



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

**November / novembre / noviembre 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. On the other hand, 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:** In this criterion, 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 breadth of achievement in level three sometimes makes examiners reluctant to award four.

Use judgment 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)

**Please note that as phrased the directive stands independently of the prompt and candidates may legitimately address the former without the latter.**

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

- show some understanding of what is meant by “dramatic structure”
- discuss the structure of the plays chosen
- show how dramatic structure has provided order to human behaviour or events in the plays.

Very good and excellent papers will:

- engage the terms of the prompt more fully
- differentiate the use of structure in the plays chosen
- demonstrate a clear sense of the significance of structure for dramatic effect.

**1. (b)**

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

- attempt to distinguish between stereotypes and individuals in plays
- confirm or deny the truth of the prompt
- identify appropriate characters and discuss their portrayal in terms of the question.

In addition to attending to the demands for satisfactory papers, the very good and excellent papers will:

- make (in detail and with some sophistication about methods of characterisation) a convincing case for their arguments
- work with apt and comparable choices of plays and convincing detail.

**Poetry**

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

**If the candidate fails to use at least two poets, award no more than 3 in criterion A, Knowledge and Understanding of Works.**

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

**2. (a)**

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

- take a position on “the true function of poetry” with evidence from the poems/poets chosen
- discuss the importance of “teaching”
- identify the means by which poets have conveyed to the candidate the primary functions of the poems discussed.

Very good and excellent papers:

- will be able to manipulate these elements with greater clarity and sophistication
- will make a convincing and detailed argument for a point of view
- may show that they have engaged more critically with the prompt.

**2. (b)**

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

- identify some structural features of poetry
- choose poems that demonstrate these features
- discuss the effects of structure on the meaning.

Very good and excellent papers will:

- make clear and judicious choices of structural features
- use persuasive detail to make a convincing case for the effect of structural features on the meaning of each poem as a whole.

**Prose: The Novel and Short Story**

**3. (a)**

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

- choose with justification one of the sources of interest
- attempt a definition of that source
- discuss the use of that feature in particular narrative works
- show an awareness of its effects.

Very good and excellent papers will:

- offer insightful analyses of the ways in which the feature is used to good effect in the narratives
- support the argument with effective detail.

**3. (b)**

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

- identify some characters who are arguably contradictory within themselves
- discuss the contradictions in detail
- show the effect of these internal contradictions on the interest of the narratives.

Very good and excellent papers may:

- look at both language and behaviour as sources of contradiction
- explore in detail how these choices affect the interest of the fiction.

**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:

- discuss either “potential” or “visionary elements” or their absence
- identify events or behaviour which show human potential
- show how authors have made choices which demonstrate their vision of human behaviour.

Very good and excellent papers will:

- work effectively with detail to support a clear position on the question
- include a sharper focus on stylistic features.

**4. (b)**

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

- show understanding of what is meant by “sensory details”
- select and discuss some details that are relevant
- evaluate the way writers have used sensory details to create effects in their works.

Very good and excellent papers will:

- accomplish all the foregoing with a more effective evaluation.

## General Questions on Literature

### 5. (a)

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

- discuss what is meant by opening up a text
- make a selection of appropriate ending portions or lines
- discuss the role of the ending in the work as a whole.

Very good and excellent papers will:

- accomplish all of the above, using more sophisticated distinctions
- show a clear handling of what precedes the ending, as well as discussing the ending itself
- engage more fully with the words of the prompt.

### 5. (b)

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

- choose works in which political elements are present
- offer a view on the prompt
- discuss the relative importance of the elements in the works.

Very good and excellent papers will complete all of the above and:

- explore some of the subtleties of the prompt
- offer a convincing argument supported by well-chosen details
- demonstrate a clear understanding of “literature” and “politics” and the need for a balance between them.

### 5. (c)

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

- discuss the role of language in the works chosen
- take a position on the prompt
- choose some of the features (“selects,...”) to discuss
- show how these features operate in chosen texts, and support the argument with some relevant detail.

Very good and excellent papers:

- will discuss the features precisely
- will offer good examples to support an answer that is substantially appreciative of language as a literary feature
- may engage more critically with the prompt.



**5. (d)**

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

- define what is meant by ambiguity
- give some valid examples of ambiguity in the chosen works
- show how examples support a view of the benefits or difficulties of ambiguity.

Very good and excellent papers:

- will offer a sophisticated discussion of ambiguity, more likely showing what is added rather than lost
  - will use examples to discuss the effect of ambiguity on the quality of the literary works discussed.
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