



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

**May / mai / mayo 2010**

**ENGLISH / ANGLAIS / INGLÉS A1**

**Higher Level  
Niveau Supérieur  
Nivel Superior**

**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 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**

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**:

- discuss the alternating presentation of the two women, and something of the contrasts, in lines 1–22
- consider the presentation of Mr Marroner
- show a sense of the viewpoints (Mrs Marroner/Mr Marroner/the narrator) towards Gerta and the situation in general
- make some comment on syntax and paragraph structure
- offer an explanation of the implications of “She wept for two” and “something which could not be denied”.

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

- notice finer nuances and most of the significant details in lines 1–22, and the way access is given to the thoughts/feelings of the two women
- show a more subtle appreciation of the neutrality/objectivity of report of Mr Marroner’s conversations and letters
- consider the sensuous nature of some of the detail, especially in relation to Gerta
- notice irony and other ways in which the situation is explicitly/implicitly revealed during the course of the passage, perhaps even (in the very best) suggesting a certain playfulness
- consider more closely the syntax and structure, *e.g.* the build-up of clauses in long but clearly phrased and balanced sentences
- observe the subtleties of the tone of the piece, possibly as a guide to where the reader’s sympathies might lie.

### Question 2. Poem

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

- discuss the characteristics of being foreign
- comment on what we learn about the speaker
- make some comment on the final stanza
- consider the effects of structure
- note and discuss the use of simile and metaphor.

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

- show awareness of the identity of the “you” towards the end of the poem
- explore wider notions of identity in the poem
- give more detailed comments on imagery (food, domestic conditions, scratching, *etc.*)
- show an awareness of the role of language and writing in the poem
- show a more perceptive understanding of the final stanza.