



SAMPLE B

Diploma Programme subject in which this extended essay is registered: Languages - Group 2
English
(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: The Influence That The WW1 Poet Siegfried
Sassoon had on Wilfred Owen

Candidate's declaration

If this declaration is not signed by the candidate the extended essay will not be assessed.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: _____ Date: 27.1.09

Supervisor's report

The supervisor must complete the report below and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator. The supervisor must sign this report; otherwise the extended essay will not be assessed and may be returned to the school.

Name of supervisor (CAPITAL letters) _____

Comments

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

✓ This essay, an attempt to demonstrate the significant extent to which Siegfried Sassoon had both an aesthetic and practical influence on Wilfred Owen's First World War poetry, had a long and difficult gestation. The candidate changed his mind about his topic on numerous occasions, not settling on the topic in question until rather late in the Extended-Essay cycle. Nevertheless, the candidate has made an honest stab at making his case within his own terms of reference, having carried out some relevant research. He uses the academic apparatus generally appropriately, and there is nothing essentially wrong with his 'thesis'. The essay's shortcomings are impossible to ignore, however. He does little to substantiate his argument by means of the secondary sources; and he does not possess the critical abilities to persuade through a close analysis of the primary sources. He simply states, and often does so in English that exhibits heavy mother-tongue influence with regard to tense in particular, which has quite a jarring effect. He also quotes excessively from the primary sources, giving the impression that he has little to say himself. He was made aware of the inherent difficulties of comparative studies (particularly problematic given the limited scope of the Extended Essay) but proceeded with it all the same, probably worried at the prospect of abandoning yet another idea so late in the day.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate. ✓

I spent hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: _____ Date: 27/1/09



English A2 Extended Essay

Personal Code: ()
Session Number: ()

Word count: 3,841 ✓

Question: The Influence that the WW1 Poet Siegfried Sassoon had on Wilfred Owen

Abstract

Siegfried Sassoon and Wilfred Owen are both amongst the most known war poets from WW1. It is known that both of them were close friends and that Owen was a large fan of Sassoon's poetry. It is also known that Owen's most well known poems were all written in, or after he has been in the Craiglockhart War Hospital, where he first met Sassoon. Even though Owen has written poems before Craiglockhart, these never became known. So the question was to find out whether Siegfried Sassoon has had influence on Owen's style of writing poems. So poems from Sassoon were analyzed, and what is special about them Then early poems (poems written before he met Sassoon) and the poems he as written after he has met Sassoon. The result of the comparison was that the style of Owen's later poems was much closer to Sassoon's and, compared to the style of his earlier poems, much easier to read and much easier to understand. Also compared to the old poems of Owen, it can be seen that in the earlier poems he talked about the war, using many metaphors, and one was not quite sure while reading it what Owen meant. But the new ones are very direct, and the reader exactly what Owen wants to point out. This probably is the reason why Owen became so well known. So the answer to the question how much influence Siegfried Sassoon had on Wilfred Owen is that he did have a lot of influence on him, as after the two men met, Owen's style has changed, and was, to an extend, adapting parts of Sassoon's style of writing poems.

RR?

OK
J=2

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on

Intro

To answer the question of how much influence Sassoon has had on Owen, one question has to be answered first. What is influence? The definition of influence is "*Influence- the effect that somebody/something has on the way a person thinks or behaves or on the way that something works or develops..*"^[1]. The next question is, what kind of influence is this essay dealing with? The essay will answer the question how much influence Siegfried Sassoon had on Wilfred Owen in a purely poetic manner; how much influence Sassoon had on Owen and his style of writing poems. Siegfried Sassoon and Wilfred Owen are amongst the most known and most successful war poets of all time. Now the question is if Owen became that well known just by himself, or if the more established Sassoon has helped him to bring his poetry to such a level and to the style that get Owen as well-known as he now is.

