

**Marking notes**  
**Remarques pour la notation**  
**Notas para la corrección**

**November / Novembre / Noviembre 2016**

**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 notes ne sont que simples lignes directrices pour aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées ni comme un ensemble de réponses fixe et exhaustif, ni comme des approches de notations 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 de respuestas y enfoques fijos y detallados 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 some aspects of the relationship between the two characters
  - comment on some aspects of the correlation between insect and human worlds
  - comment on elements of the mood, atmosphere or tone and how it shifts through the passage
  - comment on the use of literary techniques such as dialogue, light/scent imagery, narrative voice.

A very good to excellent literary commentary may also:

- explore the tensions of the relationship between the two characters, for example attraction and repulsion, strength and vulnerability or even more sinister overtones
- discuss in more detail the effect of the parallel between the behaviour of the moths and that of the characters
- consider in more detail the interplay of techniques and their impact on the extract as a whole.

2. **NB:** If candidates do not identify the implied mother/daughter-in-law relationship, recognition could still be given to other situations in which rivalry plays a role.

An adequate to good literary commentary will:

- identify some aspects of the situation between the speaker and her rival
- make some comment on the importance of setting including, for example, images of furnishings, surfaces and food as a way to reflect character, create tension
- discuss some literary features, such as alliteration, rhyme, structure, word play and their contribution to the poem as a whole.

A very good to excellent literary commentary may also:

- offer a deeper understanding of the nuances of the situation
  - explore in greater depth the interplay between surface appearances and underlying hostility(ies)
  - comment on the speaker's use of word play to generate an ironic voice/characterize the relationship
  - show sensitivity to the more subtle aspects of form and structure, for example irregular line and stanza lengths, rhyme, repetition.
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