



Državni izpitni center



M 0 4 2 2 4 1 2 4

JESENSKI ROK

ANGLEŠČINA

NAVODILA ZA OCENJEVANJE

Torek, 31. avgust 2004

SPLOŠNA MATURA

Izpitna pola 1**A: BRALNO RAZUMEVANJE****OSNOVNA IN VIŠJA RAVEN**

Pravilni odgovori se točkujejo z eno točko.

| | |
|---|---|
| <p>OR/VR TASK 1: SHORT ANSWERS <i>What time is it? Well, no one knows for sure.</i></p> <hr/> <ol style="list-style-type: none"> 1. Different timescales / There is not a single accepted way. 2. ITU / International Telecommunication Union 3. The moon / The pull of the moon 4. Leap seconds 5. 3/Three 6. Computer (software) 7. Astronomers and future generations / descendents | <p>OR/VR TASK 3: TRUE / FALSE / NOT GIVEN <i>The hidden treasure</i></p> <hr/> <ol style="list-style-type: none"> 1. NG 2. T 3. F 4. F 5. T 6. T 7. F 8. T 9. NG 10. T |
| <p>OR TASK 2: MATCHING <i>Autistic differences</i></p> <hr/> <ol style="list-style-type: none"> 1. C 2. B 3. E 4. G 5. A 6. B 7. H 8. F 9. C 10. D | <p>VR TASK 2: GAPPED TEXT <i>A place where the past is not another country</i></p> <hr/> <ol style="list-style-type: none"> 1. C 2. D 3. B 4. H 5. F 6. J 7. G 8. A 9. I <p>E = odvečni stavek</p> |

- Za slovnične napake in nepravilno napisane besede točk ne odštevamo.
- Nepravilno napisanih besed, ki se **pomensko razlikujejo** od pravih rešitev, ne upoštevamo.
- Zunanji ocenjevalci bodo po lastni presoji upoštevali tudi smiselno pravilne odgovore, ki niso navedeni v navodilih za ocenjevanje.
- Dolžina odgovorov:
 - a) Če kandidat odgovori s celim stavkom, upoštevamo, če je odgovor pravilen.
 - b) Če kandidat odgovori v stavkih, ki jih prepiše iz besedila in slučajno vsebujejo tudi odgovor na zastavljeno vprašanje, odgovora ne upoštevamo kot pravih.

SEŠTEVEK TOČK POLE 1A – OR: 7 + 10 + 10. Največje možno število točk: **27.**

SEŠTEVEK TOČK POLE 1A – VR: 7 + 9 + 10. Največje možno število točk: **26.**

B: POZNAVANJE IN RABA JEZIKA**OSNOVNA IN VIŠJA RAVEN**

V tem delu izpitne pole ocenjujemo predvsem poznavanje in rabo jezika, zato **ne** upoštevamo napačno napisanih besed niti slovnično oporečnih rešitev.

Vsi pravilni odgovori se točkujejo z eno točko. Skrajšane glagolske oblike upoštevamo kot pravilne odgovore.