Sassoon and Owen are both very well known in the Anglo-Saxon world, and the poems of the two men are too. What many people don't know is that the two men were close friends. They met in the Craiglockhart War Hospital near Edinburgh in 1917. At this point in time, Sassoon was already established in the war poetry business and Owen was a large fan of him. Owen met and experienced Sassoon as being a poet who is writing about his experiences and the situations he had encountered in the war in a passionate way and was momentarily fascinated by him. For Owen, meeting of Sassoon marked a turning point in his life, as Sassoon admired Owen's poetry and has encouraged him to further develop his poetry and to keep going. Also Sassoon has introduced Owen to other writers that formed a *circle of intellectuals* (a group of other poets that also were in the Craiglockhart Hospital at the time) that

^[1] Oxford Advanced Learners Dictionary

accepted Owen as a fellow poet. Sassoon not only encouraged Owen to move on, but both of the poets were reading each other's works, commented on and gave each other advices to make them better (a proof to this is the draft of "Anthem for Doomed Youth" by Wilfred Owen, on which Sassoon's handwriting can also be seen). At first, Owen wrote in the same style that Sassoon wrote in and so the poems of the two men were very much alike. But after a while Owen has found his own style to write about the horrors in the trenches. Sassoon has not only encouraged Owen in continuing poetry, but also he has after Owen has died, it was Sassoon has made Wilfred Owen's work more public and who has brought the poems to a wider audience and so played a large role to make Owen's reputation as being one of the best WW1 poets known.

What is the source for this info?

Sassoon's poetry

It was Sassoon's style to describe the front in his poems as it is. He reflected the front in his poems the same way he sees and encounters the front. He also believed in plain language and writing straight from the heart. This is probably why his poems are so well known and often used to illustrate how life must have been at the front in the trenches in WW1. His poems are dealing with the everyday situations that a soldier in WW1 was facing, such as gas attacks, the fear of attacks and others. The first example of this is the poem "Counter-attack".

Counter Attack (extract)

[...] While dawn broke like a face with blinking eyes, pallid, unshaved and thirsty, blind with smoke. Things seemed all right at first. We held their line, with bombers posted, Lewis guns well placed, and clink of shovels deepening the shallow trench. The place was rotten with dead; green clumsy legs high-booted, sprawled and groveled along the saps and trunks, face downward, in the sucking mud, Wallowed like trodden sand bags, loosely filled; And naked sodden buttocks, mats of hair, Bulged, clotted heads slept in the plastering slime. And then the rain began,- the jolly old rain.

A yawning soldier knelt against the bank, staring across the morning blar with fog; He wondered when the Allemands would get busy; And then, of course, they started with five-nines traversing, sure as fate, and never a dud. Mute in the clamour of shells he watched them bust while posturing giants dissolved in

*Very long
is this the
format the
poem was
written in?*

drifts of smoke. He crouched and flinched, dizzy with galloping fear, sick for escape,- loathing the strangled horror and butchered, frantic gestures of the dead.

*An officer came blundering down the trench: 'Stand-to and man the fire-step!' On he went... Gasping and bawling, 'Fire-step...counterattack!'" [...]*²

This poem clearly shows that Sassoon's style is very descriptive and very detailed an example for this is the at the beginning of the poem: "*Wallowed like trodden sand bags, loosely filled; And naked sodden buttocks, mats of hair, Bulged, clotted heads slept in the plastering slime.*". But Sassoon does not only use normal, simple language, but also is referring to other things to give a more exact and special description "*Wallowed like trodden sand bags, loosely filled*" is a very good example for this. The reader can really imagine what is happening at the front, and also how it looked like. But not only is the text very detailed and descriptive, but also the mood in the text changes first it is rather neutral; everything is described and nothing is happening yet. Then it is starting to rain, which is rather calming and it seems that the soldiers are enjoying the rain ("*the jolly old rain*"). Then the attack starts, and everything becomes hectic, dangerous and frightening "*He crouched and flinched, dizzy with galloping fear, sick for escape,- loathing the strangled horror and butchered, frantic gestures of the dead.*". The changing mood in the poem reflects one characteristic of war; in just a short time, the whole situation can change. From one second to another people die; bombs explode. Suddenly the enemy attacks. The suddenness of events in war is reflected by the quickly changing mood in the poem. Also this

