

Marking notes
Remarques pour la notation
Notas para la corrección

November / Novembre / Noviembre 2017

English / Anglais / Inglés
A: literature / littérature / literatura

Higher level
Niveau supérieur
Nivel superior

Paper / Épreuve / Prueba 1

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General marking instructions

These notes to examiners are intended only as guidelines to assist marking. 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 should be rewarded appropriately.

Of course, some of the points listed will appear in weaker papers, but are unlikely to be developed.

Instructions générales pour la notation

Ces remarques sont de simples lignes directrices destinées à aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de réponses ou d'approches de notation auxquelles les réponses doivent strictement correspondre.

Les idées ou angles valables qui n'ont pas été proposés ici doivent être reconnus et récompensés de manière appropriée.

De même, les réponses qui ne comprennent pas toutes les idées ou approches mentionnées ici doivent être récompensées de manière appropriée.

Naturellement, certains des points mentionnés apparaîtront dans les épreuves les moins bonnes mais n'y seront probablement pas développés.

Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices para ayudar en la corrección. Por lo tanto, no deben considerarse una colección fija y exhaustiva de respuestas y enfoques por la que deban regirse estrictamente todas las respuestas.

Los buenos enfoques e ideas que no se mencionen en las notas para la corrección deben recibir el reconocimiento y la valoración que les corresponda.

De igual manera, las respuestas que no incluyan todas las ideas o los enfoques que se sugieren en las notas deben valorarse en su justa medida.

Por supuesto, algunos de los puntos que se incluyen en las notas aparecerán en exámenes más flojos, pero probablemente no se habrán desarrollado.

1. An adequate to good literary commentary will:
- comment on the situation as perceived by the narrator
 - show some awareness of how the sense of threat is created
 - discuss some of the literary techniques, such as auditory and visual imagery, that reinforce the “otherness” of the moon-shadow man
 - comment on some aspects of the structure, perhaps looking at the short, single lines, paragraphing
 - show some awareness of the time shifts, with some consideration of their effects.

A very good to excellent literary commentary may also:

- offer a more nuanced interpretation of the ambiguity in the situation, for example, the connections implied between the birds and the children
- show more sensitivity to the quality of the descriptive language, offering more detail on the effects of word choice
- provide a more developed interpretation of the overall ominous nature of the piece and especially of the closing paragraphs
- explore in greater depth the shifting perspective, perhaps recognising the reflective stance and its effect
- show some overview of the structural patterns, perhaps examining the effects of observation, action and reaction.

2. An adequate to good literary commentary will:
- identify some aspects of the speaker’s situation with regard to his/her journey, perhaps in terms of identity, “home” and a sense of belonging
 - show some awareness of the interplay between past and present, with some attention to memory
 - comment on the structure/organization of the poem
 - comment on some of the techniques used to create a strong impression of the journey such as narrative perspective or imagery (perhaps colour and changing visual perspective).

A very good to excellent literary commentary may also:

- offer perceptive comment on the speaker’s reflections on the journey (“Something sets us looking for a place.”) and sense of enquiry (“And what has changed?”), perhaps offering insight into ideas about distance, change and relationship to place and the journey as a metaphorical one
 - offer a more precise understanding of the effects created by the imagery and diction in the poem with a more nuanced appreciation of natural and man-made
 - explore in more detail reflections relating to time (with regard to the speaker, his/her predecessor, the region), vision and growth, offering some interpretation of the repeated phrase ‘...you can no longer see...’
 - explore how the structure, organization and other formal elements of the poem operate to support an exploration and interplay of ideas.
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