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|--------------|---------|------------------------------------|----------|---------|-------------------------------|------------|-----------------|---------|--------|-------------------|-------------|----------------------------------|---------|-------------|--------|----------|------------|--------|---------------------|----------|----------|-------------------------------|-------------|--|---|
| <p>OR TASK 1: GAP FILL <i>Cyprus – the jewel of the Mediterranean</i></p> <hr/> <ol style="list-style-type: none"> 1. with 2. why 3. it 4. for 5. when 6. and/with 7. where 8. who/that 9. on/across 10. to 11. by 12. no NESPREJEMLJIVO: a 13. after 14. that 15. was | <p>OR/VR TASK 2: GAP FILL <i>The sickness in health</i></p> <hr/> <ol style="list-style-type: none"> 1. were staring / stared 2. chose 3. don't get 4. having 5. (have) pretended / have been pretending 6. to treat NESPREJEMLJIVO: treating 7. be given 8. is NESPREJEMLJIVO: was 9. compared 10. deals / is dealing 11. was taken 12. was 13. had completed 14. (being) tied 15. tried NESPREJEMLJIVO: was trying | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <p>VR TASK 1: GAP FILL <i>Fathers deserve their special day</i></p> <hr/> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">1. like</td> <td style="width: 50%;">14. had/once</td> </tr> <tr> <td>2. same</td> <td>15. an/one NESPREJEMLJIVO: this</td> </tr> <tr> <td>3. don't</td> <td>16. but</td> </tr> <tr> <td>4. It NESPREJEMLJIVO: This</td> <td>17. in(to)</td> </tr> <tr> <td>5. woman/mother</td> <td>18. him</td> </tr> <tr> <td>6. and</td> <td>19. for/involving</td> </tr> <tr> <td>7. looks/is</td> <td>20. myself NESPREJEMLJIVO: me</td> </tr> <tr> <td>8. what</td> <td>21. because</td> </tr> <tr> <td>9. has</td> <td>22. away</td> </tr> <tr> <td>10. course</td> <td>23. by</td> </tr> <tr> <td>11. turning/showing</td> <td>24. from</td> </tr> <tr> <td>12. head</td> <td>25. If NESPREJEMLJIVO: And</td> </tr> <tr> <td>13. friends</td> <td></td> </tr> </table> | 1. like | 14. had/once | 2. same | 15. an/one NESPREJEMLJIVO: this | 3. don't | 16. but | 4. It NESPREJEMLJIVO: This | 17. in(to) | 5. woman/mother | 18. him | 6. and | 19. for/involving | 7. looks/is | 20. myself NESPREJEMLJIVO: me | 8. what | 21. because | 9. has | 22. away | 10. course | 23. by | 11. turning/showing | 24. from | 12. head | 25. If NESPREJEMLJIVO: And | 13. friends | | <p>OR/VR TASK 3: WORD FORMATION <i>The quest for happiness</i></p> <hr/> <ol style="list-style-type: none"> 1. important 2. reasonable 3. calculations 4. Envy 5. apparently 6. mountaineering 7. completion 8. behavio(u)rs 9. characteristic 10. pleasure |
| 1. like | 14. had/once | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2. same | 15. an/one NESPREJEMLJIVO: this | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3. don't | 16. but | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4. It NESPREJEMLJIVO: This | 17. in(to) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5. woman/mother | 18. him | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6. and | 19. for/involving | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7. looks/is | 20. myself NESPREJEMLJIVO: me | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8. what | 21. because | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9. has | 22. away | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10. course | 23. by | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 11. turning/showing | 24. from | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12. head | 25. If NESPREJEMLJIVO: And | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 13. friends | | | | | | | | | | | | | | | | | | | | | | | | | | | |

SEŠTEVEK TOČK POLE 1B – OR: 15 + 15 + 10. Največje možno število točk: **40.**

SEŠTEVEK TOČK POLE 1B – VR: 25 + 15 + 10. Največje možno število točk: **50.**

Izpitna pola 2**SLUŠNO RAZUMEVANJE****OSNOVNA IN VIŠJA RAVEN**

Pravilni odgovori se točkujejo z eno točko.

| Del A <i>Health resorts</i> | Del B <i>Supertrees</i> |
|--|---|
| 1. F 2. T 3. T 4. T 5. F 6. T 7. F | 1. They stabilize it. 2. (Poor) farmers/people 3. They were not attacked by pests. 4. It grows too fast. / It became a weed. 5. Within their own environments NESPREJEMLJIVO: In tropical forests 6. Not to import them 7. Nature conservation |

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- Zunanji ocenjevalci bodo po lastni presoji upoštevali tudi smiselno pravilne odgovore, ki niso navedeni v navodilih za ocenjevanje.

SEŠTEVEK TOČK POLE 2: 7 + 7. Največje možno število točk: **14.**

DEL A**Transkripcija****HEALTH RESORTS**

REPORTER: There are about a dozen British spa towns, places where natural mineral springs were once exploited for their health-giving properties. Most had their hey day 300 years ago. You can still drink the waters, but apart from one or two exceptions the baths have gone. Now, though, our love of natural remedies could make hot pools and steam rooms commercially viable again.

Bath, Britain's most famous spa town, is opening a new spa centre with pools and steam rooms. So, what might these waters have to offer? Karen Hoggen has been to Bath and to Germany to find out.

KAREN HOGGEN: It's lunch time in the grand pump room at the Roman bath in Bath's spa.

Here you can still try drinking the famous mineral water. It's a bit of an acquired taste I must admit and I don't seem to have quite acquired that taste yet. It's very warm as it comes out of the ground and it does taste very, very minerally. But it is supposed to cleanse the blood and do wonders for your digestive system and over the centuries plenty of people have come here to try it.

REPORTER: More recently, the spa waters, not just here in Bath, but elsewhere in the UK, have been neglected. Until relatively recently, you used to be able to get ailments like rheumatism and arthritis treated at the spa and the NHS would pick up the bill. All you needed was your doctor to refer you for hydrotherapy. That stopped in the 70's, because mineral waters fell out of fashion and hospitals started using ordinary water.

Peter Rollins is the marketing manager of Turmay, a Dutch-owned company involved in Bath's redevelopment as a spa.