² Counter Attack, Sassoon, Collected poems 1908-1986, p.69

This is the better style for analysis

explain

somewhat of a paraphrasing in the analysis

keeps the readers attention. It is not monotone and a poem deals with the same topic, but the mood and the topic change. Also from this passage it can be seen that Sassoon is trying to show the reader how the soldiers were feeling in such sorts of situations. This also is a large characteristic of Sassoon's poems. He not only depicts the situation itself, but also what the soldiers feel. One very good example for this in this poem is this passage: "*He crouched and flinched, dizzy with galloping fear, sick for escape,- loathing the strangled horror and butchered, frantic gestures of the dead.*" It is interesting for the reader to find out how the soldiers at the front felt, and the emotions that Sassoon is describing in his poems are also very authentic, as the poems are partly relying on his own experiences.

weak analysis not very "literary"

Another poem that is very representative for Sassoon's style is "Lamentations"

Lamentations (extract)

*From the blind darkness I heard his crying
[...] A sergeant watched him; it was o good trying
To stop it; for he howled and beat his chest.
And all because his brother had gone west,
Raved at the bleeding war; his rampant grief
Moaned, shouted, sobbed, and choked, while he was
Kneeling
Half-naked on the floor. In my belief
Such men have lost all patriotic feeling.^[3]*

again not a preferred presentation

[3] Lamentations, Sassoon, Collected poems 1908-1986, p.76

This poem especially shows one characteristic of Sassoon's poems; critique on the officials in the war. He depicts them as being emotionless beings and only fixated on winning the war, rather than on the wellbeing of their troops. This is especially shown in the last line "*Such men have lost all patriotic feeling*". The officials don't respect the soldiers as people, but as objects, that should do what they are ordered to. Again, in this poem it can be seen that Sassoon is very descriptive and depicts the situation at the front in the trenches, and the feelings (*Moaned, shouted, sobbed, and choked*), as well as the situations that soldiers encountered at the front. show

Sassoon showed the cruel sides of the war. How the soldiers encountered the war and how emotionless the officers seemed. All of the poems are criticizing war, but are also very descriptive, while the next poem by Sassoon is not descriptive, but is only criticizing the war, and the way that the soldiers feel the Officials and the government thinks.

Does it Matter (extracts)

Does it matter? - losing your legs? ...

For people will always be kind [...]

Does it matter? - losing your sight? ...

There's much splendid work for the blind;

And people will always be kind [...]

Do they matter? - those dreams from the pit? ...

You can drink and forget and be glad,

And people won't say that you're mad;

For they'll know you've fought for your country

And no one will worry a bit ^[4]

As it has been said before, this poem criticizes the way in which the officials see the soldiers. They think that the loss of an individual, of the loss of someone's ability is a low price to pay for the victory of a country. This becomes clear in the second last line "*For they'll know you've fought for your country*". They say that if you lose an ability, it is not that bad for you, as there are people or ways to help you.

To sum up; Sassoon's general style is to use normal language in his poems. He depicts the situation as it is. He describes the soldiers and their feelings. And he criticizes the officials as thinking of their soldiers as objects rather than men.

*What about
irony?*

^[4] Does it Matter, Sassoon, Collected poems 1908-1986, p.76

The poetry of Wilfred Owen – beginning of the war to Craiglockhart

Hospital

At the beginning of the war, up to the point he was in the Hospital where he met Sassoon, Owen's style of writing poetry about the front was not like Sassoon's, showing the real horrors of the war, but it was showing it in a different way; he didn't name the horrors, but he described them. An example for this is the poem "Music", which was begun in October 1916 and finished in 1917 in Craiglockhart;

Music

*I have been urged by earnest violins
And drunk their mellow sorrows to the slake
Of all my sorrows and my thirsting sins.
My heart has beaten for a brave drum's sake. Huge chords have
wrought me mighty: I have hurled
Thuds of God's thunder. And with old winds pondered
Over the curse of this chaotic world.-
With low lost winds that maundered as they wandered.*

