

Marking notes
Remarques pour la notation
Notas para la corrección

**November / Novembre / Noviembre de
2021**

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
Poem
Elements of the text significant for analysis
<ul style="list-style-type: none">● there is a positive opening/perspective of the figures in the first stanza, e.g. ‘calm’ and ‘laughing’. Later contrasts such as “stand apart” and “shadows” create a more ominous mood● the structure of the poem supports developing ideas and perspectives● enjambment creates a sense of flow and suggests other perspectives/connections with the real world, e.g. the transition from stanza one to two and the idea of seeing “Another world...” contained within the snow globe● there is an implied sense of distance/observation/perspective in, e.g. “Learn what it is to stand apart”.● the ‘fixed’ nature of the scene/couple in paperweight is contrasted with the movement of the snow ‘history/Sifts down through the glass like snow...’. hinting at wider perspectives● figures in the globe become increasingly more realistic and less distant – e.g. ‘the wife’ becomes ‘she’ and ‘her’ as the poet adds more life and relevance to the figures● The poet also creates a sense of distance/separation from the real world, e.g. in the repetition of ‘beyond...’ a sense of disconnect is created● ideas transition to more ominous concerns e.g. the ‘shadows’ in stanza 3 the last three stanzas draw closer comparisons to our own ‘globe’/world e.g. ‘We look at them just as the winter night...bends to see our isolated little world of light’● consideration of deeper connections e.g. ‘Covered with snow’; ‘drifts and swirls too deep to understand’ – suggests how emotions can be masked and difficulties obscured● the final line offers a sense of how the speaker relates to the object - ‘so much winter in my head and hand’ and creates a sense of the significance of the snow globe to the speaker, as they seem to contemplate their own life

2.

Literary form
Non fiction
Elements of the text significant for analysis
<ul style="list-style-type: none">• begins to build tension in the initial scene setting e.g. ‘small tent’ juxtaposed with ‘thick woods’• there is a suggestion that the speaker is not entirely at ease in this natural environment e.g. ‘there may be no real danger’• tone is initially quite matter of fact/low key e.g. ‘I muse...’ but a steady build-up of tension is created in for e.g. ‘ancestral fear’ and ‘unidentifiable creature’• use of the present tense creates immediacy and leads the reader through the unfolding scene• the creature is brought to life and tension is created before it is even seen e.g. ‘pauses and scuffles... small frenzy of feeding’• rising fear is suggested by for e.g. ‘creeps up’• sensory imagery builds tension e.g. sight, in: ‘I detect a shadow...’ and sound ‘Another threatening grunt’• a sense of disbelief is emphasised by use of italics ‘<i>it can’t be...</i>’• subtle humour is used to slightly diffuse tension e.g. ‘as if I didn’t hear it the first time...’• alliteration, e.g. ‘brown bristling body’ helps to convey the idea of the boar as a formidable threat• visual and descriptive imagery of the boar create a sense of danger; it starts off as ‘huge’, ‘rippling with muscle’ and proceeds to become almost mythical in its description and presentation e.g. ‘prehistoric sized ears’• the sight of the boar and the physical effects on the narrator are vividly described e.g. ‘my legs are reduced to plasticine’ and ‘my feet act before I can think’• nature places barriers in the narrator’s escape route e.g. ‘slippery leaf mould...fallen logs...brambles’, increasing tension as the narrator tries to escape• there is a release of tension in the final line and possible humour is created by ‘the familiar comfort of the tarmac’
