

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

**May / mai / mayo 2004**

**ENGLISH / ANGLAIS / INGLÉS A1**

**Standard Level  
Niveau Moyen  
Nivel Medio**

**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.

### **Criteria B and C**

There is also a danger of rewarding or penalizing “analysis” twice in criteria B and C. In criterion B, “analysis” should be evaluated in relation to how it justifies the interpretation(s) offered. In criterion C, “analysis” relates more to discussions on the effects of literary features.

### **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.

Some mention of literary features could score two, but in order to score three, the candidate should show a very general appreciation of literary features and make some exploration of the effects of those features. A score of four requires more examples.

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 line by line analysis) are acceptable and will be judged on the basis of their effectiveness. Standard level candidates should not be penalized for following the sequence of the guiding questions. 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 under criterion C in terms of how fluently they are incorporated/integrated to shape/advance the argument, **not** in terms of their appropriateness or accuracy.

### Criterion E

Award a two if only around fifty percent of the language is clear and coherent. Achievement level three is a very wide band and demonstrates reasonable accuracy.

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 a supplement to the assessment criteria. 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.*

### Question 1. (a) Prose

**Of course, the characteristics listed below may also be mentioned in weaker papers, but answers may not be developed and understanding and/or interpretation may be superficial and/or irrelevant.**

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

- comment on the nature of the school playground
- show some understanding of the characters of the narrator and Gail
- explain some aspects of the relationship between the narrator and Gail
- show how details are used in the passage
- discuss some of the effects of the style of narration.

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

- notice the ways in which the violence of school life is presented
- analyze the similarities (e.g. the fact that the girls are outsiders) as well as the differences between Gail and the narrator
- consider the impact of the fact that this is an adult commenting on childhood experience
- explore the effects of listing, metaphor, and/or imagery
- discuss in detail effects of register and diction on tone (e.g. see informality in line 15).

**Question 1. (b) Poem**

**Of course, the characteristics listed below may also be mentioned in weaker papers, but answers may not be developed and understanding and/or interpretation may be superficial and/or irrelevant.**

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

- comment on the significance of the title
- discuss the character of the speaker and his relationship with his father
- comment on some literary features
- discuss effects of the contrasts, particularly of the hands.

Very good to excellent papers, four to five, on a spectrum of increasing sophistication about poetic speech, may also:

- comment in more detail on the significance of the title
  - show some awareness of the complexities of the speaker's feelings about his father
  - comment on the speaker's views of the relative merits of writing and medicine as professions
  - discuss rhyme, rhythm and/or structure
  - make detailed comments on the effects of literary features
  - engage with the ambiguity of "Hand, you may ... for many." lines 15-17.
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