*I have been hay with trivial fifes that laugh;
And songs more sweet than possible things are sweet;
And gongs and oboes. Yet I guessed not half*

Same
problem
as
earlier

*Life's symphony till I had made hearts beat, And touched Love's
body into trembling cries, And blown my Love's lips into laughs
and sighs.^[5]*

As the title of the poem already suggests, the life at the front is not describe as itself, but using instruments or using other music terms. (violins, drums, chords, songs, oboes, symphony). It also doesn't only describe the situation in the trenches itself, but also the feelings that he, or soldiers in general have felt (“*Of all my sorrows and my thirsting sins. My heart has beaten for a brave drum's sake. Huge chords have wrought me mighty: I have hurled*”) From this, the reader cannot really make himself/ herself a picture about what is happening. People who are not at the front will not really understand what Owen is writing about. It is too abstract for them to understand. It is too vague. It just does not give sufficient information for the reader to know what it is/ was like to be at the front. It is not sure if he is describing the war using metaphors, or if he is describing a classical concert.

no ()

Show how

perhaps that is the metaphor

Another poem that shows Owen's style before he has met Sassoon is “*To a Comrade in Flanders*”

^[5] “Wilfred Owen” Jon Stallworthy

To a Comrade in Flanders

*Let's die back at those hearths we died for. Thus
Shall we be gods there. Death shall be no sev'rance .
In dull, dim chancels, flower new shrines for us.
For us, rough knees of boys shall ache with rev'rance;
For girls' breasts are the clear white Acropole
Where our own mothers' tears shall heal us whole.^[6]*

This poem also shows another characteristic of Owen's earlier work; he uses rather complex and very formal language. This poem has less to do with the situation the soldiers are in at the front, but what the soldiers are feeling. That they know that they are probably going to die, but that they want to be remembered and held in honor. "In dull, dim chancels, flower new shrines for us." This is the classical idea behind becoming a warrior or a soldier. That the people want to be remembered as a person who has died in the service of the mother country, and has fought for a good cause; the victory of the country and therewith (in theory) for the people of the country. ✓

Just from the above two poems already, Owen's early style can be determined; He uses a very formal language from a high standard, and is not talking about the subject of war, the front and the trenches directly (like Sassoon does), but finds other ways of telling about it, about the cruelty. This was not very effective compared to Sassoon's style, as Sassoon's poems were easy to understand and also very visual, and the reader could exactly imagine what Sassoon is describing. People reading the poems were able to understand what Sassoon was talking about at once, while with Owen's poems, the poems had to be read with

compare specifically

[6] Comrade in Flanders "Wilfred Owen" Jon Stallworthy

more care to be able to understand them and understand that he was talking about the war as he was using metaphors.

is this bad?

There is one more poem that shows Owen's style is "1914"

1914

*War broke: and now the Winter of the World
With perishing great darkness closes in.
The foul tornado, centred at Berlin,
Is over all the width of Europe whirled,
Rendering the sails of progress. Rent or furled
Are all the Art's ensigns. Verse wails. Now begin
Famines of thought and feeling. Love's wine's thin.
The grain of human Autumn rots, down-hurled^[7]*

This time Owen is writing about the war itself. He is again using a high standard of vocabulary and also very formal. He is again using metaphors. Like it has been said before, in comparison to Sassoon's poems, Owen's early works are too hard to understand, which probably is the reason why they were not published and not very well known.

explain them

^[7] <http://users.fulladsl.be/spb1667/cultural/owen/1914.html>

The poetry of Wilfred Owen – after Craiglockhart Hospital

Owen has met Sassoon in Craiglockhart hospital in 1917. The two men read each other's poems and gave each other advice to improve them. As Sassoon was the more experienced writer of the two and he gave advice to Owen, Owen profited a lot from these sessions. Owen already was a fan of Sassoon, before they were close friends. He saw Sassoon like an idol, and so he took every advice from Sassoon very serious and so his writing improved. The poems he wrote while he was in Craiglockhart and afterwards were the most famous poems of his.

Source?

