

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
Prose non-fiction
Elements of the text significant for analysis
• The use of imagery to stress the grandmother's hard work and determination, for example the comparison with a camel - implied durability and strength ('great walker', 'trudged to the estates', 'sack of tools bulging on her back') • Far from taking offence, when she is heralded as 'camel' and 'hump' she 'bent proudly to her task' • The positiveness of the 'sudden appearance over the horizon', 'firm gait' • Her adventurousness in choosing the laterite trail • Her presentation in the passage as a whole underwriting physical and mental strength • Her almost magical inventiveness ('salvaged planks, no one knew from where...') • Perhaps implied treatment of her three sons – humorous contrast as she is a 'camel' they are 'wild fowl' • The reverent tone of the narrator as he recollects his grandmother, something reinforced by the man who searches the past for her image. • The use of direct speech by the grandmother and others • Her initiative and the variety of jobs undertaken to survive – peddling saris, selling for a textile merchant, becoming a tinker, on the lookout for another job once that ended • Her focus on her work, refusing water or tea • Somewhat affectionate recollections of the man who had known the grandmother • Likewise when a man jokes about a pot which should have been thrown away she smiles to herself and gets on with the job of mending it • The details of her proficiency as a tinker before handing back the repaired pot • The use of tension in the passage; for example... • ...the use of successive clauses to give a sense of the movement and action in the process of repairing the pot • The symbolic quality of some of the images, for example the butterfly with its transcendent beauty emerging out of hard work and heat. • Her chuckling at the owner's surprise • The narrator's use of the word 'vivid' in the opening line setting the tone • The final image where she is 'characteristically' at a metaphorical cross-roads and contemplating a new direction.

2.

Literary form
Poetry
Elements of the text significant for analysis
• References to the artificiality of identity e.g. lines 1-4; 'we're pretty selfie' • The degree of artificiality, self absorption and superficiality, e.g. 'We're all girly/We're pretty selfie' • Repetition/balanced phrasing e.g. 'We write'; 'While sitting While skipping' • Ambiguity of pronouns e.g. 'I', 'we', 'they' to perhaps suggest the fluidity of identity • Use of language of technology e.g. 'tag/untag'; 'selfie'; 'cam' • Use of wordplay e.g. 'the speed of the selfie'; 'we pose to show the spontaneous overflow'; 'Hashtags of interiority' • References to self-absorption e.g. 'we think: if only my camera could see me now' • Contrasts between childlike and more adult language e.g. 'We're all girly'; 'While skipping' vs 'We recollect emotion'; 'There is a tranquil lyric' • Hints at insecurity e.g. 'they can tag...we can untag'; • The note of regretful nostalgia e.g. 'There are no more countrysides. There are no more churchyards.' • The tonal shift in the final seven lines from light-hearted to more subdued • Possible interpretations/ambiguity of the last two lines.