

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

May / mai / mayo 2007

ENGLISH / ANGLAIS / INGLÉS A1

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 1

These marking notes are confidential and for the exclusive use of examiners in this examination session.

They are the property of the International Baccalaureate and must not be reproduced or distributed to any other person without the authorisation of IBCA.

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 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 descriptor 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 it is 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. (a) Prose

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

- recognise and comment on the point that this is a power struggle not simply a husband and wife dispute; in other words, the husband and wife dispute is portrayed as a power struggle
- show an awareness of the differences between the woman's sustained aggression and the man's changing levels of confidence and types of response to her
- show an awareness of the varying levels of tension in the piece
- comment on how the choice of diction reflects the contrasting moods and responses of each character as they react to each other and the situation they are in
- comment on the importance of point of view

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

- recognise and evaluate the significance of the contrast between the first and final paragraphs
- analyse the differences between what is conveyed by the descriptive passages and by the dialogue
- analyse in more depth the impact on the reader of narrative technique
- comment in detail on the way pace and tension contribute to the overall effects of the passage.

Question 1. (b) Poem

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

- identify and comment on the various ways water is depicted
- identify the relationship between women and water and in particular the role of women in providing water and therefore "life" to their families
- comment on the changes in points of view between stanza one and two and specifically, within stanza two, the difference between lines 15-19 and the rest
- show an awareness of the importance of imagery and diction in contributing to the meaning of the poem
- recognise a sense of change in the final lines.

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

- analyse in greater depth and detail the shifting points of view in the poem
 - identify and analyse the sophistication of the poem's imagery and the way it is patterned (for example: mathematical, animal, reflections)
 - closely analyse the persona's discovery of her relationship with water (a convincing interpretation of the persona as a man is also acceptable)
 - comment on other aspects of the poet's use of literary devices such as sound, alliteration, rhythm, *etc.*
-