

# **Marking notes**

## **Remarques pour la notation**

## **Notas para la corrección**

**November / Novembre / Noviembre 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
Prose fiction: novel
Elements of the text significant for analysis
<ul style="list-style-type: none"><li>• descriptions of the angry crowd: ‘a thousand angry eyes’, ‘savage satisfaction of the rolling angry murmur’, ‘enraged beyond measure’, ‘wild beating and raging’, ‘hundreds of infuriated men and reckless boys’, ‘stormy passions’, ‘angry sea of men’, ‘troop of animals’</li><li>• repetition of ‘cruel’ and ‘thoughtless’</li><li>• verbs that denote violence</li><li>• comparison to aggressive animals (‘gaunt as wolves, and mad for prey’)</li><li>• description of facial expressions (‘livid with rage’, ‘the countenances, so fell not a moment before, now looked irresolute’, ‘her eyes smiting them with flaming arrows of reproach’)</li><li>• use of free indirect discourse: how we are viewing this from Margaret’s point of view; how she is torn between a sympathetic understanding of the workers’ struggles and fear for Thornton</li><li>• development of tension (‘each was urging the other on to some immediate act of personal violence’, ‘For she stood between them and their enemy’)</li><li>• characterisation of Mr Thornton and how this contrasts with the workers</li><li>• the threat to Thornton’s life</li><li>• contrast between emotions and reason (‘the stormy passions would have passed their bounds, and swept away all barriers of reason, or apprehension of consequence’)</li><li>• contrast between silence and noise (‘rolling angry murmur’, ‘stony silence’, ‘momentary hush’, ‘She could not speak’)</li><li>• comparison to river about to burst its banks</li><li>• the portrayal of the two named characters, including the contrast of male/female: Thornton’s immobility (‘still as a statue’) versus the energetic actions of Margaret (‘threw the window wide open’, ‘tore her bonnet off’, ‘she had lifted the great iron bar of the door with an imperious force – had thrown the door open wide’)</li><li>• importance of the descriptions of time in relation to the potential for the situation to explode into violence (‘in an instant all would be uproar’, ‘in another instant the stormy passions...’)</li><li>• significance of references to weapons and explosions, including the ‘heavy wooden clogs’, ‘flaming arrows of reproach’, ‘spark to the gunpowder’ (note the mixing of literal and metaphorical)</li><li>• the violence of the emotions portrayed in the text</li><li>• vulnerable position of Margaret at the end of the extract, despite the strength and anger she shows.</li></ul>

2.

<b>Literary form</b>
Drama
<b>Elements of the text significant for analysis</b>
<ul style="list-style-type: none"><li>• the use of gestures and lack of movement (especially the final stage direction), and the balance in dialogue between the two characters to suggest the tense, complex mother-daughter relationship</li><li>• Valentina’s use of questions and absolute pronouncements gives her power; how Valentina disparages Sophia, her curt dismissal and contemptuous assessment of her daughter (‘You understand nothing’); her repetition of ‘You think...’</li><li>• the manner in which Sophia has prepared for this conversation, but her difficulties in actually speaking to her mother</li><li>• the significance of the stage directions: how these suggest the struggle within Sophia and the dominance of Valentina</li><li>• the ways in which the stage directions suggest a tension between what is felt and what is spoken</li><li>• the way in which Valentina asserts her power (‘Little Sophia’)</li><li>• despite Sophia’s statement that they ‘must speak as equals’, it is clear that her mother often puts her in a subordinate position</li><li>• contrast between emotional proximity and emotional distance</li><li>• use of imperatives</li><li>• Sophia’s use of short sentences to stress her points</li><li>• the ease with which the mother speaks contrasted with the difficulties experienced by her daughter</li><li>• how Valentina asks for her daughter to speak and the way Sophia is unable to communicate</li><li>• how Sophia asserts her power contrasted with her wavering determination: these indicate the shifts in the power dynamic between the daughter and her mother</li><li>• how tension is created in the dialogue</li><li>• how the dialogue shows the past relationship between the two characters</li><li>• the way in which the dialogue delays talking about the topic at hand</li><li>• how the mood and tone of the characters is represented and how this changes.</li></ul>

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