PETER ROLLINS: Whenever I think about the waters here in Bath, whenever I think they've been literally going down the drain, down into the River Avon for the last 20, 23 years it just seems unbelievable. It's not a crime, but certainly almost unbelievable. And whenever I think that places like Droitwich have got their brine baths, Buxton've got natural resources of water, even some of the sea-side resorts who could make use of the sea water for thalassotherapy and other types of treatments, it does seem as if Britain as a country has really lost an opportunity there.

REPORTER: Other countries haven't ignored their natural resources. In Germany alone, there are around 350 spa towns. This thermal bath in Bad-Kreuznach is just one of them. The salt water here is supposed to be good for the skin and the joints.

Over the years, spa culture has become part of the German way of life. People are frequently sent on what's known as "the cure" by their doctors, all paid for by the German equivalent of the National Health Service. But that's changing. In the late 90's, the government announced cutbacks in health provision. So, for example, instead of being sent on a cure for four weeks every three years it's now been reduced to three weeks every four years. Still not bad, but it's meant about 200 clinics in spa towns have closed down and some 20,000 jobs have been lost.

The spas are having to fight back, says Reinhard Petre of the European Spas Association.

REINHARD PETRE: There is, I think, in all the European states, not enough money for health by public institutions, so people are obliged to find self-paying guests. All the institutions, all the installations, they have to earn money and without the private money of private-paying guests, they can't survive.

DEL B

Transkripcija

SUPERTREES

INTERVIEWER: Anna, in your research into tropical forests, have you ever come across super trees?

ANNA: Oh, absolutely and it was very interesting listening to Tim, he made so many points that were really familiar from, er, from the tropical situation. Foresters love super trees they, I've often come across them as wonder trees and I can think of, um, two examples in particular where people have got really carried away in, um, taking them out of their native eco-systems where they, generally a balance is maintained between the trees and the insects.

INTERVIEWER: So why the name wonder trees, super tree?

ANNA: Well, because they're expected to be able to do – everything, they, they can produce food, timber, they can stabilise the soil or, or at least they're expected to be able to do so and, er, now that we've moved more from forestry into agro-forestry and, and these trees are supposed to help poor farmers as well, they're, um, widely promoted to people as something that can help in their, their livelihoods.

INTERVIEWER: And 20 years ago we were talking about trees that occurred naturally – they weren't meddled with by man, were they? Is that right?

ANNA: Oh no, they were trees, just that were taken from their native countries into new situations where they grew much better because they weren't attacked by pests.

And, and Andrew mentioned that they were related to peas, giant peas (yes), they were actually leg, legumes, a lot of them, that was that they were nitrogen fixing, so they had an important role in what we call "alifarming" in systems in the tropics.

ANNA: But I must pick up on Tim's point – he said that they can sometimes become invasive and that (absolutely) the two, that are, the two that are most widely called wonder trees, one of them has become, um, very problematic for farmers in many, um, semi-dry parts of the tropics where it's become really a weed, they can't get rid of it now and it grows where it's really not wanted, and another one – I've just come back from Ghana studying the, the problems caused by growing far too prolifically.

TIM: And there was another problem with this over-concentration of the trees that Anna mentioned, it neglected research in many other parts of the tropics on a wide range of trees, which were probably less problematic within their own environments.

INTERVIEWER: Derek ... the Forestry Commission used to have a terrible reputation for growing mono-cultures, didn't it? They decided not to go ahead and import these trees and that, presumably, demonstrates they, they did an about-turn.

DEREK: Well, well I hope it meant that they were already seeing sustainability as their way forward, erm, they're, they're certainly realising today, in no uncertain terms, that just producing trees the way they tried to do it is, is just not gonna work, and we saw after the great '87 hurricane how when they replanted they were much more sustainable in their approach with hardwood hedges and even allowing some open areas, um, for some of the wildlife to come back into areas where they'd been before. Now, it seems to me that nowadays the Forestry Commission have really got their act together and they're much more about nature conservation, um, integrated into their management and even about recreation now, and outdoor activities and, who knows, in the future they may find that some of these massive forests are far more productive for nature conservation, recreation, um, tourism and may even bring them a better income.

Izpitna pola 3**NALOGA A: PISMO****VSEBINA**

Sporočilna funkcija tega pisma je odgovor na oglas (opis zaželenih počitnic/izleta) in poizvedovanje po dodatnih informacijah.

Kandidat mora

- opisati, katere vrste počitnic ga zanimajo, zakaj in kje;
- povprašati po dveh dodatnih informacijah in ju utemeljiti.

