; ‘You’ll begin to wonder’ • some focus on final verse • use of ellipsis.

2.

Literary form
Prose fiction
Elements of the text significant for analysis
<ul style="list-style-type: none"> • narrative point of view <i>eg</i> how the third person narrator reveals the male characters' pretentiousness and posturing • characterization <i>eg</i> through diction and imagery and the use of pretentious language and cliché, its use in highlighting the tension in the passage and Jess's role • the use of and or absence of dialogue • the orientation/positioning of the characters <i>eg</i> the physical positioning and how this may be related to social positioning/status • the ways in which time is significant and the patterns created, with Robert and DeCoverley's posturing over the importance of 'now' and also the way in which Jess looks to the past as a time of greater happiness • the descriptions of subtle movements in the passage <i>eg</i> 'touching the tip of his forefinger momentarily to his lips'; angling his head and eyes slightly upward', and how these suggest DeCoverley's posturing • the possibly animalistic and warlike imagery <i>eg</i> 'flared nostrils' and 'as if he'd been ambushed...' • the use of other figurative aspects such as simile <i>eg</i> 'absorbed this statement like a particularly complex scent', and metaphor <i>eg</i> 'their little chess match of self-consciousness' • the creation of the mocking tone in the passage • the suggestion of fakeness/insincerity and how these are satirized.