

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

**November / novembre / noviembre 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.

### Criteria B and C

There is also a danger of rewarding or penalizing “analysis” twice in criteria B and C. In criterion B, “analysis” should be evaluated in relation to how it justifies the interpretation(s) offered. In criterion C, “analysis” relates more to discussions on the effects of literary features.

### 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.

Some mention of literary features could score two, but in order to score three, the candidate should explore the *effects* of the literary features, whereas a score of four requires examples.

**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

Award a two only if fifty percent of the language is clear and coherent. Achievement level three is a very wide band and demonstrates reasonable accuracy.

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.

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.

### **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 may still be very good answers.

## **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, on a spectrum of increasing precision and detail, should:

- discuss the different ways the nature of the situation dawns on and affects different girls
- discuss specific elements of the setting with some clarity and sense of their use by the writer
- discuss to some extent metaphorical description and its effects
- show some sense of the way sentence structure operates.

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

- identify the tenor of the situation, not only accurately, but with some sense of the affective aspects and their variance among the girls
- note the ways in which physical awareness and responses to that are reported
- explore the interaction between the subject matter and its presentation through language and sentence structure
- point out the treatment of the girls as a “species” within nature
- discuss the way the setting is presented, the angle of vision, its implications.

**Of course, the characteristics listed above may also be mentioned in weaker papers, but answers may not be developed.**

### Question 1. (b) Poem

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

- convey a clear sense of the literal elements of the poem
- capture the emphasis on bodily sensation and its delivery through the diction
- discuss the progression of the poem
- explore the way stanza and punctuation are used
- offer some sense of the reflective implications of the poem

Very good to excellent papers, four to five, on an increasing spectrum of sophistication about poetic speech, should also:

- trace the linear progression in relation the interior journey of the speaker
- discuss the use of the temporal and the spatial elements
- explore the complementarity of subject and style
- offer a convincing speculation about the last two stanzas.

**Of course, the characteristics listed above may also be mentioned in weaker papers, but answers may not be developed**

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