

MARKING NOTES

May 2002

ENGLISH A1

Higher Level

Paper 2

English A1 HL Paper 2 marking notes

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 not be so heavily penalised as to distort appreciation of individuality.

It should be noted that candidates will be penalised under all criteria (see Examiner Manual, Part 5, Language A1 HL/SL paper 2) if, having studied texts in a specific category, they then answer a question from a different category. However, candidates are free to answer any of the **General Questions on Literature**, using the Part III works studied.

With reference to Criterion C, the better answers will contain examples that show an adequate sense of stylistic features with some awareness of their effects, using critical analysis and pertinent detail.

The best answers will show a strong sense of the stylistic and comparable features of the works, as well as the effects of these features.

These apply to all answers below.

Drama

1(a)

A barely satisfactory answer will compare two or three characters in two plays as evidence of knowledge of the texts: presentation and dramatists' purposes will be present by implication: rewards of study will be mentioned.

A better answer will include specific discussion of the presentation of the characters chosen and of the dramatists' purposes (including some knowledge of the kind of play discussed). There will be recognisable personal response to the study.

The best candidates will see opportunities in discussing the presentation of characters in different plays, recognising dramatic variety by this approach, and noting how the response of the audience (reader) is part of the effect of each play.

1(b)

A barely satisfactory answer will tackle time and place in the plays chosen for discussion, but only by implication indicate that they are "basic elements" of a play: support for the generalisation may be assumed.

A better answer will see that "time and place" are not simple elements in a play, as a study of different plays may indicate, and will consciously tackle the problems of "generalisation".

The best answers may suggest that “place” involves the stage, and “time” the action on the stage, and are in that sense basic; but that dramatists may also problematise “time” and “space”, and that the “generalisation” needs careful handling.

Poetry

2(a)

A barely satisfactory answer will show some knowledge of at least two poems by two writers. A comparison will be made (perhaps implicitly) between the poems chosen, but discussion of structure and form may also be by implication. The last sentence will be saluted, but attract only brief attention.

A better answer will show good knowledge of the poems chosen for discussion, establish useful comparisons and will show some interpretation of structure and form. Meaning and impact will be addressed.

The best answers will show detailed knowledge of the poems discussed, good comparisons will be made, and a confident appreciation shown of structure (internal relationships between elements in a poem) and form (overall shape of a poem). The meaning and impact of each poem will be attended to in the discussion.

2(b)

A barely satisfactory answer will discuss poems by different writers, making some comment on the social and cultural context in which they were written, but also saying something of how context is reflected in each poem.

A better answer will show good knowledge and appreciation of the poems chosen (or discussion, and a useful awareness of the social and cultural context of each.) The discussion will also focus usefully on how this context is used in each poem.

The best answers will show a secure knowledge and appreciation of the poems chosen for discussion, and an ability to read them in their social and cultural context, using this reading to explore the context as it is reflected in the poem.

Prose: The Novel and Short Story

3(a)

A satisfactory answer will discuss two or three works studied (novels and short stories), paying attention in each case to the “inner” life and public life of specific characters. The discussion should take into account, depending on the works read, that these aspects are not necessarily of equal importance in every work, it may take into account how and how effectively these aspects are presented. These latter points may be present only by implication.

Better answers will show awareness that different works place different emphasis on the two aspects of human life, and will explicitly discuss how and how effectively the aspects are presented.

3(b)

A barely satisfactory answer will discuss the ‘story teller’ in the novels and short stories selected for the answer. The discussion will deal (perhaps only by implication) with the question of whether the ‘story teller’ may be different from the writer, and may not **clearly** grasp the difference between ‘implicit’ and ‘explicit’.

A better answer will address the question of the impression of the ‘story teller’ formed by the reader, with good reference and detail, and will directly grapple with how awareness of possible differences between the ‘story teller’ and the writer influences the reading of a text.

The best answers will see that this question is a fundamental aspect of fiction, and awareness of it puts readers on their mettle. The discussion will show excellent grasp of the texts selected and consciousness of readerly activity.

Prose: Other than The Novel and Short Story

4(a)

Barely adequate answers may neglect the opening sentence of the question, starting the discussion with the second sentence. There may well be some implied discussion of ‘invention’, however, in these answers, some attempt must be made to deal with the last sentence.

Better answers will discuss ‘truth-telling’ as against ‘invention’ with apt reference to the texts chosen, indicating ‘the claims they seem to make for truth’, for example in travel writing, autobiography. The last sentence will be squarely discussed, and stylistic features mentioned.

The best answers will give serious attention to a range of specific qualities, including stylistic details, in the texts chosen and show a grasp of the question asked in the last sentence, as well as dealing with the first.

4(b)

Barely adequate answers will discuss two or three works studied, perhaps autobiographies, travel writing, essays, but the specific questions about the reader’s imagination and the relevant qualities in the works will be addressed only by implication.

Better answers will address the two questions of the reader’s imagination and the relevant qualities in the works, with pertinent examples.

The best answers will give serious attention to a range of specific qualities in the works, including stylistic details.

General questions on literature

5(a)

Satisfactory answers discuss at least two specific examples of the student’s reading of works from another culture, indicating some difficulties, but may be less specific about how “productive” this “difference” between the culture of reader and text may be (eg raising questions about the reader’s own culture).

Better answers will be stronger on the “productive” nature of reading texts from another culture as well as the difficulties, and will give specific, well-chosen examples.

The best answers will develop both “difficulties” and benefits more strongly and pointedly, giving some real attention to questions of writing, and possibly also translation.

5(b)

A satisfactory answer will give an account of at least two texts which involve both conflicts, but only imply that the question is important.

A better answer will show some grasp of the differences between moralistic or didactic writing and tragedy (though not necessarily using these terms).

The best answers will give a good response to the second part of the question.

5(c)

A satisfactory answer will compare two or three works of literature in their relation to their use of elements/techniques from the cinema. “In some detail” and “use made of” will be the discriminators.

A better answer will be more powerful in using “details” and talking of “use made of” them. Any student who tries the second alternative, with supporting detail, deserves reward.

The best answers will see that either question is worth serious study, and the first may also be of importance in reading literature: carefully chosen detail good evidence will be used as illustration.

5(d)

This is a difficult question, but IB students show evidence that some candidates think about it. A satisfactory answer may not see all the difficulties involved in attempting the question, but nevertheless have some ideas of “the writer’s intention” in two or three works.

Better and very good answers will be identified and judged on the use made of the texts chosen to discuss “intention” and awareness of the slippery nature of the idea.
