



MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN

May / mai / mayo 2005

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 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.

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, **may**:

- describe some choices made by characters in works selected
- consider the impact on the characters of their choices
- discuss the contributions of these choices to the meaning of the works as a whole.

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

- analyse more fully the choices made by the characters and their impact
- explore in greater depth the role of these choices in the plays, perhaps speculating on the comparative importance of such choices in the different works.

1. (b)

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

- identify and describe instances of suspense in the works selected
- discuss how suspense is created
- comment on and compare the role of suspense in the development of the plays.

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

- discuss more fully examples of suspense in the works
- explore more fully and precisely by what means suspense is created
- trace in more depth and detail the development of suspense in the course of the plays
- analyse the contribution of suspense to the plays as a whole, comparing and contrasting its impact in the different works.

Poetry

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

If a candidate fails to use at least two poets, mark down two levels in criterion A, Knowledge and Understanding of Works.

If a 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**:

- identify what type(s) of relationship will be discussed (eg. relationships among individuals, between the poet or speaker and aspects of reality such as time and society, ie, relationships are not limited to those between people)
- cite some examples of relationships seen in the poems
- show some awareness of how relationships are presented in the poems and attempt some comparison
- comment on the role relationships play in the meaning of the poems.

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

- treat with greater insight and detail the relationships and their roles in the poems
- compare in detail the means used by the poets to present relationships
- discuss in more depth the role of relationships, comparing their relative importance in the poems discussed.

2. (b)

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

- provide and discuss examples of visual imagery found in the poems selected
- make some assessment of the extent and nature of the contribution of visual imagery to the meaning of the poems.

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

- analyse in greater depth and detail the visual imagery found in the poems selected
- explore more fully and precisely the role of visual imagery in the selected poems, perhaps comparing its nature and impact in different 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**:

- show an understanding of what is meant by “foreshadowing” as a literary device
- present examples of foreshadowing and discuss the use made of it by writers
- discuss some of the effects created for the reader by the use of foreshadowing.

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

- describe in more detail examples of foreshadowing, and discuss the means used by various writers to achieve it
- analyse the effects of foreshadowing in greater depth and detail.

3. (b)

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

- present examples of failure and/or suffering from selected works
- offer some comment on the presentation of failure and/or suffering
- describe some of the effects for the reader of the depiction of failure and/or suffering in the selected works.

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

- discuss specific techniques employed in the depiction of failure and/or suffering
- analyse in greater depth and detail how failure and/or suffering affects the reader of the selected works.

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**:

- show an understanding of the term “social problems”
- present some examples of social problems dealt with in selected works
- comment on the presentation of social problems
- discuss the some purposes of the various writers in incorporating social problems in their works.

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

- discuss in greater depth and detail the social problems incorporated in the selected works
- analyse more specifically the techniques used to present social problems
- speculate with more sophistication on the aims of the writers in their use of social problems.

4. (b)

NOTE: 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, **may**:

- show an understanding of what may be meant by “self-revelation”
- present some examples of self-revelation in the selected works
- discuss the ways in which writers reveal themselves in the works
- offer an assessment of the importance of self-revelation in the different works.

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

- discuss examples of self-revelation in greater depth and detail
- consider the degree to which self-revelation is consciously or unconsciously achieved
- explore more specifically the techniques employed to achieve self-revelation
- analyse more deeply the role of self-revelation in different works.

General Questions on Literature

5. (a)

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

- offer examples of love or its absence in selected works
- discuss how love or its absence is presented in the works
- consider to what extent love or its absence seems to dominate the works.

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

- discuss more fully instances of love or its absence in the selected works
- analyse in greater depth and detail the techniques employed to give love or its absence a central role in the works
- consider in greater depth and detail the degree to which love or its lack dominates the works.

5. (b)

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

- offer examples of depiction of the future in selected works
- discuss ways in which writers have presented their pictures of the future
- comment on the effect of different writers' depictions of the future.

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

- discuss more fully the depictions of the future presented in selected works
- explore more precisely the techniques used by different writers to depict of the future
- analyse in greater depth and perhaps compare the effects achieved by different writers' depictions of the future.

5. (c)

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

- offer some examples of health and sickness as used by writers in selected works
- discuss how writers have used health and sickness in their works
- comment on some of the effects of different writers' uses of health and sickness in their works.

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

- describe more fully and in greater depth examples of health and sickness in the different works
- identify and analyse the specific techniques used by writers in depicting health and sickness
- weigh and perhaps compare the effectiveness of different writers' uses of health and sickness in their works.

5. (d)

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

- define "repetition" as it will be treated in this essay
- identify and discuss some examples of repetition in the selected works
- discuss the effects achieved by repetition in the works.

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

- discuss more fully and precisely the uses made of repetition in the works, showing some awareness of the varieties of repetition which are possible
 - analyse in greater depth the effects of repetition, perhaps comparing the kinds of repetition and the effectiveness of its use in the works concerned.
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