

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

**May / mai / mayo 2005**

**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 offer candidates a variety of possibilities 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) Poem

**NB: For a paper at SL, this poem is rather long and rich in literary features. Therefore, one should not expect that all areas will be covered in depth.**

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

- show awareness of the situation (ie the child's catching a grasshopper, its seeming death and its escape)
- consider the contribution of the title
- discuss how the poet conveys changes in the child's emotions
- make some comment on the use of sensory imagery and show some awareness of its effect
- comment on how form and structure affect the meaning of the poem.

Very good to excellent papers, four to five, on a spectrum of increasing sophistication about poetic speech, **may also**:

- discuss in greater depth and detail the experience described in the poem, tracing the shifting responses of the child and perhaps considering the stance of the speaker
- respond with sensitivity to the ambivalence of the child's reactions in lines 35-48, considering how it is conveyed
- analyse examples and effects of imagery in greater detail, and consider the use and effects of other features such as sound, diction and syntax.

**Question 1. (b) Prose**

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

- show understanding that Wimsey is climbing a belfry, is physically affected by noise, and finally escapes on to the roof
- comment on the use and effect of powerful and precise imagery and diction
- consider some ways in which a sense of tension and menace is created
- comment on the structuring of the passage and perhaps on its effect
- give some consideration to the final sentence.

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

- analyse Wimsey's situation and responses more precisely, noting the interplay of noise and pain
  - discuss in depth and detail the use of language, with specific and apt reference to devices such as diction, metaphor, imagery, *etc.*
  - recognize the centrality of sound in the passage and how Sayers creates it
  - demonstrate more precisely how tension and menace are created, noting in particular the contrast created by the final sentence
  - explore in detail the nature and effects of structural devices such as syntax and paragraphing.
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