The most famous poem written by Owen is "Dulce Et Decorum Est" The title was taken from a poem to Horace. The complete line of the poem is "Dulce et decorum est pro patria mori" and means "How sweet and fitting it is to die for one's country" The poem was drafted in 1917. Already from comparing it to "Music", it can be easily seen that it is completely different. While in "Music" he described the whole scene using music terminology, in this poem he, like Sassoon does, describes everything very detailed and very descriptive. But while Sassoon's poems are more like descriptions, Owen's 'new' poems still are poems. They have a rhyme and a rhythm.

very general

Dulce Et Decorum Est

*Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;*

*Drunk with fatigue; deaf even to the hoots
 Of tired, outstripped Five-Nines that dropped behind.
 Gas! Gas! Quick, boys!-- An ecstasy of fumbling,
 Fitting the clumsy helmets just in time;
 But someone still was yelling out and stumbling
 And flound'ring like a man in fire or lime...
 Dim, through the misty panes and thick green light,
 As under a green sea, I saw him drowning.
 In all my dreams, before my helpless sight,
 He plunges at me, guttering, choking, drowning.
 If in some smothering dreams you too could pace
 Behind the wagon that we flung him in,
 And watch the white eyes writhing in his face,
 His hanging face, like a devil's sick of sin;
 If you could hear, at every jolt, the blood
 Come gargling from the froth-corrupted lungs,
 Obscene as cancer, bitter as the cud
 Of vile, incurable sores on innocent tongues,--
 My friend, you would not tell with such high zest
 To children ardent for some desperate glory,
 The old Lie: Dulce et decorum est
 Pro patria mori.
 8 October 1917 - march, 1918^[8]*

*The last (full)
 should be
 included in
 an appendix*

The poem is more descriptive than the poems he has written before meeting Sassoon, and they are now better and easier to understand, as he now is using higher level vocabulary, as well as simpler, common words (like Sassoon uses them). This results in a easier understanding of the poems, and therewith the reader knows what Owen wants to tell the reader with the poem easier. The reader of the poem can see the action in front of his eyes, like with Sassoon's poems. But also the theme he is now talking about in the poem is more like the themes Sassoon is writing about. He is now writting directly about what the soldiers at the front encounter, as well as the physical and the psychological

same

[8] Jon Stallworthy, Wilfred Owen, p.228

condition these soldiers are in. He is talking about them being not only as physically tired, but also psychologically. This results in a more complex and finished picture that the reader gets. Everything now is very detailed “*His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood come gargling from the froth-corrupted lungs,*“. Owen is very descriptive and depictive. With this poem he now shows the cruelty of war in the trenches in a very focused aspect. Before he was writing about the cruelty in general, and now he mentions several single aspects of it; the condition the soldiers are in (“*Bent double, like old beggars under sacks, knock-kneed, coughing like hags, we cursed through sludge [...] Men marched asleep. many had lost their boots but limped on, blood-shod.*”) and also one of the most cruel aspects of WW1; Gas attacks (“*Dim, through the misty panes and thick green light, as under a green sea, I saw him drowning*“)

This is not analysis

Also, like Sassoon, Owen is criticising the people responsible for the war (“*The old Lie: Dulce et decorum est Pro patria mori*” = “The old lie: It is sweet and right (to die for one’s country)).

Another ‘new’ poem from Owen is “The next war”

The Next War (extract)

*Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland, -
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath, -
□ Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.
[...] ^[9]*

This poem is focusing on the theme that the soldiers encounter death everyday and it becomes normal for the soldiers. In this poem Owen again has a formal

^[9]Jon Stallworthy, Wilfred Owen, p.216

language. Even though he is not depicting the exact situation at the front, but shows it in a rather abstract way, the readers exactly know what he means (compared to his old poems). He is criticizing war, and therewith the government for having the war, as people from their own country are in mortal danger every day they are at the front. This results in them getting used to the dead and the fact that they encounter death every day. All the verses in the text are pointing out that they are barely escaping death (*"We whistled while he shaved us with his scythe."*).

example?

or

Conclusion

So now the question should be answered; did Siegfried Sassoon have a large impact upon Wilfred Owen? Yes, he did have a large influence.

