

Marking notes
Remarques pour la notation
Notas para la corrección

May / Mai / Mayo de 2023

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
Play - Drama
Elements of the text significant for analysis
<ul style="list-style-type: none"> • monologue form e.g direct address: ‘Do you ever...; ‘wonder what you were doing’, revealing more than he realises/intends e.g. about loss of status • characterisation of Roger and, perhaps, Tim. e.g. How he is easily distracted, how his mind wanders, ‘Third assistant store manager’ vs ‘he’s sitting up in his fancy glass office’ • contrasts e.g. before and after e.g. ‘Not the old normal. The old normal is long gone.’; ‘fancy car’ and ‘office’ vs ‘third assistant store manager’ to reveal Roger’s change in status/self perception • the creation of/revelation of Internal conflict: ‘I should really go for a run’; ‘I’m considering exercising’ to suggest Roger’s dislocated mental state • the use of implied relationships: e.g. ‘we actually went to high school together’ to reveal Roger’s bitterness and sense of dislocation • how humour is created: e.g. the reference to the ‘celebrity on the beach’ • creation of source of anger e.g. ‘not the actual store manager’; ‘Apparently it also says I’m the guy you can yell at’, perhaps linked to Roger’s loss of status • repressed outrage: e.g. ‘just so you know’; ‘and I know better than to go up against store policy’, again linked to his lowly status and compare with ‘Roger from before’ • change of register: e.g. ‘she’s not dealing with your complaint to your satisfaction’ vs ‘gonna’, ‘Oh right’ used to show how Roger has to put on a front at work • roger’s lack of identity revealed by ‘I’ve got a badge and it says my name is Roger and I’m happy to help’ • how language is used (colloquialism/idiomatic) e.g. ‘that’s a whole nother story’; ‘kind of’; ‘well okay’ used to create the feeling of spontaneous speech • the contrasts between reality vs virtual reality: e.g. mundane job as ‘third assistant store manager’ vs the links to fantastic/fake events e.g. ‘what they found when they cut open...’; the ‘celebrity on the beach’ perhaps to show Roger’s desperation to escape the reality of his mundane job/directionless life • presentation of time e.g. ‘You realize that time has sort of...and it’s forty minutes later’ and adverbials of time, place, action: e.g. mentions of Monday morning; ‘so on and so on and eventually you realize, perhaps to suggest time drifting/repetition/lack of direction • sentence structure e.g.: ‘So you pick up your phone...why am I telling you that?’ to create the illusion of natural speech.

2.

Literary form
Prose Fiction: Short Story
Elements of the text significant for analysis
<ul style="list-style-type: none"> • the creation of the setting through metonymy, alliteration, sound, musical aspect: e.g. ‘A swirl of wet leaves’; ‘ghostly music’; ‘Whoof! Whoof’; ‘mother bird’s warning call and the twitter...’; ‘its steaming breath hissed at her’ • the motif of returning home: e.g. ‘Once she had known every...’; ‘the river she knew so well’; ‘Still it was the home of her girlhood and she knew every inch of the way’ • the use of allusion to the myth of the Odyssey: e.g. ‘someone waiting for her’ • the symbol of the dog: e.g. ‘an ownerless dog, huddled, wet and shivering...’ feeling of ‘kinship’ • the use of diction and imagery in the representation of the journey: e.g. ‘The wind and rain and darkness’ that accompanied the ‘the walk of three bush miles’ • the presentation of feeling: e.g. ‘Wind and rain and darkness lay before her’; ‘She drew her cloak tightly round her’; ‘her forebodings fled’ • atmosphere, sense of mystery: e.g. ‘the night-hidden trees’; ‘someone would have been waiting...’; ‘she saw no sign of life’; ‘remembering their gruesome task’; ‘Was it someone she had known?’ • the sense of alienation: e.g. ‘Once she had known’; ‘there was only one ticket to collect’; ‘unheeded by the sleeping town’; ‘This traveller was a stranger to him’ • characterisation: e.g. problems with expressing herself: e.g. ‘Her questions resolved itself into a request for the time...’ • point of view: e.g. third person • the ominous mood: e.g. ‘There was the silent tenseness’; ‘warning call’; ‘disturbed nestlings’ • communication: e.g. ‘If her letter had been received...’; “‘Wet night!’ He said at length...’; ‘But perhaps the porter had a message’ and how this creates suspense and tension • personification: e.g. ‘blear eyed lantern’.