Če kandidat odgovori samo na eno iztočnico, vsebini ne prisodimo več kot **3 točke**.

KRITERIJI ZA OCENJEVANJE PISMA

| | |
|--|--|
| <p style="text-align: center;">Vsebina</p> <p>5 Kandidat popolnoma razvije iztočnice / vsebina popolnoma ustreza. 4 Kandidat dokaj dobro razvije iztočnice / vsebina v veliki meri ustreza nalogi. 3 Kandidat premalo razvije dane iztočnice in/ali splošen vtis vsebinske ustreznosti. 2 Kandidat ne razvije iztočnic in naloga je nepopolna in/ali vsebina ima nekaj neprimernih informacij. 1 Vsebina v glavnem ne ustreza nalogi.</p> | <ol style="list-style-type: none"> 1. Če ima pismo manj kot 80 besed, mu za vsebino ne prisodimo več kot 3 točke. Če je pismo daljše od 120 besed in popolnoma ustrežno, ga ocenimo po merilih za ocenjevanje. 2. Če je kandidat predložil pisni izdelek, ki ne sledi navodilom, vsebina pa je neustrezna, mu točke podelimo le v kategoriji oblika (3, 2 ali 1 točka), v ostalih kategorijah pa mu ne prisodimo nobene točke (0 točk). 3. Če kandidat ne razvije iztočnic, pač pa v svojem pismu zgolj dobesedno ponavlja besedilo iz iztočnic in navodil, za vsebino dobi največ 3 točke. |
| <p style="text-align: center;">Oblika</p> <p>3 Oblika primerna. 2 Oblika ima eno do dve pomanjkljivosti. 1 Oblika neprimerna. 0 Naloga nima zahtevane funkcionalne oblike (npr. pisma).</p> | <ol style="list-style-type: none"> 1. Če pismo vsebuje in ima pravilno postavljene vse potrebne elemente oblike: oba naslova, brez imena in priimka nad naslovom pošiljatelja, datum, nagovor in pozdrav ter čitljivo napisano ime pošiljatelja na koncu pisma, mu dodelimo 3 točke. 2. Če manjkata, sta nepopolni ali napačno postavljeni ena ali dve sestavini oblike pisma, kandidat ne more dobiti več kot 2 točki. 3. Če manjkajo trije elementi, dobi 1 točko. 4. Če manjkajo več kot trije elementi, mu dodelimo 0 točk. |
| <p style="text-align: center;">Register</p> <p>(= stopnja formalnosti + izbira besedila)</p> <p>5 Register je povsem primeren. 4 Register je na splošno primeren, z enim do dvema spodrslijajema. 3 Splošen vtis primernosti registra / spodrslijaji ne motijo bralca in/ali večina besedila je iz danih iztočnic. 2 Slabo poznavanje registra. 1 Register je neprimeren.</p> | <ol style="list-style-type: none"> 1. Ker gre za uradno oziroma za poluradno pismo, se mora to pričeti z <i>Dear Mr/Mrs/Ms/Miss XY</i> in zaključiti z <i>Yours sincerely</i> ali <i>Yours faithfully</i> ali <i>Yours truly</i>. 2. Sprejememo tudi, če je pismo zaključeno z <i>With kind regards</i> ali <i>Best wishes</i>. 3. Klicaj za <i>Dear XY</i> se kaznuje z odvzemom 1 točke. Dvopičje sodi v ameriško angleščino in je dovoljeno. 4. Če sta v izdelku več kot dve okrajšani glagolski obliki, odštejemo 1 točko. 5. Če ima pismo manj kot 80 besed, v tej kategoriji ne dodelimo več kot 3 točke. 6. Če kandidat ne razvije iztočnic, pač pa v svojem pismu zgolj dobesedno ponavlja besedilo iz iztočnic in navodil, za register dobi največ 3 točke. 7. Če se kandidat podpiše zgolj z lastnim imenom, ne pa s priimkom, se napaka kaznuje pri kategoriji register. Podobno je kandidat kaznovan, če namesto podpisa ponudi čačko. 8. Če kandidat za vsebino dobi 1 točko, pri kategoriji register ne more dobiti več kot 3 točke. |
| <p style="text-align: center;">Jezikovna pravilnost</p> <p>5 Jezikovnih napak skoraj ni. 4 Malo jezikovnih napak. 3 Nekaj jezikovnih napak. 2 Mnogo jezikovnih napak. 1 Jezikovno napačna je večina povedi.</p> | <ol style="list-style-type: none"> 1. Napak, za katere smo točke odšteli že pri ostalih kategorijah, ne smemo ponovno šteti za napake v tej kategoriji. 2. Če se ista napaka ponavlja ves čas, jo štejemo kot eno samo napako. 3. Če je pismo krajše od 80 besed, v tej kategoriji ne dodelimo več kot 3 točke. 4. Če kandidat ne razvije iztočnic, pač pa v svojem pismu zgolj dobesedno ponavlja besedilo iz iztočnic in navodil, za jezikovno pravilnost dobi največ 3 točke. 5. Če kandidat za vsebino dobi 1 točko, pri kategoriji jezikovna pravilnost ne more dobiti več kot 3 točke. <p>Pri izdelku ne smemo iskati samo napak; presoditi moramo, ali raba zapletenejših struktur morda ne odtehta posameznih napak iz površnosti ali celo očitnih lapsusov. Pri točkovanju v tej kategoriji usklajeno merimo dobre in slabe strani izdelka.</p> |

