



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

**November / novembre / noviembre 2009**

**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. Prose

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

- display some sense of the nature of the piece, what it “is”, or communicates
- use internal and external clues (the citation) to situate the piece in time and place, implicitly or explicitly communicating that material
- perceive the duality suggested by the two paintings
- note and analyse to some degree the details of people on the ice-bound Thames
- draw and address some inferences from the final paragraph in relation to the whole piece
- observe something about the way the piece is structured.

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

- describe more confidently the nature and intent of the piece
- draw more inferences from the differences and similarities of the artist’s two works
- note the painterly approach to written description
- make some observations about the centrality and presentation of ice in the passage and its effects on the landscape and the inhabitants
- explore the effects of structure.

### Question 2. Poem

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

- discuss the importance of this particular moment captured in the photograph
- discuss the attitude of the speaker to the familial history
- note and comment on the use of repetition and series
- offer an interpretation of the speaker’s emotional investment in the scene, *e.g.* “I want to live”
- make some proposal about lines 25–30.

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

- look more closely at various kinds of repetitive structures
  - explore references to light, sparks, sharp angles, and edges
  - explore the sound effects of the poem
  - discuss variations in tone and their effects
  - examine the use of familial history as poetic material.
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