

Marking notes

Remarques pour la notation

Notas para la corrección

November / Novembre / Noviembre 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.

Literary form
Prose non-fiction: letters
Elements of the text significant for analysis
<ul style="list-style-type: none">• The way that the love of books, both as objects and for their content, is conveyed in so few words: ‘most pressing problems’, ‘The books arrived safely’; FPD also writes ‘attractive volume’ and ‘nice copies’• The importance of the sensory description of the books in letter three and the contrast between British and American books• The change in formality as the text progresses: Hanff begins with quite a formal valediction; this has become less formal by letter three. Hanff’s introduction (‘Gentlemen:’) is very direct, if not quite formal enough• The contrast between the language and tone used in the two writers’ letters: Hanff uses ‘ad’, she makes jokes and shares details about her personal life; FPD’s letter is formal, although it does pick up on Hanff’s use of ‘problem’ to describe the books she wishes to purchase• The personal details that are unnecessarily shared from Hanff’s life: ‘poor writer’, ‘orange-crate bookshelves’• Hanff’s self-awareness: ‘scares me somewhat, as I equate “antique” with expensive’• Hanff’s financial situation as revealed through the letters• Hanff clearly replies to letter two quickly• The Bibles offered in letter two (‘would like’) and how Hanff responds with ‘want’; this communicates her urgency and desire to have them• Hanff’s letters mix the formal and informal; FPD’s response is entirely a business letter, written on behalf of the bookshop (‘that you will be pleased with them’ adds a more personal touch’)• The use of run on sentences indicate the urgency with which Hanff writes• The importance of humour: ‘bilingual arithmetic’, different meanings of ‘madam’• The ‘madam’ postscript is not formally indicated as such and suggests she has just thought of it and added it to the letter.

2.

Literary form
Poetry
Elements of the text significant for analysis
<ul style="list-style-type: none"> • Title of poem suggests the poet associates foxgloves with England • The poem explores both a sense of belonging and how a person with mixed race might be challenged in fitting in. The speaker is both excluded and protected by language • Throughout the poem the speaker is characterised by his playful engagement with language, but darker elements are also alluded to • The positive feelings communicated about language: ‘I like’ in the first line indicates the pleasure he takes in language; the last word of the poem is ‘love’, which is not commented on at all • By separating the word ‘foxgloves’ into its component parts the poet reveals a significant degree of imaginative engagement with sounds and their associations • Repetition of ‘foxgloves’ in line 2 shows how the poet views the word as having a physical location; possible consideration of why he likes to ‘hide’ there • ‘out of the England’ draws attention to the unusual combination of letters (xgl); unexpected use of England for English puts emphasis on the place • Metaphors run throughout the poem, with ‘harbouring word’ being a good example of how this offers a sense of safety and protection or, alternatively, a sense of exclusion • ‘Alone’ perhaps suggests both physical isolation and an emotional state • Metaphors that connect to the shape of the flower: the ‘witch’s thimble’, hard-to-toll bell,/ elvish door to a door’; the supernatural elements suggest how creative his imagination is, but may also indicate darker elements here • The door metaphor is followed up with the ‘locked beginning’, focused on sound, and a ‘snag’ is attentive to how sounds are pronounced • The ‘gl’ sound is repeated in ‘the little Englands of my grief’, but the poem only alludes to this and provides no explanation of what his grief may be • The grief is described using sensory imagery: ‘a knotted dark that locks light’ - some interpretation of what the physical image of ‘knotted dark’ might mean, the repetition of the idea of locking • The listing of ‘gl’ words that all indicate light; candidates may mention the alliteration and repeated sounds • The references to Shakespeare and Swift indicate the poet is well-read • The references to motherland and fatherland indicate his parents speak two different languages. ‘gul’ means flower in Urdu, but also connects to the flowers throughout the poem (foxgloves, eglantines) • Allusions and references to the natural world run throughout the poem, creating a sense of place • The physical embodiment given to the ‘xg’ sound: ‘almost the thumb of a lost mitten’ • The possible references to the poet’s experiences of growing up: mittens are often worn by children; <i>A Midsummer Night’s Dream</i> and <i>Gulliver’s Travels</i> are often read by children • The cartographical imagery in the final lines (‘impossible interior’, ‘deeper than forests’, ‘further in’, ‘deeper inland’) returning to the initial idea that the word connects to a physical place

- The listing of 'the gulp, the gulf, the gap, the grip': although not italicised this time, these are similar to the 'gl' words in line 12; importance of the alliteration, the consonance and the monosyllables; how these four words connect to 'love'
 - Interpretation of the placing of '*love*' as the final word.
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