

**Marking notes**  
**Remarques pour la notation**  
**Notas para la corrección**

**May / Mai / Mayo de 2024**

**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.

<b>Text type</b>
Drama
<b>Elements of the text significant for analysis</b>
<ul style="list-style-type: none"><li>• Meg’s matter-of-fact recitation of her sister’s attempts to study English literature</li><li>• her patronising attitude towards her sister’s motivation for studying Chaucer</li><li>• the way Edwin’s interventions push Meg on</li><li>• what is revealed about Edwin, and about the relationship between Edwin and Meg, in the extract</li><li>• her notion of what constitutes ‘middle-class’ culture back in Australia, and the jokey, patronising and (as Edwin comments) snobbish way in which she parodies Shakespeare talk round the barbecue</li><li>• the use of irony/sarcasm</li><li>• a sense of defensiveness and rather forced tone in her banter (which is, arguably, somewhat silly) about Shakespeare and the Royal Shakespeare Company – the ‘overwritten’ comment might be seen as clever meaninglessness</li><li>• Meg’s superior attitude towards cultural norms back in Australia as represented by her sister’s literary aspirations</li><li>• a sense of tension in Meg as the extract progresses</li><li>• the use of humour to break that tension</li><li>• italicised 'should' and inverted commas around 'cultured' as instructions to actor and how this tone reveals Meg’s attitude</li><li>• Meg’s sigh and the straightforward comment ‘I just wish she’d say something about my book... I just want a reaction’ is perhaps at the bottom of all her comments about her sister and her sister’s culture – perhaps a sense of insecurity beneath Meg’s pretentiousness caused by Hilary not reading the book, and which may show vulnerability</li><li>• questions about the purpose or role of literature – both canonical and contemporary. Meg’s remarks about Shakespeare and Chaucer – the classics – might undercut her own pretensions</li><li>• use of generalisation: 'whole middle class'</li><li>• stage directions: Meg’s position – quite informally sitting on the floor – is mentioned; Edwin’s is not. The fact that there are few stage directions makes the indication “pause,” which appears twice, significant.</li></ul>

2.

<b>Text type</b>
Prose non-fiction (Travel)
<b>Elements of the text significant for analysis</b>
<ul style="list-style-type: none"><li>• nature/trees in general reflecting the cycle of life</li><li>• the way that blossom bubbles ‘out of deadwood’</li><li>• the young couples posing amongst the new blossom</li><li>• the yoshino blossom representing “the beauty of youth, the fragility of life and the impermanence of time”</li><li>• amongst the new life the caring for the ancient Karasaki pine symbolises the Japanese veneration of old age</li><li>• a sense of managed nature (mention of gardens and gardeners)</li><li>• the symbolic linking of old age and youth with aspects of the garden</li><li>• the almond-scented apricot blossoms falling as the maples come into bud and the cherries are in full bloom</li><li>• the way Simon Rickard uses a kind of framed narrative to point up the cultural context of veneration of old age</li><li>• comment on the nature of wabi-sabi</li><li>• the re-birth and relative longevity of the crepe myrtles</li><li>• new life coming from the charred remains of the Nagasaki bomb</li><li>• personification/anthropomorphising (the blossoms have “opened their pink arms in welcome”)</li><li>• the structure of the text, following the movement of the narrator</li><li>• use of historical references</li><li>• linked themes of reconciliation, rebirth, reconstruction.</li></ul>

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