

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

May / mai / mayo 2006

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 B

“Personal response” and “independence of thought” appear as the levels of the descriptors increase. What is sought is an engaged and individual treatment of the chosen topic. Engaged and individual essays will usually make themselves clear by insight into the implications of the question and the quality and interest of the details cited in support.

The first person singular does not automatically constitute a personal response and conversely an impersonal academic style does not necessarily indicate a lack of personal response.

Criterion C

It is expected that every question set will provide candidates with ample opportunities to demonstrate their awareness of the demands of this criterion. However, where a question does not explicitly offer such opportunities, examiners should interpret criterion C broadly, to ensure that candidates are not unfairly disadvantaged. In such cases it would be sufficient for candidates to show, as appropriate to the question, an awareness of how elements such as plot, character, setting, structure, voice, etc are used by writers to meet their purposes. No matter how the question is phrased, candidates must also address related matters of style and technique.

“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 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 punctuations; therefore do not unduly penalize.

Mechanical accuracy is only 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 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**:

- show an understanding of the terms of the question: dramatic construction, variation, pace and rhythm, monotony
- discuss instances of variation of pace and/or rhythm in selected plays
- demonstrate how variation has been used to attract or heighten interest of the audience.

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

- discuss in greater detail the variations of pace and/or rhythm produced by playwrights
- examine more fully and specifically the means by which variation has been created
- make a reasoned judgment as to the importance of such variation in attracting or heightening audience interest, perhaps comparing its importance in individual works.

1. (b)

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

- attempt a definition of “social or political purpose” as it might feature in plays
- discuss selected plays, identifying social or political purposes as they exist
- explore the ways in which playwrights achieve such purposes (and/or demonstrate how playwrights produce works lacking such elements)
- take a position as to whether social or political purposes are important in the plays considered.

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

- show an awareness that the social and political purposes of plays may be either central or peripheral (and, perhaps, that some plays may be entirely without such purposes)
- examine in depth the techniques by which playwrights achieve social and political purposes (if they exist in their plays)
- produce a reasoned argument as to whether such purposes are important in the plays considered.

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**:

- show an understanding of the term “auditory imagination” as it will be used in the essay
- discuss instances of poets’ use of sound devices, trying to show how they evoke responses in the mind of the reader
- examine how poets have used sound devices to influence the experience or understanding of the poem.

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

- explore in depth the particular sound devices employed in selected poems and the specific responses they evoke
- analyse in detail the impact of these sound devices on the experience or understanding of the poems, perhaps acknowledging that sound may play a central or a less significant role.

2. (b)

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

- consider some instances of poems in which the poet has drawn upon a particular experience or event but also given it a more general meaning, identifying the nature of that meaning
- explore the ways in which the particular experience or event is made meaningful to the reader in a more general context
- discuss the idea that poems may arise out of particular experiences or events but that they may have a broader intended application.

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

- examine more fully instances in which a general meaning has been conveyed by the poets’ treatment of a specific experience or event, perhaps comparing the degree to which this effect is achieved
- analyse in depth the ways by which the poets have achieved such an impact, comparing them and perhaps weighing their effectiveness in different cases.

Prose: The Novel and Short Story**3. (a)**

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

- show an understanding of the terms of the question: single and/or multiple voices
- identify and explore instances of the use in short stories or novels of single and/or multiple voices
- discuss how single and/or multiple voices are employed and weigh the effects on the reader.

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

- examine more thoroughly the ways in which single and/or multiple voices are used in selected short stories or novels, identifying particular techniques employed by the writers
- analyse the particular effects achieved by the use of single or multiple voices in the stories or novels concerned
- compare the use of voice(s) in order to arrive at a judgment as to which is more successful.

3. (b)

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

- identify instances in selected works in which the role in character development of a particularised setting in time and/or place can be seen
- consider the impact of setting on character development in the selected texts; (or, alternatively, demonstrate the independence of character development and specificity of setting)
- offer a judgment as to how important the use of a particularised setting is to the development of individualised character(s).

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

- examine more fully the ways in which setting affects character development in particular instances (and/or the ways in which the two may be seen as independent of one another)
- analyse in detail the techniques employed to convey the impact of setting on character
- make a reasoned argument as to the relative importance of specific setting in the creation of individualised character(s) in the works concerned.

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**:

- consider the meaning of the phrase “the world of work”
- identify instances in which work is shown as central in selected texts
- discuss the ways in which work is made significant in the texts concerned.

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

- explore more fully the role of work and the nature and degree of its significance in the texts concerned
- analyse the techniques employed by writers to give work a central significance.

4. (b)

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

- show an understanding of the terms used in the prompt: “prose” and “fiction” (and by implication the idea of “non-fiction”)
- present and describe examples of fictional elements in supposedly non-fictional works of prose other than novels and short stories
- discuss the ways in which writers have presented fictional elements which they have included in such works
- take a position as to how far the assertion in the prompt is correct.

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

- show a relatively sophisticated understanding of the apparently paradoxical nature of the statement made in the prompt
- explore more fully the fictional elements in works of supposed non-fiction, perhaps offering a judgment as to their contribution to the works
- analyse in depth the techniques used to incorporate fictional elements in works of non-fiction
- offer a reasoned argument as to the degree to which the assertion in the prompt is correct.

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 terms of the question: “art” and “the oppressed”
- identify instances in which (written) works of art appear to support the oppressed, discussing what constitutes oppression in these instances
- discuss the means by which the writers support or devalue the oppressed
- take a position as to how far the assertion made in the prompt is correct.

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

- explore more fully examples in which works of art treat the oppressed
- analyse the techniques used and perhaps judge the effectiveness of the writers’ efforts
- provide a reasoned argument as to the validity of the statement made in the prompt.

5. (b)

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

- show understanding or an interpretation of the term “layered”
- present instances of depth and complexity (or its lack) in selected works, dealing with each of the “layers”
- show how writers have conveyed the depth and complexity of their works.

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

- consider the validity of the claim that close attention may be required to discover the various “layers” of works of literature
- consider more fully the question of whether works of literature are often “layered”, producing an effect of depth and complexity
- explore with insight the layers of meaning in selected works
- analyse in depth the techniques by which writers convey to the reader the various layers of meaning which constitute the complexity of the texts, where such complexity exists
- offer a reasoned argument as to what it requires of the reader to appreciate the full depth and complexity of selected works.

5. (c)

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

- using selected instances, describe the imagined worlds created by the writers
- consider the ways in which the worlds are created
- judge the extent to which the worlds created by writers are coherent and discuss their importance to the overall meaning of the works.

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

- explore in some depth the concept that writers create worlds in which the experiences they describe can take place
- examine in greater depth and detail the worlds created by writers
- analyse the techniques by which writers convey the nature of the worlds they create
- offer a reasoned judgment as to the coherence of the worlds created by various writers, perhaps comparing their effectiveness and their importance to the works as a whole.

5. (d)

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

- show an understanding of the illustrative elements chosen for the essay
- identify instances of such illustrative elements and discuss the ways in which they have been used
- consider the effectiveness of the use of such features.

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

- examine in more detail the particular illustrative elements used in selected works, considering their contribution to meaning of the texts
 - analyse in greater depth the techniques used by writers in introducing such illustrative elements
 - compare the effect of the impact of such features.
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