KRITERIJI ZA OCENJEVANJE ESEJA

| | |
|---|---|
| <p style="text-align: center;">Vsebina</p> <p>5 Vsebina je bogato razčlenjena in povsem primerna ter podprta z jasnimi dokazi/primeri.</p> <p>4 Vsebina je dobro razčlenjena in primerna ter podprta z dokaj jasnimi dokazi/primeri.</p> <p>3 Vsebina se ponavlja, je dovolj primerna in podprta z zelo stereotipnimi dokazi/primeri.</p> <p>2 Vsebina z nekaj neprimernimi informacijami in/ali podprta z zelo poenostavljenimi dokazi/primeri in/ali esej je prekratek za presojo.</p> <p>1 Vsebina je v glavnem neprimerna.</p> | <p>1. Če je sestavek krajši od 150 besed, mu za vsebino ne prisodimo več kot 3 točke. Če je sestavek daljši od 250 besed in popolnoma ustrezen, ga ocenimo po merilih za ocenjevanje.</p> <p>2. Če predloženi sestavek ni razpravljalni esej, a ustreza naslovu (na primer zgodba, ki ilustrira problem), v kategorijah vsebina in zgradba ne dodelimo več kot 3 točke, ostali dve kategoriji pa ocenimo po kriterijih.</p> <p>3. Vse kategorije ocenimo z 0 točkami: a) če kandidat eseja ni napisal, b) če je esej napisan s svinčnikom, c) če je esej napisan na konceptnem listu, d) če je esej krajši od 100 besed.</p> <p>4. Če je kandidat popolnoma zgrešil naslov, mu dodelimo v kategoriji VSEBINA 0 točk; pri vseh ostalih kategorijah, tj. BESEDIŠČE, JEZIKOVNA PRAVILNOST in ZGRADBA, pa ne več kot 2 točki.</p> <p>5. Če je vsebina ocenjena z 1 točko, eseju ne dodelimo več kot 3 točke v vseh ostalih kategorijah, tj. BESEDIŠČE, JEZIKOVNA PRAVILNOST in ZGRADBA.</p> <p>Pri odločanju o ustreznosti vsebine naslovu je treba biti previden. Različni ljudje mislimo, čustvujemo in seveda pišemo na različne načine. Pomembno je, da se o vsebini sestavka kandidat opredeli iztočnici primerno in se te opredelitve tudi drži. Če to stori, morajo ocenjevalci sprejeti vsak pristop, ne glede na to, ali se z njim osebno strinjajo ali ne. Osebne vrednote, ki jih izražajo kandidati, niso in ne morejo biti predmet ocenjevanja.</p> |
| <p style="text-align: center;">Besedišče</p> <p>5 Besedišče je primerno, pogosto nadpovprečno bogato.</p> <p>4 Besedišče je primerno, občasno nadpovprečno bogato.</p> <p>3 Besedišče je na splošno primerno, opazimo posamezne napačne rabe.</p> <p>2 Omejeno besedišče.</p> <p>1 Nezadostno besedišče.</p> | <p>V tej kategoriji ocenjujemo raznolikost in bogastvo besednega zaklada ter pravilno rabo besed v ustreznih besednih zvezah.</p> <p>1. Za isto napako ne odštevamo točk še pri kategoriji jezikovna pravilnost.</p> <p>2. Če je sestavek v celoti napisan stilno neustrezno (v pogovorni angleščini), mu v tej kategoriji ne dodelimo več kot 3 točke.</p> <p>3. Če sta v sestavku več kot dve okrajšavi glagolskih oblik, odštejemo 1 točko.</p> <p>4. 2 točki dodelimo za omejeno besedišče, tj. iste besede se večkrat ponovijo; pogoste so napačne rabe besed.</p> <p>5. Če je sestavek krajši od 150 besed, mu za besedišče ne dodelimo več kot 3 točke.</p> |
| <p style="text-align: center;">Jezikovna pravilnost</p> <p>5 Pogosta raba bolj zapletenih jezikovnih struktur, skoraj ni napak.</p> <p>4 Raba bolj zapletenih jezikovnih struktur, malo osnovnih napak.</p> <p>3 Nekaj bolj zapletenih jezikovnih struktur, občasne osnovne napake.</p> <p>2 Pogoste jezikovne napake.</p> <p>1 Večina povedi je jezikovno napačnih.</p> | <p>V tej kategoriji ocenjujemo pravopis, besedotvorje ter raven in pravilnost uporabljenih slovničnih struktur.</p> <p>1. Za isto napako ne odštevamo točk še pri kategoriji besedišče.</p> <p>2. Če se ista napaka večkrat ponovi, jo štejemo kot eno napako.</p> <p>3. Če je sestavek krajši od 150 besed, mu pri kategoriji jezikovna pravilnost ne dodelimo več kot 3 točke.</p> <p>Pri izdelku ne smemo iskati samo napak; presoditi moramo, ali raba zapletenejših struktur morda ne odtehta posameznih napak iz površnosti ali celo očitnih lapsusov. Pri točkovanju v tej kategoriji usklajeno merimo dobre in slabe strani izdelka.</p> |
| <p style="text-align: center;">Zgradba/vezljivost (koherenca)</p> <p>5 Dobra vezljivost na ravni stavka, odstavka in sestavka.</p> <p>4 Besedilo daje vtis vezljivosti.</p> <p>3 Očitne nepovezanosti v zgradbi in/ali pomanjkljiva razčlenjenost (ni odstavkov itd.).</p> <p>2 Slaba vezljivost.</p> <p>1 Vezljivosti ni.</p> | <p>1. Če je esej napisan v enem odstavku, mu dodelimo največ 3 točke.</p> <p>2. Do pomanjkljive oziroma slabe vezljivosti pride zaradi:</p> <ul style="list-style-type: none"> ♦ zaporedne rabe enostavnih povedi, ♦ večkratne rabe enostavnih odstavkov, ♦ nelogično povezanih odstavkov, ♦ nepovezanih misli znotraj odstavka, ♦ manjkajočega elementa zgradbe, npr. zaključka. |