this was not strongly argued

The first indicator for this is that he changed his style of writing poetry in the Craiglockhart War Hospital near Edinburgh, where he met Sassoon. Sassoon and Owen became close friends and read over each others poems and gave advice how to improve their writings. As Owen was not only a friend of Sassoon, but also an admirer (even before he knew him personally) of the much more experienced Sassoon, Owen adhered to the advice Sassoon gave him. (There is evidence that Sassoon helped him improve poems, as on the draft of Owen's "Anthem for doomed youth", the handwriting of both men can be identified [see appendix])

source not given

*yes this was a collaborative effort
why was this poem not included in the analysis?*

✓ The second indicator that Sassoon had a large impact upon Owen is that Owen's style of writing poetry became more like Sassoon's. Before he had met Sassoon, Wilfred Owen often wrote everything very poetic- he circumscribed everything. After he has met Siegfried Sassoon (who also wrote poems, but very descriptive ones), his poems became more factual. It still was a poem, but there was more information in it that the reader could take out of it. They weren't as abstract anymore, but were easier to read and easier to understand.

But not only did Sassoon help Owen with the poems, but he also was bringing Owen's work to a wider audience after Owen has died and Sassoon was hit by friendly fire, and then had to spend the remaining time of the war in Britain. So Sassoon did not only do a large part on improving Owen's poetry, but he also

source?

helped a lot in publishing it and making Owen known. It can be said that if Wilfred Owen wouldn't have met Siegfried Sassoon, then Owen would not be as well known as he is now.

While the RQ and basis for an argument are clear, there is little skill shown in the analysis of the poetry - it tends to lean toward the thematic, when the argument centers on change in Owen's style. Neither is fully developed and sources are not given for other info. The format/presentation is adequate, though the full texts of the poems should not be included in the body of the essay. This knocks the actual word count down by several hundred words.

