

Marking notes Remarques pour la notation Notas para la corrección

May / Mai / Mayo de 2025

**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
Poetry - Loud Music by Stephen Dobys – US
Elements of the text significant for analysis
<ul style="list-style-type: none"> • how humour is created in the depiction of the two characters in the poem, such as the unexpected irony of youth preferring quiet and age preferring loud music • other contrasting perceptions as the poem proceeds (for example: the box with a peephole) • the movement implied in the opening line • informal tone set in the second line in addressing the reader ('You see' as a characterising the persona from the outset) followed by use of enjambment and connectors at the beginning of lines • heaviness of sound in words such as 'throbbing', 'jam-packed', 'blare', 'blasting' - almost aggressive • physical impact of sound (for example: 'hand smacking the gut') • mention of contrasting timbre of stepdaughter's voice (line 8) compared with the simile to 'sonar' (line 13) • how the loss of self in music of different types is both a comfort and a threat to the characters in the poem's use of visuals (e.g. 'peephole') to indicate how the stepdaughter would like to see herself ('red pants, jacket, yellow plastic lunch box: a proper subject for serious study'), and the neatness of how this keys in with her musical taste soundwise • Childlike qualities of the daughter's clothing and yellow lunchbox • Contrast in colours associated with stepdaughter and speaker • use of visuals to underscore the persona's taste (for example: 'wind', 'think cloud', etc.) • use of caesurae to emphasize contrast and effects of music • use of pronouns to point up contrasting characterisation ('I like', 'she feels', etc.) • repetition of "but" to bring our attention to contrast • use of the informal tone • Recognition of the stepdaughter's desire to be placed at the centre/to be "seen" <p>Characterisation of the speaker through the pathetic fallacy of the landscape/weather in the box "gray, restless, turbulent".</p>

2.

Literary form
Prose Fiction – Short Story – Bret Harte - US
Elements of the text significant for analysis
<ul style="list-style-type: none"> • contrast between the man’s imagination and the natural landscape • how the river is made the focal point through the opening line and the associated exclamation • contrasts in nature itself, which displays both positive and negative aspects (for example light and darkness, cold and heat, etc.) • the significance of the name ‘Deadwood’ • the imagery surrounding the mining settlement, and the decay and foulness surrounding the same, contrasted with the wild permanence of the river and nature in general • the importance of river in the extract • the imagery of the wild (for example turbid depths, yellowing current, etc.) • contrast between the clean and the tainted (the river is ‘yellow’ yet in the man’s mind might have the ability to cleanse and drown his besetting spectres) • the hostility of the language used to describe the environment (for example blackened stump to stump, gnarled bush to bush, etc.) and the alliteration of the same. • the personification present in the text (for example: wind ruffled the waters, waves lift their unclean hands, etc.) • the vacillations in his mind against his ‘one idea’ • after the depressing, gloomy description of the man’s mind and the landscape, the lively appearance of the coach (for example horn, jingling, etc.). • the almost anthropomorphic part played by the moon • use of parallel syntax to highlight the ways in which nature mirrors the persona’s state of mind • the personification of nature gives it a life that contrasts with images of death and could be a possible alternative entry point • sibilance indicates the disturbance/helps to create the mood. • the presence of humans in the final paragraph, with the irony of the coach passing by • the eerie quiet which descends towards the end of the passage – and how this is created - after the hectic opening.