NALOGA B: DALJŠI PISNI SESTAVEK NA TEMO IZ KNJIŽEVNOSTI

Guidelines for external examiners – higher level to be used in conjunction with the assessment criteria for higher level Task B.

Discuss Professor Higgins's attitude to Eliza.

Content

The answers should mostly/exclusively deal with Higgins's attitude to Eliza, i.e. not discuss or describe the play or Bernard Shaw. Various descriptions and evaluations of Higgins's attitude are possible and, accordingly, acceptable as answers, since the candidates will reach different opinions about and evaluations of Higgins's attitude to Eliza depending on what segments of the text they remember better and on their own concepts of proper inter-human behaviour. The answers may include comparisons of Higgins's attitude to Colonel Pickering's, or rather description of his attitude in comparative terms, in relation to his particular character and to his attitude to science. The answer is acceptable as long as it deals with Higgins's attitude to Eliza and is in accordance with the text, i.e. does not include evidence or statements out of keeping with the text.

A general overview of possible/likely answers

The descriptions and evaluations of Higgins's attitude to Eliza are likely to refer to different segments of the text in which we see them together, i.e. from the first to the last act. They may differ considerably depending on whether the candidate has only read the text or, possibly, has only seen the play. The candidates who have only read the text may form their opinion on the basis of Higgins's words and Shaw's various stage directions describing the nonverbal part of their encounters. The candidates who have only seen the play — either one of the filmed versions or the staged Slovene version without also reading it will be familiar with those aspects of his attitude that can be made visible by performance. Whatever elements, opinions and evaluations of his attitude are acceptable, the candidates are by no means expected to remember all encounters as given below. They may speak about Higgins's attitude in general or on particular occasions as it comes to expression through his individual statements and acts.

Page references are to *Pygmalion*, Longman literature series, editor: Jacqueline Fisher. Harlow: Longman, 1997 or any later impression. In further text H will stand for Professor Higgins and E for Eliza.

In ACT 1, after E is concerned with his note taking, H calls E "you silly girl" and orders her to "shut up" (11) and to "stop that noise" (12). E's language and sounds appal him, and he describes her as "this creature with her kerbstone English" and a "squared cabbage leaf" on page 16 but eventually throws her a handful of money into the basket before following Colonel Pickering (17).

