

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

**May / mai / mayo 2004**

**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. 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.**

**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 are rich in nuance and offer candidates a variety of angles 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.

**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.

**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

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.

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. (a) Prose

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

- establish the situation (*i.e.*, the narrator's effort to save the life of Richard Parker after a ship has sunk)
- discuss the character of the narrator and his relationship with Richard Parker
- discuss the presentation of the narrator through the use of speech and other devices
- comment on the fact that Richard Parker is treated as a human being, speculating on reasons for this treatment
- note the reversal of the narrator's attitude and intentions toward Richard Parker and the final revelation that Richard Parker is a tiger
- comment on use of sound, visual imagery and some other literary devices.

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

- expand further on the character of the narrator
- comment further on the narrative method (*e.g.*, the predominance of speech and interior monologue and instances of rhetorical self-questioning)
- comment on some aspects of syntax and pace
- note the mixture of lively action and philosophical speculation
- note humorous and suspenseful effects and the way in which they are achieved.

**Question 1. (b) Poem**

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

- show some awareness of mood, tone or atmosphere
- comment on the use of natural imagery and some other literary features of the poem
- offer relevant speculation on time, place and situation (*e.g.*, speaker addressing a long-lived tree which is being planted in memory of a first-born son)
- comment on the role of the speaker
- show some awareness that family and tradition are important in the poem
- discuss some of the contrasts seen in the poem (*e.g.*, birth and death).

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

- discuss in greater depth and detail the imagery, especially of trees (*e.g.* fruit trees as opposed to long-lived sequoia)
  - comment on the choice of details used to evoke the loss of the infant
  - discuss the use of the concepts of family and its continuity
  - discuss further contrasts (*e.g.*, life and death, transience and longevity) in the poem
  - comment in greater detail on the effects of some of the literary features of the poem (*e.g.* point of view, diction, narrative voice, alliteration)
  - note the structure of the poem and the sequence of its concerns
  - note the elegiac tone and ceremonial quality of the action
  - comment in more detail on the role of the speaker and the effects of his point of view.
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