Appendix

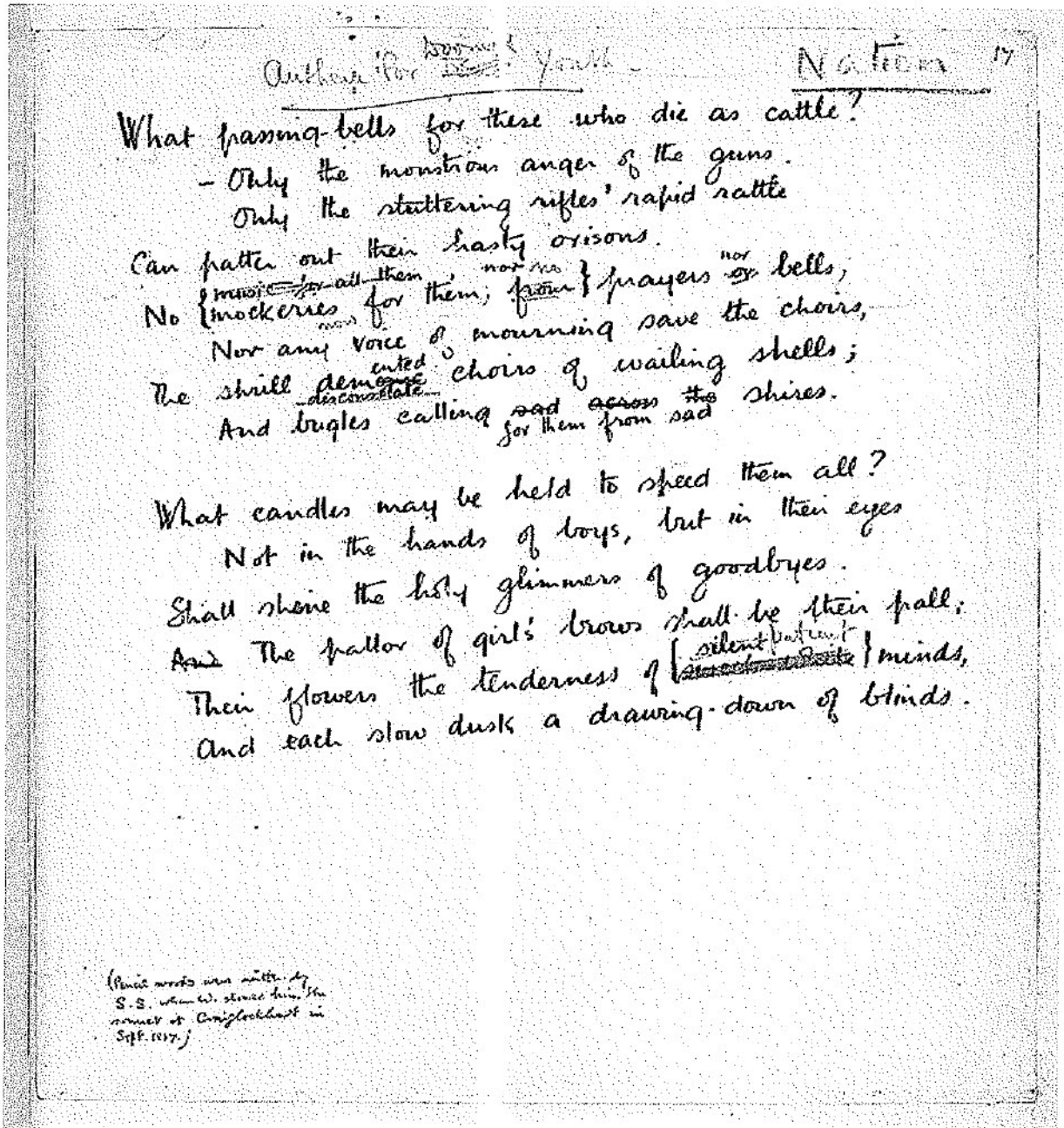


Fig.1. The draft of Owen's 'Anthem for doomed Youth' on which the Handwriting of Owen, as well as of Sassoon can be identified. In the bottom left corner it says " These words were written by SS (Siegfried Sassoon) when W (Wilfred) showed him this sonnet at Craiglockhart in Sept 1917"^[10]

¹⁰ <http://gmbookgroup.blogspot.com/>

Bibliography:

Primary resource

- "Collected Poems" Siegfried Sassoon, 1968, published by Faber and Faber Limited

Owen?

Secondary resource

- <http://www.sassoonery.demon.co.uk/owen.htm> © Michèle Fry, 1998
- <http://sers.fulladsl.be/spb1667/cultural/owen.html#owwork> , Eric Laermans
- "Poets of World War 1", Harold Bloom, 2002 Published by Chelsea House Publishers
- "Taking it like a man", Adrian Caesar, 1993, published by Manchester University Press
- "Siegfried Sassoon", Jean Moorcroft Wilson, 2003, published by Duckworth
-
- Siegfried Sassoon – A study of the war poetry", Patrick Campbell, 1999, published by McFarland & Company, Inc.

resources are NOT used or quoted at all in the text

inconsistent form

- "Wilfred Owen", John Stallworthy, 1974, Published by Oxford University Press [includes poems by Wilfred Owen- part primary resource?] *yes*

Assessment form (for examiner use only)

Candidate session number	0	0	
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Assessment criteria	Achievement level		
	First examiner	maximum	Second examiner
A research question	2	2	<input type="checkbox"/>
B introduction	2	2	<input type="checkbox"/>
C investigation	2	4	<input type="checkbox"/>
D knowledge and understanding	2	4	<input type="checkbox"/>
E reasoned argument	2	4	<input type="checkbox"/>
F analysis and evaluation	2	4	<input type="checkbox"/>
G use of subject language	1	4	<input type="checkbox"/>
H conclusion	1	2	<input type="checkbox"/>
I formal presentation	2	4	<input type="checkbox"/>
J abstract	2	2	<input type="checkbox"/>
K holistic judgment	2	4	<input type="checkbox"/>
Total out of 36		20	<input type="checkbox"/>

Name of first examiner: _____
(CAPITAL letters)

Examiner number: 5339

Name of second examiner: _____
(CAPITAL letters)

Examiner number: _____