

**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.

<b>Literary form</b>
Prose (Fiction)
<b>Elements of the text significant for analysis</b>
<ul style="list-style-type: none"><li>● creation of an atmosphere of languid, calm relaxation inside the house after Sunday lunch – resting, trickles of conversation, patches of silence - but be ready to credit other interpretations of type of atmosphere created</li><li>● comparison/contrast with the atmosphere outside in the streets of Calcutta</li><li>● the use of more familiar and reassuring household objects adding to the atmosphere – old radio, attachment to old clock which runs ten minutes fast, furniture, settling dust</li><li>● the use of the mundane nature of radio advertisements conveyed as if by the local babbling idiot (humour)</li><li>● positive, even humorous imagery such as the “festive crackle” and the women falling asleep – grown-ups as children; and negative imagery such as the dust everywhere, inside and outside, and the decaying buildings</li><li>● the characterisation of Sandeep and his observation of the household, and how this connects to the atmosphere created</li><li>● effect of the unsettling diction choices on the atmosphere (“mournful”, “drowning”, “scar”, “trenches”, “bombed out”)</li><li>● brief mention of threat of looming Monday</li><li>● exploration of why Chhotomama might be “sighing regretfully”</li><li>● sense of security and familiarity – newspaper over face – falling asleep</li><li>● the use of auditory imagery, such as the mournful song on the radio</li><li>● sense of futility and/or passivity created by the details of activity/inactivity outside</li><li>● the chaotic and random nature of the city as exemplified by the senseless work of modern art.</li></ul>

2.

Literary form
Poetry
Elements of the text significant for analysis
<ul style="list-style-type: none"> <li>● the initial sense of achievement/reward at the end of a long walk – (“Downhill...” “rest... sweetest thing...”), leading to...</li> <li>● the sense of satisfaction in the narrator over the first six lines, and the creation of his sense of security</li> <li>● the use of shifts in tone (e.g. from positive to negative) to communicate the poetic persona’s change in feelings (e.g. from line 8 onwards)</li> <li>● the imagery used to create the poet’s situation (e.g. cold, heat, tiredness)</li> <li>● the use of contrasts, particularly in the first and final stanzas</li> <li>● the succinct accumulation of detail in the first two lines of stanza two</li> <li>● the way the narration unfolds... (end of the walk, arrival at the inn, sense of security)</li> <li>● ... striking a new note with the owl’s melancholy cry</li> <li>● the symbolic value of the owl, and acknowledgement of how the owl’s cry leads to a shift in tone</li> <li>● why the poet moves from talking of the owl’s “cry” to its “voice”</li> <li>● why the poet might have chosen the word “escaped”</li> <li>● the significance of the use of “salted” - a good or bad thing, or simply giving the food a different/seasoned taste?</li> <li>● the effect of rhyme and its impact on tone (or alternative point of entry)</li> <li>● the rhythm of the poem and its effects on tone (e.g. the first two lines)</li> <li>● the able candidate might notice and comment upon the use of iambic pentameter and where and to what effect that iambic rhythm is disrupted</li> <li>● the effect of the alliteration in the final stanza and its impact on tone, or other point of entry</li> <li>● a comment on the way the persona’s feelings are expressed in the final six lines, perhaps showing his humanity, or even guilt at his security, and how the double meaning in “salted” suggests both guilt and empathy</li> <li>● the ambivalence of the final word “rejoice” and its significance in the poetic persona’s reflections</li> <li>● the impact of the word “all” in the final stanza (soldiers and poor)</li> <li>● the way the persona’s voice is characterized through the use of diction and its impact on tone</li> </ul>