

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

**May / mai / mayo 2004**

**ENGLISH / ANGLAIS / INGLÉS A1**

**Higher Level  
Niveau Supérieur  
Nivel Superior**

**Paper / Épreuve / Prueba 2**

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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 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.

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 2. 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.

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

These apply to all answers below.

## Drama

### 1. (a)

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

- demonstrate a clear understanding of symbolism
- identify and discuss examples of symbolism in two or three plays
- compare the roles played by symbolism in these plays.

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

- produce a detailed, relevant and perceptive discussion of symbols and the roles they play
- discuss, compare and contrast the effects of symbols and their use in the plays.

**1. (b)**

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

- convey a relevant interpretation of “spectacle of ... drama”
- differentiate in some way, “words” and “spectacle”
- discuss, with reference to two or three plays, examples of the two features, stating the relative importance of words or spectacle in making them memorable.

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

- define and differentiate with greater insight and precision the terms “words” and “spectacle”
- consider the degree to which the two are interrelated
- explain and compare the methods used in two or three plays to influence the audience and make the plays memorable.

**Candidates may emphasise one aspect more than the other.**

**Poetry**

**Poems should be taken from the works of at least two poets.**

**2. (a)**

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

- consider what it means to “challenge our understanding and feelings”
- identify and discuss the new insights gained from poems by two or three poets
- show some of the techniques used (by two or three poets) to accomplish this purpose.

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

- discuss in greater depth and detail the techniques used (by two or three poets) in order to produce new insights.

**2. (b)**

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

- demonstrate some understanding of form and structure as elements of poetry
- look at the similarities and differences of form and structure, considering how they are used in at least three poems
- show some awareness of how form and structure contribute to meaning in the poems selected.

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

- compare and contrast in greater depth and detail how form and structure are used in at least three poems
- show understanding of how form/structure and content are related to one another in the poems considered.

**Form and structure may be considered as a single element.**

**If candidate fails to use at least three poems, mark down one level in criterion B, Response to the Question.**

**If candidate fails to use at least two poets, mark down one level in criterion A, Knowledge and Understanding of Works.**

**Prose: The Novel and Short Story**

**3. (a)**

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

- discuss the ways in which characters and/or situations are portrayed in two or three novels or short stories, relating the portrayal to their credibility
- compare the ways in which characters and/or situations are portrayed in these works.

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

- compare the credibility of characters and/or situations in two or three novels or short stories
- analyse in some detail the techniques used to portray characters and/or situations in two or three novels or short stories.

**3. (b)**

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

- show some awareness of the meaning of “narrative strategies”
- compare the narrative strategies employed in two or three novels or short stories
- show awareness of some of the effects achieved by the use of narrative strategies in these works.

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

- analyse and compare in greater depth the narrative strategies employed
- compare in greater detail the effects achieved
- evaluate the relative effectiveness of the narrative strategies employed.

**Prose: Other than the Novel and Short Story**

**4. (a)**

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

- show some awareness of what is meant by being “an objective observer of the human scene”
- explore the extent to which it is possible for an author to be an objective observer
- describe the writer’s stance in two or three works of prose other than the novel or short story, and consider the extent to which the authors are objective.

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

- analyse in greater depth and detail the degree of objectivity of the authors of two or three works of prose other than the novel or short story
- analyse the effects of differing degrees of objectivity (or lack of it).

**4. (b)**

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

- show some awareness of what might be meant by “products of time”
- look at two or three works of prose other than novels or short stories, and consider how contemporary issues are used in them.

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

- analyse in greater depth and detail the ways in which authors have made use of contemporary issues
- discuss the significance of contemporary issues in each of the two or three works considered.

**General Questions on Literature**

**5. (a)**

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

- consider the meaning of “hypnotising the reader” (a wide range of interpretations may be accepted)
- compare this to “compel [ling] the reader to think”
- apply the two terms to two or three works of literature, pointing out instances of the two effects.

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

- convey a deeper understanding of hypnotising the reader (this may include consideration of various possibilities)
- analyse in greater depth and detail the nature of the two effects on readers.

**5. (b)**

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

- define “home” as the term will be used to answer the question
- explore the use of “home” in two or three works of literature, and discuss its importance
- show an awareness of how the concept of home is presented.

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

- convey a clearer understanding of the functions of home within the work
- consider the ways in which thought, memory and dreams are connected to the concept of home in each work
- produce a detailed and sophisticated discussion of the ways in which the concept of home is presented.

**5. (c)**

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

- consider what is meant by the terms “experience” and “understanding”
- discuss the possible relationships between experience and understanding
- discuss two or three works of literature in terms of the ways in which they present experience and understanding and their relation to one another.

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

- show a deeper understanding of the terms
- consider how far experience leads to understanding
- look with greater sophistication at the ways in which two or three texts present experience and its relation to understanding.

**5. (d)**

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

- identify “music” and “musical elements” in two or three works of literature
- show the use and discuss some effects of these elements in two or three works of literature.



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

- clarify music and musical elements as terms used in answering the question
  - analyse the ways in which musical elements are used in two or three works of literature
  - discuss in greater detail and depth the impact of these elements in each work
  - consider the relation between musical and other elements of the works studied (*e.g.*, theme, character, plot, *etc.*).
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