

**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

May / mai / mayo 2005

ENGLISH / ANGLAIS / INGLÉS A1

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 2

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Provisional marking

During the early period of your marking your team leader (or principal examiner in the case of team leaders) will contact you to discuss the standard of marking and the interpretation of the marking notes. Before this discussion, it is necessary to have provisionally marked (in pencil) about ten scripts.

If your team leader has failed to make contact with you, please try to make contact with him or her yourself, by phone or e-mail. Owing to work commitments and differences between time zones it is often difficult for team leaders to make contact with all examiners in their team.

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. On the other hand, 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 essay will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches 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 terms of the question and by its capacity to integrate these towards the development of an organized and coherent essay.

Reminder: In this criterion, 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 breadth of achievement in level three sometimes makes examiners reluctant to award four.

Use judgment 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.

Examiners should be careful to avoid being prejudiced in their application of this criterion by achievement levels in other criteria. It is possible to score highly on this criterion even if candidates have scored in the lower levels on the other criteria, and vice versa.

These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published external assessment criteria for written paper 2. 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 penalized as to distort appreciation of individuality.

With reference to criterion C, the better answers will contain examples that show an adequate sense of stylistic features with some awareness of their effects, using critical analysis and pertinent detail.

The best answers will show a strong sense of the stylistic and comparable features of the works, as well as the effects of these features.

Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.

These apply to all answers below.

Drama

1. (a)

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

- identify serious and/or light-hearted elements in the selected works
- consider how these elements are presented
- discuss the contribution of either element or both to the meaning of the works.

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

- analyse more fully how the elements are presented, showing an understanding of the techniques employed
- discuss in greater depth and detail the contribution of either element or both to the meaning, perhaps comparing the effectiveness of using only one type or both.

1. (b)

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

- define “physical elements” (these may include visual and auditory elements) and identify those to be discussed
- consider the role that these elements play in the works selected
- discuss the nature and degree of importance of these elements in the works chosen.

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

- discuss in greater depth the role played by these elements and analyse more specifically their contribution to the meaning of the play
- analyse more fully the importance of these elements in the works discussed and the range of their effects
- perhaps reach a conclusion as to how essential such elements are.

Poetry

Poems should be taken from the works of at least two poets.

If the candidate fails to use at least two poets, mark down two levels in criterion A, Knowledge and Understanding of Works.

If the candidate fails to use at least three poems, mark down one level in criterion B, Response to the Question. If the candidate includes three poems, but the address of one is minimal, the examiner should make a judicious choice of level in criterion A.

2. (a)

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

- identify the kinds of “change” to be discussed with reference to the chosen poems (NB: There are several possible interpretations of change, external to the poem or internal)
- offer examples of these sorts of change
- discuss some of the ways in which poets have presented various sorts of change and give some consideration to their impact on the poems.

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

- discuss more fully the instances of change treated in the poems
- consider more fully the impact of change on the poems concerned
- analyse in greater depth and detail the techniques employed to depict change of various sorts.

2. (b)

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

- show some understanding of the quoted phrase
- consider the ways in which words can “work overtime”
- identify examples of words “working overtime”.

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

- discuss more fully the quoted phrase, perhaps arguing for or against its validity as a description of poetry
- analyse more fully the language found in selected poems, referring to the use and effect of particular features such as diction, sound, structure, *etc.*

Prose: The Novel and Short Story

3. (a)

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

- show an understanding of the terms “self-awareness” and/or “self-deception”
- identify characters who are self-aware or self-deceived
- consider some of the ways in which one or both of the issues have been presented in the works studied
- show some awareness of the importance of either issue or both.

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

- analyse in greater depth some of the specific techniques involved in the presentation of the issue or issues considered
- explore more fully the importance of self-awareness and/or self-deception in the works.

3. (b)

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

- show an understanding of the terms “symbol” and/or “motif”
- identify examples of one or both and show some understanding of their roles in the works
- show some awareness of the effectiveness of the writers’ use of these devices.

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

- discuss examples of symbols and/or motifs in greater depth and detail
- consider in greater depth the effectiveness of the writers' use of these devices, demonstrating their impact on the works concerned.

Prose: Other than the Novel and Short Story

4. (a)

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

- attempt a definition of the term “community” as it will be used
- offer examples of the relations between writers and their communities, making some reference to the ways in which they are presented
- compare and/or contrast the relationships of writers and their communities.

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

- explore in greater depth the ways in which relations between writers and their communities are presented
- compare or contrast the use of these relations in the works selected and the ways in which they have been presented.

4. (b)

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

- attempt a definition of the term “unified” as it will be used
- offer examples of works which do or do not leave single unified impressions on the reader
- discuss the degree to which creating a unified impression is important to the effect of the works as a whole.

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

- consider in greater depth and detail any single unified impressions created, exploring the means by which they have been achieved
- discuss more fully the importance of creating a unified impression (or not).

General Questions on Literature

5. (a)

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

- discuss the role of the past in the works selected
- give some examples of influences from the past
- show how the past is presented in the works.

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

- explore more fully examples of influences from the past in the works selected
- analyse in greater depth and detail, the means by which the role of the past is presented.

5. (b)

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

- define “human nature” as the term will be used
- offer examples of insights into human nature provided by the works
- discuss the ways in which these insights are conveyed
- consider the importance in the works studied of insights into human nature.

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

- explore in greater depth the insights to be found in the works
- analyse with greater precision and depth the literary techniques by which such insights are conveyed
- consider more fully the importance to the works of such insights, perhaps offering a judgement on the validity of the insights provided.

5. (c)

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

- show an understanding of the term “voice” as relevant to the question
- identify the voice employed in the selected works and consider how the voice is made apparent
- consider the effect of each writer’s choice of a particular voice, and perhaps offer some comparison.

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

- show a deeper understanding of the ways in which voice is conveyed
- explore more fully the effect of the writers’ choice of voice, comparing the effects of the choices made in the works discussed.

5. (d)

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

- offer some interpretation of the statement as related to strategies for organisation of a work of literature
- provide some examples of links between ends and beginnings in the selected works
- consider how any links are made apparent
- show some awareness of the effects of such links on the works as a whole.

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

- explore the links more fully, analysing specifically the means by which they are made apparent
 - discuss the significance of such links in the works selected, and offer a reasoned judgement as to the importance of such links.
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