

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

**November / novembre / noviembre 2005**

**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.**

**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**:

- select some significant arrivals and departures
- consider these as dramatic entrances and exits
- be able to show an understanding of the overall meanings of the plays
- relate exits and entrances to these meanings

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

- make judicious choices which contain good possibilities for comparison
- show how the features are used in different plays
- probe more deeply the dramatic effects of entrances and exits.

**1. (b)**

**Ideas or beliefs may be those of characters or authors.**

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

- show some sense of what is meant by “dramatic technique”
- convincingly identify examples of such techniques
- connect the techniques to the delivery of ideas and/or beliefs
- reveal an understanding of the ideas or beliefs in the plays.

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

- reveal a more detailed and sophisticated grasp of dramatic techniques
- show a clear sense of the effectiveness of the techniques.

**Poetry**

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

**If the candidate fails to use at least two poets, mark down two levels 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. If the candidate includes three poems, but the address of one is minimal, the examiner should make a judicious choice of level in criterion A.**

**2. (a)**

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

- select three or four poems, indicating why they suit the question
- make clear who the speaker/persona is, providing justification
- compare the role and/or presentation of the speakers or personas chosen
- show an awareness of the speaker’s attitudes to the subject of the poems.

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

- explore “role” with more subtlety and depth
- provide ample detail, revealing good appreciation of the poems
- support the argument convincingly, drawing effective comparisons
- explore in detail the poet’s use of other literary techniques to reinforce the role of the speaker/persona.

**2. (b)**

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

- show understanding of the quotation, clarifying what is meant by “explain”
- identify the approach chosen by the writer in each poem
- show some understanding of the principal concerns of the poets in each of the poems chosen
- discuss literary features the poets have used to convey their concerns
- justify agreement or disagreement with the statement, providing sufficient detail to support the view expressed.

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

- gloss the terms of the question with some sophisticated distinctions
- compare and/or contrast ways in which “explanation” is present in the poems chosen
- examine the possible difficulty of identifying a “principal concern”
- incorporate convincingly a discussion of other literary features of these poems.

**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 valid examples of seeking or rejecting material wealth
- compare/contrast how these are portrayed in the texts
- discuss what this element contributes to development of plot.

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

- explore with more subtlety not only clear choices about material wealth but less obvious ones as well
- offer a more sophisticated understanding of how such “motivation” is presented in the works
- evaluate the choices made by the authors in relation to the development of plots.

**3. (b)**

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

- choose one of the three prompts and identify appropriate works
- discuss, with supporting detail, which elements contribute to the desired effect
- show how those strategies create “interest”.

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

- explore with more subtlety the implications of the chosen demand
- consider the value of such a demand for fiction
- show how interest is created by a mix of strategies
- consider a possible reader response which may be more complex than simply “laugh”, “cry” or “wait”.

**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**:

- make clear what is understood by “structure” or “organisation”
- describe the structure or organisation of two or three works
- make some comparative assertions
- show what the feature contributes to meaning.

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

- discuss the basic features above, but present them with refined distinctions
- show the contribution of other literary features to the successful linking of structure to meaning.

**4. (b)**

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

- offer some interpretation of the prompt, discussing action versus reflection
- identify some issues of significance in at least two works
- discuss ways in which writers have handled the issues
- make conjectures about how the reactions/responses of readers might be influenced.

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

- make a judicious choice of issues and discuss how they are presented
- show a deeper understanding of the differences between reflection and action
- offer comparative judgments on how well the writers have presented the issues
- discuss in detail how literary features have been used to affect readers' attitudes.

**General Questions on Literature****5. (a)**

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

- show an understanding of the key terms in the question
- relate these concepts to the works chosen
- show how these possibilities are presented in the works chosen
- offer an argument that contrasts one kind of work against another, or shows the similarities.

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

- explore the “range of possibilities” with clear attention to detail
- evaluate the usefulness or otherwise of these concepts
- show a strong sense of the way authorial choice suggests universality, specificity or both.



**5. (b)**

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

- show an understanding of surprise and/or delight in literary works
- identify and describe moments of surprise and/or delight in two or more works
- discuss some ways these effects have been created.

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

- demonstrate a more complex understanding of the terms surprise, delight and joy
- probe more deeply the ways surprise and/or delight are created in literary works.

**5. (c)**

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

- define and demonstrate an understanding of “exaggeration”
- show examples of exaggeration in some works
- explain what writers achieve through the use of exaggeration in the works chosen.

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

- describe with more detailed analysis how writers use exaggeration
- possibly show similarities and differences in the use of exaggeration
- discuss the effects of the feature on the works as a whole.

**5. (d)**

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

- convey some grasp of the ways authorial choice creates style
- identify one or two stylistic aspects and show some understanding of how they function in at least two works
- compare the effectiveness of these choices.

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

- demonstrate a clear sense of the relationship between choice and the creation of a particular style
  - show a more complex understanding of the aspects and how they work
  - compare in greater depth and detail the effectiveness of the author’s choices.
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