

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

November / novembre / noviembre 2004

ENGLISH / ANGLAIS / INGLÉS A1

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 1

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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 B

The passages for commentary are rich in nuance and offer candidates a variety of angles for analysis and interpretation. The test of any interpretation is that it has to be tied carefully to the words, images and relevant details of the text. Personal response, in the same way, must be tied to the passage.

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 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: 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 1. 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 may still be very good answers.

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

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

Question 1. (a) Prose

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

- comment on the main character, citing features both reported and implied
- discuss the relationship of other characters to the main character
- comment on the emotional aspect of the passage
- discuss the implications of power and conflict in the passage
- show some awareness of the shifts in time in the passage
- explore the dream and its implications
- comment on the storytelling style of the passage, possibly including diction, sentence structure, *etc.*

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

- comment further on narrative technique including the presence and effect of the addressee, “you”
- discuss the pace and tone of narration
- explore the relation of the first paragraph to the dream
- discuss what the use of cultural elements contributes to the passage.

Question 1. (b) Poem

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

- discuss the situation established in the poem
- speculate on the importance of the poem's natural setting and situation, and elements such as the galaxy, water, marine life
- explore the evolution of the speaker's emotions in the poem
- discuss the poet's attitude to war
- make some comment on the poet's use of comparison, contrast, diction and other literary devices
- offer some theory about the meaning of the first and final lines.

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

- discuss the title
 - discuss each stanza in detail, its meaning and connection to the thrust of the poem
 - connect the stanzaic structure to the development of the poem's ideas
 - explore the literary features of the poem in greater depth and detail
 - give some consideration to the poem's tone, possibly examining the relationship between thinking and feeling.
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