



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

**November / novembre / noviembre 2004**

**ENGLISH / ANGLAIS / INGLÉS A1**

**Standard Level  
Niveau Moyen  
Nivel Medio**

**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)

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

- determine a course of action, choosing to treat both conflicts and denials, or either
- identify appropriate elements in at least two plays
- discuss the occurrence and treatment of the elements with some detail
- include something about provocation, interest, or disturbance

Very good and excellent papers will offer all of the above and may:

- chart a clear course of argument
- support positions with substantive and salient detail
- make credible conclusions about effect, in terms of the question
- convey a sense of the theatrical effect of the dramatists' choices.

**1. (b)**

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

- choose relevant characters and justify the choice in terms of the question
- examine the methods used to draw a response from the audience to a particular character
- give some indication of how the methods used influence the audience's attitudes.

Very good and excellent papers:

- will use detail effectively to support an argument about sympathy or identification
- may offer a more sophisticated interpretation about "sympathise"
- may make some observations about theatricality and changes in positive and negative reactions to characters in the course of the play.

**Poetry**

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

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

**If 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:

- identify the central concern or focus of at least three poems by different poets
- offer evidence of the presence of that focus
- show some of the literary features that the writer has used to develop that concern

Very good and excellent papers will:

- complete all of the above and go further to offer insightful comparison of both the central concerns and the means of presenting them.

**2. (b)**

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

- identify examples of comparison in at least three poems by different poets
- show the ways poets have used comparison in the poem with inclusion of details
- show the effects of comparison.

Very good and excellent papers will:

- complete all of the above with more salient detail
- discuss in greater depth the effects of authorial choice and the use of comparison in the 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:

- choose at least two characters to discuss
- discuss the portrayal of these characters
- examine the role the characters play in the development of the work
- evaluate to what extent these characters provide the centre of interest in the narratives.

Very good and excellent papers:

- will give a more sophisticated account of the methods and choices of the authors in creating the central interest of the narratives
- may discuss the way in which the characters may be displaced by other narrative features.

**3. (b)**

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

- Identify moments or characters that are vividly drawn
- Discuss *ways* in which these features have been made vivid

Very good and excellent papers

- will give a more detailed account of how these features have been made vivid
- will go further to explore the implications of the question, perhaps, of what it means to “see” such features.

**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:

- identify some views and opinions found in the chosen works
- identify some examples or stories (anecdotes) included by these writers
- show how these anecdotes have been used to support opinions.

Very good and excellent papers will complete the above and:

- show greater precision in analyzing the literary value of the anecdotes for the particular goals of the writers.

**4. (b)**

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

- identify and describe the openings of the chosen works
- discuss the means by which they are constructed
- identify what the works seem to promise, on the basis of those openings
- evaluate how far what is “promised” in the openings has (or has not) been fulfilled.

Very good and excellent papers will complete the above and:

- perhaps distinguish more than one thing promised in the opening
- evaluate with more sophistication and detail how the promise has or has not been fulfilled.

**General Questions on Literature**

**5. (a)**

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

- identify some children in the literature studied
- identify and label some aspects of the children that are presented
- choose voice and/or character and discuss the aspects in some detail (voice may be interpreted in the broadest sense as point of view, speaking voice *etc.*).
- discuss how these aspects are portrayed.

Very good and excellent papers will pursue the issues above, handling the chosen elements and evaluation with more confidence and carefully selected detail, assembling a solid argument.

**5. (b)**

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

- identify elements which are challenging for readers
- explain why these are challenging
- show how writers have used these elements to enhance interest.

Very good and excellent papers will not only complete the above, but offer more sophisticated analysis of why authors include challenges and what is gained by their inclusion.

**5. (c)**

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

- explain what is meant by “tension” in literary works
- exemplify the use of tension in at least two works
- explore whether tension could be considered necessary in the works chosen.

If candidates decide that tension is not a necessity for the works they have chosen, they should be able to identify and discuss other aspects.

Very good and excellent papers will:

- complete the above, but with greater precision and sense of what tension is
- show the extent to which it operates in the artistry of literary works
- use detail effectively to support the argument.

**5. (d)**

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

- take on the prompt and express an opinion
- choose and discuss particular works which will help to confirm or question the prompt
- offer evidence based on features of the work to support the position taken.

Very good and excellent papers will follow the strategy outlined above and:

- be more discriminating in handling the terms of the prompt
  - offer more subtle distinctions
  - confirm the view with good use of detailed evidence.
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