

**Marking notes**  
**Remarques pour la notation**  
**Notas para la corrección**

**November / Novembre / Noviembre 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.

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| <b>Literary form</b>   |
| Prose fiction  |
| <b>Elements of the text significant for analysis</b>   |
| <p>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.</p> <ul style="list-style-type: none"> <li>• through the use of the identified different perspectives, the structure of the piece and how the accident is presented, enables the reader to observe the action and tension from various angles and characters</li> <li>• most of the focus is on the action of the children, e.g. the beach is <i>“from another world, of no account”</i></li> <li>• contrast between long-dead fossils and the action they are provoking in the living</li> <li>• indirect characterisation through the use of verbs denoting violence, e.g. <i>“hiss”; “shove”; “thrashes”; “thrusts”; “snarls”</i></li> <li>• verbs emphasizing action/effort as the children attempt to out-do each other, <i>“scrambles”; “hauls”; “skidding rolling thumping”</i></li> <li>• auditory imagery suggesting increasing distance and foreshadowing danger, such as the beach and its <i>“shrill cries, its barking, its calls are clear and loud”</i> to denote distance</li> <li>• visual imagery giving a detailed picture of the landscape conveying its fragility and danger , <i>“And she hurls herself” “lurking by the hundred”, “enticing curls and ribbed whorls”</i> to emphasize the allure of the fossils</li> <li>• sibling rivalry shown in their exchanges of speech, the snatches of dialogue help to develop tension <i>“Move your leg”; “Don’t shove”; “Suspicion and rivalry burn her up”</i></li> <li>• the vivid description of Gordon’s anger and resistance and the disturbing and contradictory combination of “horror” and “satisfaction” with which he views the result of his anger and rivalry with his sister</li> <li>• contrasts and similarities between the mother and the children’s perspectives</li> <li>• contrast between the mother and the other adults who are compassionate, <i>“the clucking mothers and nurses”</i> contrasted with Edith <i>“Don’t argue. Keep still Claudia”</i></li> <li>• despite the release of tension, the passage remains busy and the rivalry continues, <i>“He pushed me. / I didn’t. Honestly mother, I didn’t. She slipped.”</i></li> <li>• sense of disharmony in the final paragraph which extends beyond the immediate action of the children to the world itself, <i>“the perilous world, so unreliable, so malevolent”</i></li> <li>• no resolution. The accident does not resolve the rivalry and dispute between the children, the mother notes the <i>“intransigence of her offspring”</i>.</li> </ul> |

2.

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| <b>Literary form</b>  |
| Poetry  |
| <b>Elements of the text significant for analysis</b>  |
| <p>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.</p>  |
| <ul style="list-style-type: none"> <li>• the creation of atmosphere of isolation and loneliness in the portrayal of the setting through visual imagery seen with the beach; the houses and the portrayal of the boy alone on the shore</li> <li>• the use of imagery to explore the relationship between boy and the sea seen in the shifting power dynamic such as the child <i>“feigning fear/ Like a father being chased by his own child”</i> and the sea rushing after him, <i>“it whitens and retreats”</i> as the boy turns to face it</li> <li>• the shift in tone mid-way through the first verse, creating ambiguity and an air of mystery – <i>“Like someone bearing a message no one/Wishes to receive – something written long ago/In his head”</i></li> <li>• the references to time passing both in the immediate and in the past and a sense of sadness and resignation, <i>“end of season”</i>; <i>“something written long ago”</i></li> <li>• the use and significance of enjambment to suggest the movement of the tide and the boy</li> <li>• use and significance of similes, <i>“like someone bearing a message”</i> and <i>“like a father being chased by his own child”</i> and their impact on the tone and mood</li> <li>• contrasting vocabulary patterns and how they help to create a mood of vulnerability and danger <i>“lonely”</i>; <i>“helplessly”</i>; <i>“hopelessly”</i> <i>“the sea rushes after him, monstrously grey”</i></li> <li>• the sense of the boy having superhuman qualities, <i>“he will never stop running”</i> <i>“his skill increases mysteriously”</i>. This contrasts with the end of the poem when the reader is informed the boy <i>“is only human”</i>.</li> <li>• the shift in narrative stance in the second stanza, from a more distant observer to the narrator being <i>“here in the house”</i>, perhaps linking to the use of the titular <i>‘Window’</i>.</li> <li>• introduction of music linking to the idea of march of time and the pattern of the tide; <i>“and while this goes on... someone very quietly plays”</i>.</li> <li>• A sense of ambiguity and mystery is created in <i>“Soon the game must end unaccompanied”</i></li> <li>• circularity – nothing appears to have changed; the boy continues to do what he has been doing from the start. However, the narrator’s observations have created more subtle and ambiguous readings of the child’s game, heightening the reader’s understanding of the link between time, tide, and possibly the narrator themselves.</li> </ul> |