

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

November / novembre / noviembre 2005

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 marked provisionally (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 teams.

ASSESSMENT CRITERIA**Criteria A and B**

The danger of rewarding or penalizing the use of illustrations/references/quotations twice in both these categories should be avoided.

Criterion B

The passages 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.

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 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 references 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 responses.

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**:

- speculate on the situation of the main character (war or other trauma)
- discuss the narrative progression in the character's thinking and feeling
- discuss the relation of setting to action and reaction
- make some conjecture about the events in ll.32-49 (the encounter with the dead animals) with textual support
- show awareness of the effects of diction and imagery

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

- discuss / explore the effect of quotations from Rivers and speculate on the relationship between the two men
- explore the nuances in the descriptions of the character's emotions
- discuss in greater depth and detail the authorial use of diction and imagery
- discuss the strategies and effects of the ways sentences are constructed and arranged

Question 1. (b) Poem

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

- consider the ways in which astronauts are presented in the poem
- comment on diction
- interpret to some degree the implications of the final stanza
- comment on such elements as form, punctuation and/or structure and some of their effects.

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

- consider the ways in which frontiers are evoked
 - comment on the interplay of complex and colloquial diction
 - discuss the interplay of emotional and philosophical statements
 - consider who is represented by “we” and its effect on the poem
 - examine and interpret the questions in the last stanza
 - analyse in greater depth punctuation and sentence structure and their respective effects.
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