

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

May / Mai / Mayo 2003

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.

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 markscheme. 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.

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.

Question 1. (a) Prose

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

- comment on the portrayal of the protagonist
- discuss the relationship between the protagonist, Rose and the boy
- explore the use of the imagery of the rose
- discuss the effects of war
- establish the setting and comment on its relevance
- attend to the use of detailed description and literary features
- demonstrate an awareness of the passage as an introduction to a novel.

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

- include some speculation about the identity of the little boy
- explore the particularities of the prose style, for example, the use of physical detail, the role of the narrator, sentence structure, imagery, contrast and tone
- discuss the interaction of death and life
- explore the significance of the references to war in relation to the characterisation and setting
- discuss the relationship between the personal and the universal.

Question 1. (b) Poem

This poem, though challenging, offers a range of possibilities for interpretation. Whatever interpretation is presented by the candidate, it must be consistently supported by close reference to the poem.

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

- comment upon the role of the narrator
- discuss the nature and significance of the wind
- examine the use of diction and imagery, and how they help shape atmosphere and meaning
- explore the developing nature of the relationship between the narrator and the wind.

Very good to excellent papers, four to five, on a spectrum of increasing sophistication and demonstration of a sense of poetry, will also:

- pay detailed attention to the sensory nature of the imagery
 - comment on the themes invoked by the imagery
 - explore the contrast between the physical, spiritual, creative, imaginative or other relevant aspects
 - discuss the ambiguity found in the poem, paying particular attention to the last lines
 - demonstrate a clearly focused and consistently supported interpretation.
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