

MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN

November / novembre / noviembre 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. 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. (a) Prose

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

- recognise what is happening in the passage and comment on why it is important
- provide description and interpretation of the salient aspects (looks, gestures, words and other actions) of the two characters
- show some awareness of setting and/or time
- observe and comment on the effects of elements such as images, concrete detail, dialogue
- possibly make conjectures about the implications of the closing sentence.

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

- offer some insight on the narrative voice
- analyse the evolution of emotions
- acknowledge the implications of desires and evasions in the passage
- explore the nuances of the character portrayal, including Jack, and the implications of Loyal's "stories"
- analyse the enrichment of meaning through such metaphors as the "blunt scissors" and the "milk turning"
- comment on the drama of the scene found in the awkwardness, the play of silence against speech, the balance of description and dialogue and the use of sentence structure
- make conjectures about time and place and their role in the excerpt.

Question 1. (b) Poem

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

- recognise the parallels between house and body, without necessarily forcing a line of exact congruence
- explore aspects of the language, such as diction, metaphor, imagery, use of sound
- recognise emotional changes in the character in the poem
- comment on the crows and their role
- discuss the role of nature
- recognise some elements of structure and/or prosody, and their effects.

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

- give some consideration to the significance of the title
 - discuss in greater depth the active effects of the storm on the house and the character
 - discuss in a more probing way the emotional development of the character in the course of the poem
 - discuss the poet's evocation of sensuous imagery, and its contribution to meaning
 - explore the effects of features such as rhyme scheme, line breaks, metrical pattern, and enjambements
 - discuss the final line as conclusion.
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