

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

May / mai / mayo 2007

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) Poem

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

- recognize that this poem is essentially an exploration of memories of the idyllic nature of childhood
- identify aspects of childhood such as its carefree nature, the kinds of games played, the belief in magic and the intensity of experience, *etc.*
- comment on the way the title introduces the central issue of memory – any references to “reflection” (the first word of the title) may be taken as referring to the centrality of memory.
- discuss the way imagery and diction contribute to meaning in the poem
- comment on the poem’s structure and recognize the change in perspective to be found in the last two stanzas.

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

- discuss in more depth and detail how this poem explores the nature of memory and perhaps its unreliability
- discuss in greater depth and detail the effects of imagery and diction and perhaps note the wide sensory range included in the poem
- explore the relationship of the title and opening lines to the last two stanzas (for example, “watermelon pickle” and “unicorn” references)
- possibly recognize the use of tone in the poem (for example the humour in the first stanza).

Question 1. (b) Prose

There is a great deal to say about the prose passage and, in the time given, it is unlikely that students will cover everything. If they have taken a line-by-line approach, this may mean that they fail to engage adequately with all parts of the passage. Credit should be given for the quality of what is said. With respect to the final paragraph do not penalise students for neglecting to mention the Marin Sanudo anecdote.

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

- discuss both positive and negative aspects of the image of the city
- identify the central topics of each paragraph. *In the third paragraph candidates may identify three topics. They should be rewarded if they make links between these topics. They should also be rewarded for any reasonable comments on structure.*
- show an awareness of the use of diction, in particular the use of adjectives and/or adverbs, and how this indicates the writer’s somewhat negative view of Venetian families
- recognize that the writer seems to be an outsider, but also someone who lives in the city and who has children who go to school there.

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

- explore the role of diction and tone in creating the image of the city
 - note the fact that the final paragraph refers to several topics (“spotless clothes”, “the fair” and high parental expectations)
 - explore in greater depth the writer’s attitude to the Venetians and how this is conveyed
 - show a greater awareness of the position of the writer in relation to Venice (for example, the fact that she has done research on the history of the city).
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