



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

November / novembre / noviembre 2010

ENGLISH / ANGLAIS / INGLÉS A1

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 2

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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.

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

“Personal response” and “independence of thought” appear as the levels of the descriptors increase. What is sought is an engaged and individual treatment of the chosen topic. Engaged and individual essays will usually make themselves clear by insight into the implications of the question 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

It is expected that every question set will provide candidates with ample opportunities to demonstrate their awareness of the demands of this criterion. However, where a question does not explicitly offer such opportunities, examiners should interpret criterion C broadly, to ensure that candidates are not unfairly disadvantaged. In such cases it would be sufficient for candidates to show, as appropriate to the question, an awareness of how elements such as plot, character, setting, structure, voice, *etc.* are used by writers to meet their purposes. No matter how the question is phrased, candidates must also address related matters of style and technique.

“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 essay will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches 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 terms of the question and by its capacity to integrate these towards the development of an organized and coherent essay.

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 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 punctuations; therefore do not unduly penalize.

Mechanical accuracy is only 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 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 2. 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 penalized as to distort appreciation of individuality.

With reference to criterion C, the better answers will contain examples that show an adequate sense of stylistic features with some awareness of their effects, using critical analysis and pertinent detail.

The best answers will show a strong sense of the stylistic and comparable features of the works, as well as the effects of these features.

Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.

These apply to all answers below.

All adequate to good answers must include some pertinent detail (described, paraphrased or directly quoted) to support assertions and reveal knowledge of the texts studied. Relevant discussion of literary features must appear in every response. Answers should evince some discernible form of organization and demonstrate standard written English.

Good to excellent answers must be grounded in the features demanded for “adequate” answers and may go beyond that basis in the ways described below as well as in other, somewhat unpredictable features which show individual thinking and an engaged, well-supported address of the texts.

Drama

- 1.** Adequate to good answers will make clear a differentiation between the immediate setting of the play and its larger backdrop and discuss the playwrights’ handling of that negotiation.

Good to excellent answers may also address more precisely the theatrical handling of set and setting as well as the relative impact of the immediate and the larger context.

- 2.** Adequate to good answers will choose either fear or impending doom, or both, make clear their definitions and cite instances or patterns where playwrights have devised means of creating such feelings.

Good to excellent answers may also include all the above, but offer close analysis of the means by which such feelings are constructed and the likely effects on the audience.

Poetry

Poems should be taken from the works of at least two poets.

If the candidate fails to use at least two poets, mark down two levels in criterion A, Knowledge and Understanding of Works and criterion B, Response to the Question.

Contrary to previous instructions, answers must not be penalized for using two poems only, providing each poem is by a different poet.

3. Adequate to good answers will give an interpretation of the prompt and talk in some detail about how poems have managed to move the reader to reflect, or to do something and why that is.

Good to excellent answers may also delve further into particular lines or the overall effects, and the techniques by which some outcomes seem to be achieved.

4. Adequate to good answers will identify at least two poems where a single person or object is a dominant factor in the poem and explore the poets' handling of that central focus.

Good to excellent answers may also probe more deeply the attractions of that focus and the means by which he/she has delivered it to the reader.

Prose: The Novel and Short Story

5. Adequate to good answers will make clear a grasp of the term “satirical”, and offer instances of the attitude as it is expressed in such forms as character portrayal or events of the narrative.

Good to excellent answers may offer more precise analysis of the author’s construction of satirical elements, going on to indicate how such choices contribute to the overall effect of the written piece.

6. Adequate to good answers will identify voices or situations where there is a sense of a developing consciousness connected to isolation, withdrawal from the social world, some form of solitude, or even loneliness, and discuss how the condition and its effects are presented by the writer.

Good to excellent answers may also choose more subtle ways of looking at these conditions and probe more closely the techniques authors use to convey them.

Prose: Other than the Novel and Short Story

7. Adequate to good answers will identify searing and/or horrific experiences contained in at least two pieces of writing and explore how they are handled by the writers.

Good to excellent answers will add more subtle analysis of the way such experiences are delivered by writers and perhaps offer more differentiation in either the experience or the presentation of the experience.

8. Adequate to good answers will identify views and opinions expressed by writers in these forms, either quite directly or through subtexts, and identify where and how these arguments or opinions are delivered.

Good to excellent answers may also offer more distinction between both the matter of the argument and the directness or subtlety with which they are expressed, and the potential effects on or reception by the audience.

General Questions on Literature

9. Adequate to good answers will accurately identify the use of economic factors in at least two works in relation to character, setting, plot or theme and consider the purpose or effect of their usage.

Good to excellent answers may offer a more subtle and precise appreciation of how economic factors are used and presented as well as a consideration of their importance or relation to the meaning of the work.

10. Adequate to good answers will accurately describe the time frames of the works, and estimate the role of this aspect in the larger works and how effectively that has been handled for the reader.

Good to excellent answers may be more precise and analytical about the *way* the time frame of the work is presented and perhaps be more able to describe the significance and impact of that view of the past for the reader.

11. Adequate to good answers will identify circumstances in works which show either separation and/or reunion. Candidates will also consider the effectiveness of these experiences in creating or maintaining tension.

Good to excellent answers will more explicitly describe and analyse experiences of separation and/or reunion and offer a more careful exploration of the nature and effect of tension in the work.

12. Adequate to good answers will require some identification of visual images found in the works studied and try to assess the impact of those on the way the work develops.

Good to excellent answers may convey a very vivid account of the images themselves and go on to estimate and analyse, perhaps comparatively, the authorial purposes and effects of these images.
