

MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN

November / novembre / noviembre 2003

ENGLISH / ANGLAIS / INGLÉS A1

Higher Level
Niveau Supérieur
Nivel Superior

Paper / Épreuve / Prueba 2

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 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. However, 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 essay will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches 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 terms of the question and by its capacity to integrate these towards the development of an organized and coherent essay.

Reminder: 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 broadness of achievement level three sometimes makes examiners reluctant to award four.

Judgment needs to be used 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.

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 markscheme. 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.

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 penalized as to distort appreciation of individuality.

It should be noted that candidates will be penalized 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 3 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)

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

- show some consideration of the validity of the prompt
- Identify relevant themes
- cite valid instances of monologue and dialogue and discuss their place in the plays
- show how the examples help to develop the themes.

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

- evaluate the role of speech among many aspects of plays
- make a judicious and convincing choice of “principal themes”
- choose instances of speech and other elements and show how they help advance the principal themes
- discuss how monologue and/or dialogue contribute to dramatic effect.

1. (b)

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

- convey a clear understanding of irony
- choose some salient examples of irony in plays studied and justify the selection
- explore to some degree the complexity and interest generated by the use of irony
- attempt a credible connection to “theatrical experience.”

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

- identify and compare the usage of different forms of irony
- evaluate the effects of irony on the complexity of meaning as well as on the dramatic effect of these in a performance of the play
- show the effective relationship of irony to a play’s success.

Poetry

2. (a)

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

- say what is understood by “the language of common speech”
- discuss the language of at least two poems by different poets in some detail
- evaluate in what ways the diction of these poems has features of “common speech”
- attempt to discuss the effect of these choices by the poets.

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

- give a detailed consideration of what is understood by “the language of common speech” and its applicability to the poems chosen
- discuss two poems, at least, where it is viable to discuss the language as “common speech”
- evaluate the effects of kinds of diction in the poems chosen, in terms of the whole poem and in terms of the effect on the reader.

2. (b)

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

- define/describe kinds of rhythm in poetry and/or discuss poems that appear to lack discernible rhythm
- explore ways in which rhythm contributes what it does to poetry
- discuss other ways in which poems are differentiated from prose if it is relevant to the chosen poems
- talk about the effects of rhythm on poems and on readers.

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

- in this challenging question, the 4 to 5 performances will be defined by more sophistication and clarity in all four of the above and by a successful comparative treatment.

Prose: The Novel and Short Story

3. (a)

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

- define plot
- cite and analyse the way plot is structured in at least two works studied
- compare the role of plot to that of other features of fiction, such as character and setting, making some assertion of relative importance to the whole work.

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

- provide an informed definition of plot
- consider whether plot is “necessary” by showing its role in the works as essential or tangential
- explore in some depth the “relative importance and impact” of other complementary features.

3. (b)

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

- choose one or two legitimate aspects of topics related to work, as seen in at least two texts, justifying the choice
- provide detail about these aspects in relation to some characters
- develop the notion of how these aspects might provide opportunities for writers to deepen and develop the characters in the texts.

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

- discuss how “definition” is added to characters by choosing to employ such elements as their profession, their work relations and environments
- compare the ways different writers make use of these aspects in relation to other narrative elements.

Prose: Other than the Novel or Short Story

4. (a)

Satisfactory to good papers, three to four, on a spectrum of increasing and detail, should:

- identify elements of the works studied that involve issues of gender
- select aspects of gender and indicate how they are explored in relation to the question
- convey some awareness of the similarities and/or differences in the treatment of gender within and between the works
- offer some awareness of the different ways in which these considerations contribute complexity to the works.

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

- show some sophistication in estimating the importance of gender to individual works by making distinctions
- offer comparisons that illuminate the individual treatment
- focus on some complexities that arise in the works from the treatment of gender and the stylistic opportunities that have been actualised.

4. (b)

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

- convey a sense of the difference between exterior and interior matters
- make a judicious selection of examples that relate to both sides
- show how writers have enhanced their works by involving both aspects of human experience.

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

- make clear distinctions about the terms of the question, and even the validity of the distinction
- clearly focus on “presentation”, going beyond simply identifying examples of both sides of experience
- explore authorial choices in matters of both topic and style
- discuss the separation and the combination of the external and interior worlds within the scope of the text.

General Questions on Literature

5. (a)

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

- be able to make a valid distinction between form and content
- take a position for arguing either side of the question, or making more refined distinctions
- use precise and effective examples to argue for a particular view.

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

- explore the inter-relationship between form and content within the genre studied
- show an understanding of the effects of authorial choice in relation to the question.

5. (b)

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

- convey a sense of the terms used in the question
- demonstrate an understanding of the applicability of the terms by offering specific examples from the texts studied
- show how authors have employed these elements to deepen or elaborate their works
- express some personal preference with reasons.

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

- question the boundaries between the two sets of terms, and possibly demonstrate the blurring of lines in works they have studied
- look precisely at the stylistic handling of these elements and the effects these choices have achieved.

5. (c)

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

- identify a great theme or themes in the works studied and justify the choice
- explore the nature of the unique or the unexpected, at least to the degree necessary to mount a discussion
- show how writers have treated a great theme or themes, by noting similarities and differences in style.

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

- offer a more convincing justification of choices of the unique or unexpected treatment of a great theme or themes
- go beyond discussion of themes to stylistic analysis of whatever is implicated in producing unexpected treatments.

5. (d)

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

- focus clearly on defining “a keen sense of justice and injustice”
- take a position on the prompt and make some assertion about such a sense
- select works in which characters or the narrator evince such a sense
- analyse the way a view or set of actions related to justice operates in the texts
- avoid lengthy disquisitions about school yearbooks or personal anecdotes related to the subject.

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

- offer some thoughtful analysis of the prompt
 - choose striking examples and provide ample analysis, moving the concerns of the question firmly toward a literary discussion
 - make a judicious application of the material in the texts to an assertion about how important such a distinction appears to be.
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