



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

**May / mai / mayo 2011**

**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 convey information about 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 her or him yourself, by phone or e-mail.**

**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.

In the descriptor for level 2, there may be other conditions under which a “2” may be awarded, such as a limited use of evidence or a generally weak response. Substantiation of points may be made but be very weak/superficial.

What is sought by “personal response” is an individual voice and engagement with how the text works. Engaged and individual commentaries will usually make themselves clear by the depth of insight into the text and the quality and interest of the details cited in support.

The first person singular does not automatically constitute a personal response and conversely an impersonal academic style does not necessarily indicate a lack of personal response.

**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. Prose

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

- show an understanding of Edwin’s discovery (that his mother’s whereabouts were kept from him) and of his responses, both in thought and action, to the revelation of his mother’s continued existence and later marriage
- be aware of the centrality of the photograph of the “lost mother” and of the part played by Frances, in revealing the name Thomas
- show to some extent how imagery reflects Edwin’s state of mind
- show an appreciation of the structure of the passage and its sequence
- offer some discussion of the other characters involved, particularly the mother and father.

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

- display a more insightful understanding of Edwin’s responses to his discovery of his mother’s continued existence and to his father’s silence
- demonstrate a greater appreciation of the way the passage is structured, and possibly of how the second section builds upon the first
- discuss in more detail the way imagery is used and its effects
- convey a more complex understanding of Edwin’s state of mind and outward demeanour
- recognise the regression to childish response in lines 32–34.

### Question 2. Poem

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

- discuss the role of the “rising five” boy in the development of the poem
- convey a sense of the importance in the poem of the passing of time
- show an understanding of some of the effects of the imagery
- note, and analyse to some degree, form and structure
- show an understanding of the importance of lines 24 to 31, as related to their treatment of present and future.

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

- demonstrate an understanding that the poet is telling us that we look to the future and fail to live in the present
  - appreciate and discuss the use of imagery and the sequence from greenness, to ripeness, to rottenness, to death
  - convey a more detailed understanding of the patterning of the poem and how it affects the meaning
  - show the relation of lines 24–31 to the rest of the poem, and the particular significance of the final two lines.
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