In ACT 2, H is first not interested in E since he already has her lingo recorded (12), refers to her as "baggage" but finds her offer to pay him intriguing. He promises her to be worse than two fathers, but gives her his silk handkerchief (25). When Colonel Pickering offers to cover the expenses he becomes excited: "What is life but a series of inspired follies?..." (26) His instructions concerning E's treatment to Mrs Pearce are rather rude, and his explanation of her condition, provoked by Mrs Pearce's reproaches are ironical: "...Eliza you are to live here for the next six months, learning how to speak beautifully, like a lady in a florist's shop... but if you refuse this offer..." (31–32)

In discussion with Colonel Pickering he states that pupils are sacred for him (36) so he has no intentions of abusing E. He is quite impressed when E appears in her Japanese clothes (46) and later prohibits her to repeat that she is a good girl (47). In the added text about her learning, he is pleasantly surprised by how fast she learns (50).

In ACT 3, H gives E signs over his mother's head to indicate his mother (57) and a sign when to leave (60), and he also explains her speech as "the new small talk" (59). After E leaves he tells his mother "...you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her..." (64) When later H and Colonel Pickering speak about E it becomes clear that they find her very talented (64), however they are unable to behave responsibly. H also finds her useful. They look forward to her "delicious" remarks on the Shakespeare exhibition (66).

In ACT 4, H and Pickering pay no attention to E and her achievement at the party. This leads frustrated E to protest and hurl his slippers at H (74–79). H is shocked and hurt and deeply wounded but still dismisses E simply recommending some sleep and tears, whereas E enjoys her ability to hurt him.

In ACT 5, H and Pickering want to find E and to persuade her to return to them. When E comes to Mrs Higgins's room, H is shocked by her formal behaviour: "(choking) Am I – (He can say no more)". In their discussion of her return, H does not seem to understand her. However he is ready to admit: "(arrogant) I can do without anybody. I have my own soul: my own spark of divine fire. But (with sudden humility) I shall miss you, Eliza." (He sits down near her on the ottoman). I have learnt something from your idiotic notions. I confess that humbly and gratefully. And I have grown accustomed to your voice and appearance. I like them, rather." (98) Later on H says "I care for life, for humanity; and you are a part of it that has come my way and been built into my house. What more can you or anyone ask?" (99) H is shocked by E's mentioning Freddy and he eventually recognises E's power: "...Five minutes ago you were like a millstone round my neck. Now you are a tower of strength: a consort battleship. You and I and Pickering will be three old bachelors together instead of only two men and a silly girl." (104)

On the basis of the above (and other) words of H it is possible to form various descriptions of his attitude to E, especially since H himself may not be able to precisely define his attitude, so the reader has to read her/his own views into his various statements. The descriptions of H's attitude will also depend on candidate's views of his personality.

