

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

May / mai / mayo 2006

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 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**:

- discuss the relationships among members of the family and how they change and how they are presented
- show some awareness of Robert’s character, *e.g.*, his youth or naivety or other qualities
- comment on the use and choice of detail in presenting the situation, *e.g.* putting on and taking off make-up, *etc*; walking around the house, lines 8-10; also lines 22, 23 and 25-27
- consider how unreliability of appearances is conveyed, mere mention is not enough, they need to comment on “How”
- show an awareness of the structure of the passage.

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

- examine some of the subtleties in the ways in which relationships among family members are suggested, particularly the role of the domineering father, why Robert tells on his sisters and the sisters' feelings about their mother
- analyze more fully the use of particular details and the effects of lists in presenting the situation
- explore the ways in which mystery, excitement and tension are generated at various points, *e.g.*, (i) question at the beginning, (ii) Robert's reaction to sisters' transformation, (iii) father's deliberate intimidation, (iv) silence at the end
- discuss sequence, syntax and paragraph structure
- comment on narrative stance and time perspective, *e.g.*, (i) one day, (ii) the young boy as an observer rather than a participant
- consider the unspoken reactions implied in the final two lines, connecting these with the first one.

Question 1. (b) Poem

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

- identify the situation (outsider visiting room / factory / home) where 8 year old girls are weaving. Also comment on the persona's reaction to the scene
- consider the atmosphere and how it is conveyed (imagery and contrast)
- attempt an interpretation of lines 18-20; even if interpretation is arguable credit should be given for effort
- comment on the structure of the poem.

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

- analyze in more depth and detail the ways in which the speaker's feelings about the child weavers are conveyed (*e.g.*, by diction, imagery, implied metaphor and contrast)
 - consider the effects of some word choices (*e.g.*, gallows, greenstick, sparrows or others) and their contribution to the poem
 - respond to the different effects achieved in various parts of the poem (as for example the tone and impact of lines 18-20 and their relation to lines 15-17)
 - comment on use of imagery (*e.g.*, light and shadow, colour and darkness) and its effects.
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