

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

May / mai / mayo 2004

ENGLISH / ANGLAIS / INGLÉS A1

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 2

*These marking notes are **confidential** and for the exclusive use of examiners in this examination session.*

*They are the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorisation of IBCA.*

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.

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.

These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published 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.

These apply to all answers below.

Drama

1. (a)

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

- discuss what is meant by “atmosphere”
- describe what the atmospheres of two or three plays are like
- comment on how these atmospheres are created and/or on how they contribute to the appreciation and understanding of the plays.

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

- discuss in detail how the authors create atmosphere in their plays
- compare the techniques used
- explore some connections between atmosphere and appreciation / understanding of the plays.

1. (b)

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

- identify external and internal forces
- discuss the characters and their struggles in relation to these forces in two or three plays
- show some awareness of how the struggle between internal and external forces is presented, either within the characters, or within the plays.

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

- give a detailed analysis of how the characters are presented in relation to their struggles
- show a perceptive understanding of the nature of the external and internal forces and of how the struggle contributes to the understanding of the plays
- make some comparison of the methods of presentation used by the authors.

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, will:

- describe aspects of the natural world presented by two poets
- discuss the means by which these aspects have been presented and/or the uses made by the poets of the natural world.

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

- analyze in detail the techniques used to present the natural world in the poems
- consider in detail the significance of the natural world in the poems.

2. (b)

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

- consider whether poetry should be for enjoyment or education/learning or both
- look at poems by two or three poets and show whether they are concerned with enjoyment, learning or both
- show some awareness of how poets convey enjoyment or learning.

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

- discuss literary techniques used to convey enjoyment or learning
- use close analysis to compare the aims and techniques of at least two poets.

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, will:

- identify dreams, hopes and/or aspirations portrayed in two or three novels or short stories
- explain the uses made by the authors of the dreams, hopes or aspirations
- compare and contrast to some degree the use made by the authors of dreams, hopes or aspirations.

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

- consider the ways in which the dreams hopes or aspirations, are important in the works as a whole
- give a detailed analysis and comparison of the ways in which the authors have used dreams, hopes and/or aspirations.

3. (b)

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

- consider what is meant by moral issues
- discuss the moral issues used by two or three authors
- attempt to compare the ways in which the authors have used moral issues to develop their works.

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

- give a detailed examination of the moral issues and how they are used
- compare how the moral issues are important to the works as a whole.

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, will:

- define what is considered description
- consider whether accuracy and precision are essential qualities of non-fiction
- examine two or three works and decide whether the descriptions are accurate and precise
- consider the role played by the presence or absence of definite descriptions, accuracy and precision in the two or three works studied.

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

- give a more sophisticated consideration of the importance of accurate and precise description
- analyze the ways in which authors have achieved accurate and precise descriptions
- analyze closely the role played by the presence or absence of accuracy, precision and definite descriptions in the works studied.

4. (b)

The issue of character may be problematic for some genres, eg, letters, essays. The speaker's persona might be an option here.

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

- identify some characters in two or three works who make those works more enjoyable
- show some awareness of how their presence makes the works more enjoyable.

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

- analyze in detail the characters and the roles they play in the works
- discuss in detail how characters provide pleasure in non-fiction .

General Questions on Literature

5. (a)

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

- consider what is meant by the role of chance or coincidence in literature
- look at two or three works in which chance or coincidence plays a part and give some consideration to the use made of them.

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

- compare in detail the ways in which authors have used chance/coincidence in their works
- discuss to what end chance/coincidence is used in the works
- (possibly) consider whether chance and coincidence are linked to fate.

5. (b) (Likely to be interpreted as the illusion v reality theme)

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

- discuss how things may not be what they seem; give examples from texts
- choose two or three works and show how writers reveal differences between how things are and how things appear to be.

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

- provide a close, detailed comparison of works showing different ways in which authors have made use of the fact that things are not always as they seem.

5. (c)

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

- identify different, new or alien cultures that appear in two or three works
- explain in what ways the cultures are different, new or alien
- consider how authors treat them
- make some attempt at comparison and contrast.

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

- compare and contrast, in detail, the presentation of different, new or alien cultures
- discuss the significance of the different, new or alien cultures to the works as a whole.

5. (d)

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

- identify some characters of the opposite sex (to the writer's, the candidate's or any other valid sense of opposition in gender) that appear in two or three works
- discuss the portrayal of the characters in the works
- consider whether these characters are credible or effective.

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

- decide what is necessary for a successful portrayal of a character and then analyze and compare, in detail, the portrayal of characters of the opposite sex (to the writer's, the candidate's or any other valid sense of opposition in gender) in the light of this decision
 - discuss whether a work can be effective without successful portrayals of the opposite sex to the writer's own.
-