

Marking notes
Remarques pour la notation
Notas para la corrección

**November / Novembre / Noviembre 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
Drama
Elements of the text significant for analysis
<ul style="list-style-type: none"> • extract begins with difference of opinion, with focus on reasons why Tess might wish to give up her university education • Celia asks Tess a lot of questions – trying to understand her perspective, but also to convince her to focus on her studies • Tess’s sarcasm in ‘Oh, that’s exactly what we need...’ • Celia’s emotional exclamation: ‘By giving up!’ • use of the inclusive pronouns throughout the extract – speaking as women at university, not just individuals; contrast this with the points where the characters only speak as individuals (I/you) • simplicity of Tess’s declarative statement (‘We can’t compete, we can’t even vote’), but how that is contrasted with Celia’s ‘And we’ll never get the vote...’, implying possibility of change • Celia appears genuinely confused by what seems to be a change in Tess’s attitude and seeks to understand the role that Ralph has played in changing her • Celia asserts ‘He doesn’t approve’, but Tess states ‘You don’t know him. He’s not like the others’ • Tess reveals her internal conflict: ‘It’s me, Celia. I just don’t know what I want any more’ • Celia attempts to encourage Tess: ‘We’re thinkers, scientists!’, but Tess’s blunt rejoinder simply states ‘Outcasts’ • Tess reveals a list of negative perceptions about who they are: bluestockings, untouchables (strength of this term), not good Christian women, dissenters • insight into Tess’s anxiety for the future shown by the use of questions: ‘If I mess this up with Ralph then who else is going to have me?’, ‘What if I want to be a mother?’ • climax of extract created when Tess claims ‘It’s all very well for you’, implying that Celia wants something different, but Celia challenges her and Tess’s hesitation to put this into words is obvious • Celia pushes her: ‘I only want what?’ and stage directions indicate the emotional strain in the pause and we are explicitly told ‘Celia is hurt’ • Celia then states that Tess has no idea what she has been through, how important this is to her and what she desires for her future. We sense the energy and passion of her speech • throughout the analysis candidates may usefully consider how body language, position on stage, tone of voice might indicate the tension and conflict being expressed by the two characters.

2.

Literary form
Poetry
Elements of the text significant for analysis
<ul style="list-style-type: none"> • what the 'idea of mountain' might mean, both literally and metaphorically • starts poem with 'And': connects title to first line • words/phrases indicating time: 'permanence', 'for ever' (note also use of italics here), 'Five years', 'last hours', 'continuing', 'still', 'a predictable end', 'finally', 'persisting' • reflective nature of poem: 'we long for it sometimes' • contrast the unchanging nature of the mountain with the 'smallness' of individual lives ('obstinacy of a single stone/and its mindlessness') • how the mountain is 'monolithic', with exploration of what the other meaning of this adjective might signify • examine what 'To be less alive/to each particular sadness' might mean; contrast with 'this happiness' that comes at the end of the poem • why the old man is 'Unmoved' as he has lived forever and how the hyperbole is used • repetition of 'Beyond' and how that makes the mountain different • how the mountain 'let[s] nothing grow' ('barren peaks') and the contrast with life portrayed – the energy of the wasps mating, 'how we wake/consoled by the morning's petty small-ness' (size contrast), the cat, the foal, the trees, new grass • foal as young horse, 'sidling slow' (timid, tentative) • 'phosphorescence of new grass' - light, growth, beginning • sense of reconciliation and acceptance that comes at the end of the poem: 'wedded to a predictable end' • the inevitable journey towards the end of life ('his tired heart') contrasted with new life/reproduction • the way the mountain is so distinctly different, but also anthropomorphised to reflect on life ('shouldering the snow and sun and surviving') • the mountain is described as 'mindless[]', but this is contrasted with how we are 'naïve' in the final line • list that draws all the living things together juxtaposed with the mountain range in the background • the understanding that comes from watching the wasps mate: 'how our last hours play out/against the continuing earth' • movement juxtaposed with implied stillness • how 'end' is the final word of the poem and how that links to 'And' at the start