

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

**May / Mai / Mayo 2003**

**ENGLISH / ANGLAIS / INGLÉS A1**

**Standard Level  
Niveau Moyen  
Nivel Medio**

**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.

## **COMMENTARY – GENERAL**

Can candidates score well if they address the guiding questions as a “walk-through”? A perfunctory approach cannot score all fives. However, if the candidate uses them as a starting point to produce an answer, developing them at a sophisticated level, the use of guiding questions can be very helpful.

Some candidates are told to write an introduction on the first page, or to leave the first page and then return to it after the essay is written to write their introduction, which accounts for unusual spacing.

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

### **Question 1. (a) Prose**

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

- give some analysis of the nature of the central character
- discuss the presentation of the central character
- comment on the setting of the passage
- demonstrate an awareness of the importance of the bridge
- show some awareness of the use made of contrast and of detailed description.

Very good and excellent papers, four to five, will, additionally, do some or all of the following, on a spectrum of increasing sophistication:

- show awareness of the use of imagery and detailed descriptions to portray character and setting

- demonstrate an awareness of the use of contrast and/or duality throughout the passage, eg dark/light, “...two people holding hands”, “two birds...”
- demonstrate an awareness of the central role of the bridge and the woman’s attitude towards it
- comment on the structure of the passage and other aspects of narrative technique, such as the sense of foreboding within the passage
- include some consideration of thematic issues, such as the deceptive nature of simplicity, the interplay between nature and art.

### **Question 1. (b) Poem**

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

- some consideration of the significance of the title of the poem
- an awareness of the relationship between the speaker and the person addressed
- some awareness of the use of setting
- some attention to the language, imagery, contrasts, form and other literary features.

Very good to excellent papers, four to five, on an increasing spectrum of sophistication about poetic speech, will include, additionally some or all of the following:

- a more sophisticated response to the title
  - a detailed exploration of the tone and conversational language
  - a detailed discussion of the nature and function of imagery
  - a detailed exploration of what the structure contributes to the meaning of the poem.
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