

# **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
Drama
Elements of the text significant for analysis
<ul style="list-style-type: none"><li>• Contrasting characters to highlight different ways of coping with injustice/finding peace (Nyamezo’s anger contrasted with Fezile’s self-irony/almost absurd behavior as he plays with a yo-yo)</li><li>• Use of diction, rhetorical questions, and punctuation to show characters’ mood. For example, contrasting Fezile’s grandiose language and rich imagery with Nyamezo’s abrupt utterances peppered with exclamation marks and aggressive rhetorical questions (implying Fezile’s disconnection from everyday world and Nyamezo’s bitter despair)</li><li>• Use of stage directions to develop each character</li><li>• Contrasting Fezile’s optimism/happiness with Nyamezo’s pessimism/anger</li><li>• Use of tension between two characters (as seen with Nyamezo’s anger and the irony of Fezile willfully disregarding what is troubling Nyamezo as seen by his lines, “You should relax my darling.”)</li><li>• The symbolism of the yoyo/dance/umbilical cord contrasted with the symbolism of the papers and how each symbol develops the two characters</li><li>• The use of singing, the repetition of conquest, and the symbolism of the yoyo to show how Fezile approaches life and “finds peace” (the yo-yo can symbolize Fezile’s denial or disregard to suggest the uneasy accommodation people may feel forced to make with oppression)</li><li>• Use of dialogue to develop theme and character</li><li>• Repetition of the idea of conquering/conquest associated with Fezile’s character (images of the “conquest of nature” and “despair”)</li><li>• The lack of communication between the two characters shown in Nyamezo’s line “if you don’t want to listen” (neither character is listening to the other)</li><li>• The motif of the world to show how different people perceive the world and how it can lead to misunderstanding and frustration</li><li>• Use of Nyamezo’s dialogue to create a critical tone (as can be seen, for example, in her anger and frustration with her poor working conditions now exacerbated by the fact that there will be no pay increase).</li></ul>

2.

Literary form
Prose fiction
Elements of the text significant for analysis
<ul style="list-style-type: none"><li>• the use of personification of his grandmother’s house to highlight the tension between Alan and his grandmother and his own internal tension of cultural identity and the later use of the sunlight (another personified form of light) to highlight his lack of belonging or guilt</li><li>• how Alan is described as an invader in his grandmother’s home (“an invasion of his grandmother’s world,” “every mouthful he took felt like stealing) to help highlight that he no longer feels a sense of belonging in his place of birth/Hawaii</li><li>• metaphor of grandmother serving “silence” to develop tension and highlight Alan’s feelings of guilt</li><li>• tension developed between Alan and grandmother or Alan and his own identity/narrator and Hawaii)</li><li>• use of anaphora (“every”) to accentuate a lack of belonging</li><li>• discussion of how grandmother represents ties to land/culture from which Alan has been separated and the characterization of the grandmother. The tension between the two characters represents that split (“invasion of his grandmother’s world”; grandmother serving traditional foods)</li><li>• The use of light (“bare bulb” and “light of driftwood lamp”) illuminating his guilt and disconnection</li><li>• use of nature imagery to develop Alan’s sense of guilt and confusion; not belonging or being welcomed to his home (“cold ocean wind”; “the sun belonged here, he did not”)</li><li>• use of Hawaiian language to highlight cultural identity theme (see footnotes) and evoke setting</li><li>• Structure of text showing the passage of time and features of the environment, such as the cold wind and rising sun, to trace Alan’s growing alienation and discomfort</li><li>• Use of diction to develop characters and mood</li><li>• Irony of sun (“instead of warming him, it only served to make Alan feel more uneasy”)</li><li>• Suggestion of some reconciliation or learning on Alan’s part (the grandmother clearly intends to show him something/take him somewhere; the grandmother performs acts of caring/nurturing ex. covers him, feeds him).</li></ul>

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