



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

November / novembre / noviembre 2008

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 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.

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 the descriptor for level 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 be 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, **will**:

- display a reasonable sense of the cultural context
- deliver a sense of the narrator’s attitudes
- discuss the role and attitude of Mr. Bapu
- address to some degree the handling and effect of the dramatic action
- make some comment on the author’s use of language.

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

- probe the cultural implications of the event with greater attention
- discuss the narrator’s self-perceptions
- explore the content and impact of the Uncle’s analogies
- evaluate how details are used and to what effect.

Question 1. (b) Poem

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

- grasp the main elements of the situation—a magician talking to his audience
- discuss the attitudes the speaker has toward his art
- say how specific images and objects are used to express the setting or action of the poem
- offer some sense of possible subtext in the poem (*e.g.* the analogy of writing, misdirection or uncertainty in life).

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

- discuss the relationship between “patter” and the poem itself
 - examine the effects of structural features such as stanzaic structure, line lengths, breaks, *etc.* on the meaning or effect of the poem
 - discuss the relationship between space, time, and sleight-of-hand in the poem
 - offer a more sophisticated reading of the implications of the poem.
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