

**MARKING NOTES  
NOTES À PROPOS DE L'ÉVALUATION  
ESQUEMA DE CALIFICACIÓN**

**November / Novembre / Noviembre 2002**

**ENGLISH / ANGLAIS / INGLÉS A1**

**Higher Level  
Niveau Supérieur  
Nivel Superior**

**Paper / Épreuve / Prueba 1**

## ASSESSMENT CRITERIA

### Criteria A and B

The danger of rewarding or penalizing the use of illustration/references/quotations twice in both these categories should be avoided.

### Criterion C

“Awareness” and “appreciation” of literary features are the key elements under this criterion. The mere labelling, without appreciation, of literary features will not score the highest marks. However, the candidate who is attentive to literary features and deals with them in a meaningful way, but who does not consistently use the vocabulary of literary criticism, can still be awarded the higher achievement levels.

**Reminder:** the term “literary features” is broad and includes elements as basic as plot, character *etc.*, attention to which is valid and must be rewarded as appropriate.

### Criterion D

Any form of structuring to the commentary will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches (including the linear, line by line analysis) are acceptable and will be judged on the basis of their effectiveness. Examiners should remember that structure does not exist by itself, but any structure must be measured by appropriate reference to the passage or poem and by its capacity to integrate these towards the development of an organized and coherent commentary.

**Reminder:** supporting examples must be evaluated in terms of how fluently they are incorporated/integrated to shape/advance the argument, **not** in terms of their appropriateness or accuracy.

### Criterion E

If you have reservations about awarding a four, you should ensure that these are well founded before awarding a three. The broadness of achievement level three sometimes makes examiners reluctant to award four.

Judgment needs to be used when dealing with lapses in grammar, spelling and punctuation; therefore do not unduly penalize.

Mechanical accuracy is only a part of this criterion. Ensure that all the other elements are considered.

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here should not be so heavily penalised as to distort appreciation of individuality.

The following are particularly relevant to criteria A, B & C.

### **Paper 1 (Prose)**

Satisfactory and good papers, three to four, on a spectrum of increasing precision and detail, will:

- convey a sense of the dynamic between the two characters
- explore the use of detail and metaphor to flesh out action and relationship
- investigate the nature and effect of the dialogue
- attend to the rigorous attitude of the older speaker
- make some inferences about the socio-political situation, drawn from the text.

Very good to excellent papers, four to five, on a spectrum of increasing sophistication and literary sensibility, will also:

- explore the particularities of the prose style, for example, the use of physical detail, narrative voice, sentence structure, imagery
- discuss the interaction of youth and age
- evaluate the validity of the older speaker's views and possibly speculate on the implications of the gender of the speaker
- explore further the references to battle, history, political oppression, drawn from the text.

### **Paper 1 (Poem)**

The poem is difficult and will challenge the better candidate. Attempts at evaluation and speculation should be generously awarded.

Satisfactory and good papers, three to four, on a spectrum of increasing precision and detail, will:

- identify and explore some of the archaeological matters which shape the poem
- analyse and connect the metaphors
- include a discussion of diction, imagery, repetition, and structure
- include some exploration of contrast.

Very good to excellent papers, four to five, on a spectrum of increasing sophistication and a sense of poetry, will also include some or all of these:

- connect form and subject, sound and meaning, perhaps, for example, exploring the boundaries between prose and poetry
  - explore tone and mood with supporting detail
  - offer speculation about the witty play between “real” and fossil fish and the human uses of the latter
  - make a proposal about such phrases as the “gangster’s funeral”, “skeletal blossom”, “voluptuous braille”
  - offer a thoughtful discussion of the subject as “poetic” material.
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