KRITERIJI ZA OCENJEVANJE ESEJA NA TEMO IZ KNJIŽEVNOSTI

| | |
|---|--|
| <p>Vsebina* 10, 9 točk</p> <p>a) Vsebina je povsem primerna, obdelane so skoraj vse možne točke <i>oziroma</i></p> <p>b) Vsebina je povsem primerna, podana je poglobljena interpretacija tistih točk, ki si jih je izbral kandidat.</p> <p>8, 7 točk</p> <p>a) Vsebina je primerna, obdelana je večina možnih točk <i>oziroma</i></p> <p>b) Vsebina je primerna, podana je sprejemljiva ali izvirna interpretacija tistih točk, ki si jih je izbral kandidat.</p> <p>6, 5 točk</p> <p>a) Vsebina je primerna, obdelane so najpomembnejše točke, včasih se ponavlja in/ali interpretacija je precej površna <i>oziroma</i></p> <p>b) Vsebina je primerna, interpretacija kaže na slabše razumevanje dela.</p> <p>4, 3 točke</p> <p>a) Vsebina je včasih neprimerna, kandidat obdela le nekaj točk in/ali interpretacija je zelo poenostavljena <i>oziroma</i></p> <p>b) Vsebina je včasih neprimerna, interpretacija kaže na dokaj slabo razumevanje dela.</p> <p>2, 1 točka</p> <p>a) Vsebina je v glavnem neprimerna, kandidat obdela premalo točk <i>oziroma</i></p> <p>b) Vsebina je v glavnem neprimerna, interpretacija kaže na slabo razumevanje ali celo nepoznavanje dela.</p> | <p>1. Če vsebina ne ustreza popolnoma naslovu, vendar kandidat piše o zahtevanem literarnem delu, mu dodelimo v kategoriji VSEBINA 0 točk; pri vseh ostalih kategorijah, tj. BESEDIŠČE, JEZIKOVNA PRAVILNOST in ZGRADBA, pa ne več kot 2 točki.</p> <p>2. Če je vsebina ocenjena z 1 točko, eseju ne dodelimo več kot 3 točke v vseh ostalih kategorijah, tj. BESEDIŠČE, JEZIKOVNA PRAVILNOST in ZGRADBA.</p> <p>3. Vse kategorije ocenimo z 0 točkami:</p> <ul style="list-style-type: none"> ◆ če kandidat piše o drugem literarnem delu, kot ga zahteva naslov, ◆ če kandidat eseja ni napisal, ◆ če je esej napisan s svinčnikom, ◆ če je esej napisan na konceptnem listu, ◆ če je esej krajši od 100 besed. <p>4. Če je sestavek krajši od 170 besed, mu za vsebino ne prisodimo več kot 5 točk, za vse ostale kategorije, tj. BESEDIŠČE, JEZIKOVNA PRAVILNOST in ZGRADBA, pa ne več kot 3 točke (torej skupaj največ 14 točk). Če je sestavek daljši od 250 besed in popolnoma ustrezen, ga ocenimo po merilih za ocenjevanje.</p> |
| <p>Besedišče</p> <p>5 Besedišče je primerno, pogosto nadpovprečno bogato.</p> <p>4 Besedišče je primerno, občasno nadpovprečno bogato.</p> <p>3 Besedišče je na splošno primerno, opazimo posamezne napačne rabe.</p> <p>2 Omejeno besedišče.</p> <p>1 Nezadostno besedišče.</p> | <p>V tej kategoriji ocenjujemo raznolikost in bogastvo besednega zaklada ter pravilno rabo besed v ustreznih besednih zvezah.</p> <p>1. Za isto napako ne odštevamo točk še pri kategoriji jezikovna pravilnost.</p> <p>2. Če je sestavek v celoti napisan stilno neustrezno (v pogovorni angleščini), mu v tej kategoriji ne dodelimo več kot 3 točke.</p> <p>3. Če sta v sestavku več kot dve okrajšavi glagolskih oblik, odštejemo 1 točko.</p> <p>4. 2 točki dodelimo za omejeno besedišče, tj. iste besede se večkrat ponovijo; pogoste so napačne rabe besed.</p> |
| <p>Jezikovna pravilnost</p> <p>5 Pogosta raba bolj zapletenih jezikovnih struktur, skoraj ni napak.</p> <p>4 Raba bolj zapletenih jezikovnih struktur, malo osnovnih napak.</p> <p>3 Nekaj bolj zapletenih jezikovnih struktur, občasne osnovne napake.</p> <p>2 Pogoste jezikovne napake.</p> <p>1 Večina povedi je jezikovno napačnih.</p> | <p>V tej kategoriji ocenjujemo pravopis, besedotvorje ter raven in pravilnost uporabljenih slovničnih struktur.</p> <p>1. Za isto napako ne odštevamo točk še pri kategoriji besedišče.</p> <p>2. Če se ista napaka večkrat ponovi, jo štejemo kot eno napako.</p> <p>Pri izdelku ne smemo iskati samo napak; presoditi moramo, ali raba zapletenejših struktur morda ne odtehta posameznih napak iz površnosti ali celo očitnih lapsusov. Pri točkovanju v tej kategoriji usklajeno merimo dobre in slabe strani izdelka.</p> |
| <p>Zgradba/vezljivost (koherenca)</p> <p>5 Dobra vezljivost na ravni stavka, odstavka in sestavka.</p> <p>4 Besedilo daje vtis vezljivosti.</p> <p>3 Očitna nepovezanost v zgradbi in/ali pomanjkljiva razčlenjenost (ni odstavkov itd.).</p> <p>2 Slaba vezljivost.</p> <p>1 Vezljivosti ni.</p> | <p>1. Če je esej napisan v enem odstavku, mu dodelimo največ 3 točke.</p> <p>2. Do pomanjkljive oziroma slabe vezljivosti pride zaradi:</p> <ul style="list-style-type: none"> ◆ zaporedne rabe enostavnih povedi, ◆ večkratne rabe enostavnih odstavkov, ◆ nelogično povezanih odstavkov, ◆ nepovezanih misli znotraj odstavka, ◆ manjkajočega elementa zgradbe, npr. zaključka. |

* Merilo a) uporabimo, kadar se kandidat odloči za širše zasnovano in zato morda manj poglobljeno interpretacijo.

Merilo b) uporabimo, kadar se kandidat odloči za poglobljeno interpretacijo le nekaterih vidikov književnega besedila.