

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

May / mai / mayo 2006

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.

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 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**:

- identify and comment on some of the relationships presented in the passage
- show an awareness of the narrative perspective
- consider the treatment of time and space
- discuss the importance of knowledge and learning in the passage
- consider the atmosphere of the scene and how it is created.

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

- consider in greater depth the complexities of the father’s nature, as presented in the passage, and of the narrator’s responses to him
- analyze in more depth the narrative perspective and the way in which memory and experience are conveyed (*e.g.*, the use of present tense, “decades later”)
- explore the way the passage raises philosophical issues
- consider in detail the use of contrast in the passage
- recognise the ambiguity and unresolved questions in the passage.

Question 1. (b) Poem

This poem offers a range of possibilities for interpretation, but the essential situation of men observing a woman eating ice cream and the comparison of men to fish must be grasped in order to achieve a 3 in A. Whatever interpretation is presented by the candidate, it must be supported by close reference to the poem.

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

- show an awareness of the literal situation and how it is suggested in the poem
- consider the presentation of the woman
- comment on the related similes and metaphors involving the white stone and various forms of marine life
- note some effects of structure, diction and colour in the poem.

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

- explore in greater depth and detail the literal situation and analyze the way in which it is presented
 - analyze in greater depth the presentation of the woman and her function
 - analyze in more depth the presentation of the admirers as fish
 - demonstrate a clear awareness that this is a poem by analyzing the effects of rhyme, structure, *etc.*
 - comment convincingly on unexpected word choices (*e.g.* “Slyly”, “their cruel wish for love”) and find and explore ambiguities.
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