

Marking notes Remarques pour la notation Notas para la corrección

May / Mai / Mayo de 2026

**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
Drama
Elements of the text significant for analysis
• The use of short sentences to show assertion, but also possibly defensiveness, such as Fran's first line • Bob's first line: emotions communicated here • Fran's recount of her mother's 'miserable marriage' will impact Bob. What is she communicating about <i>their</i> marriage? • The exclamation on 'Shares!' reveals Bob's surprise regarding his wife's financial dealings • The repeated sentence structure, with 'I' starting most sentences, indicates the emotions Fran went through in keeping this secret • Tone: Bob uses the word 'Right', but it is not clear what emotion is being expressed - tone in performance would indicate what the character is feeling • Students might also comment on positions on stage, body language and facial expressions to examine the emotional undercurrents here • Use of ellipses: how these communicate the tension in their communication, how they would be performed on stage • Bob's 'But a man' is an interesting switch to the third person - perhaps a defence mechanism • Bob's question 'Did you ... Ever need to?' carries a significant weight, stressed by the pause in the middle; the stage direction '<i>Her silence is the answer</i>' clearly indicates the need for students to imagine what is happening in performance at this point • The tone of Bob's 'And me? Where was I in this picture?' is likely to be hurt • Fran's next lines explain the situation and sound self-justifying; the switch to second person is important here and communicate a need for empathetic understanding • Fran proposes various reasons for why love changes over time and suggests the emotions the character feels are complex and even contradictory • Fran's 'I'll stop if you don't want to hear this' indicates concern for her husband's feelings, but Bob is resolute - note the ellipsis, however • The emotion conveyed by Fran's 'And you settle for that' • Bob's final response suggests he is hurt by these lukewarm words • Offer an interpretation of Fran's final line • The contrast between Fran and Bob in the dialogue: how Fran dominates this and how attention needs to be paid to the ways in which Bob expresses his emotions both verbally and non-verbally, although of course Fran expresses her emotions non-verbally too

2.

Literary form
Prose-non-fiction: memoir
Elements of the text significant for analysis
• Use of contrast throughout the extract as a structural device, indicating the growing difference between the diner and the waitress • Juxtaposition: resolution and clarity of diner at the start of the extract - the meal has finished, with only a 'crisp salad' to eat; this is humorously contrasted with the terrine, cheese and apple tart which then follow • Shift in tone: confident at start, resigned at end • Power dynamic: Waitress's use of future tense: 'is going to taste' - not a suggestion, but an imperative; contrast between what they both want; it becomes increasingly evident that the diner's wish to eat no more (despite the quality of what she consumes) is either ignored by the waitress or the diner realises that this is a battle she has already lost: 'I protested only to myself'; Her own character and all the food she has consumed prevent her from 'argu[ing] with maniacs' - not the power dynamic one would expect in a restaurant and the final word might be commented on • Oxymoron: describing the waitress's inquiries about the food as 'respectful but gossipy' • Comic contrast: 'Madame will be pleased' - the waitress asserts what the diner's response to the terrine will be; 'Not a wince or a murmur showed the waitress my distressed fearfulness' • Contrast the positivity of the waitress with the 'low moans' of the diner and '[her] unhappily human and limited capacity' • Characterisation of waitress: effectively ignores the diner and cuts 'a thick heady slice'; Waitress standing over diner while she eats and talks to her 'with almost hysterical pleasure' about how the terrine was made - contrast positions/power for comedic effect • Characteristics of authorial voice: Diner beginning to 'feel almost frightened, realising myself an accidental victim of these stranded gourmets' - negative emotion expressed, although we cannot take this too seriously; choice of word 'victim' increases the tension here • Religious allusions: 'Monsieur Paul and his handmaiden' - setting up the religious references (note also 'idolater') which come to completion towards the end of the extract: 'trussed wanderers prepared for his altar by this hermit-priest of gastronomy' • Contrast the obvious pleasure of the waitress with the increasing negative feelings of the diner: 'I resented it in a way approaching panic' • Comic inversion: she eats the cheese 'doggedly, like a slave'; When a special coffee is being prepared, she 'smiled servile acceptance', picking up on the earlier slave reference • Juxtaposition of 'With a stuffed careful smile on my face, and a clear nightmare in my head' • Imagery: the surreal, Hansel and Gretel-like image of 'trussed wanderers' sacrificed on the altar