

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

**November / novembre / noviembre 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.

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, may:

- offer a description or definition of time as it will be used in the essay
- identify plays appropriate to the discussion, saying why they have been chosen
- say in what ways dramatists have made use of time
- consider some effects of such aspects as sequence, delay, time frames, concern with time, and the like.

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

- show some discrimination about abstract ideas of time and actual passage of time or reference to time in plays
- distinguish and evaluate different ways of presenting time and their effects.

**1. (b)**

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

- make clear who the protagonists are in the chosen plays
- choose appropriate strengths and weaknesses for discussion
- show understanding of the significance of strengths and/or weaknesses to the play as a whole
- demonstrate some awareness of the dramatic function of the protagonist.

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

- select and arrange the consideration of strengths and/or weaknesses in a lucid and effective way
- discuss in greater depth and detail the dramatic effects of the use of strengths and/or weaknesses.

**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:

- make clear an understanding of the term “description”
- identify appropriate material for discussion in the poems selected
- show some understanding of how description can develop meaning
- offer some comparison of poets’ use of description.

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

- offer a more probing and detailed discussion of description
- engage in clear comparison and contrast
- show a perceptive understanding of the connection between description and the development of meaning.

**2. (b)**

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

- identify some emotional experiences conveyed in three or four poems
- justify their selection as “emotional”
- discuss the ways in which the experiences are presented.

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

- offer convincing and perceptive analysis of the different or similar emotional experiences in the poems
- show a more sophisticated sense of the ways in which the emotional experiences are presented.

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

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

- make clear that either “urban,” “rural,” or both are understood
- identify and discuss the settings in the works
- say what the settings contribute to the works
- explore the significance of the settings.

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

- offer a more refined and subtle identification of the settings
- show awareness of the range of roles settings play in the works
- discuss in greater depth and detail the effect of setting on the larger meanings of the works.

**3. (b)**

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

- identify characters who can be regarded as important
- indicate why they are important
- discuss the ways in which such characters have been presented
- discuss how the presentation has influenced the reader.

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

- make some subtle distinctions about “importance”
- show how their importance is conveyed to readers
- evaluate effects on readers’ feelings
- show by what techniques such effects seem to be achieved.

**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:

- define what is to be treated as “education”
- select appropriate examples of recipients of education or processes of education
- discuss the ways by which writers have presented educational processes or ideas
- explore the role of education in the context of the works.

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

- examine more precisely how education is treated in the works
- explore with greater precision the techniques used in the presentation of education and their effects.

**4. (b)**

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

- indicate optimistic or pessimistic outlooks in the works selected
- discuss the ways in which the particular outlooks have been conveyed
- connect the outlooks to the purposes of the works.

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

- show more subtlety and discrimination in assertions about optimism or pessimism
- indicate why discerning the attitude in the work is important to the achievement of its goals
- discuss in greater depth and detail the techniques by which the outlook is conveyed.

**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 “non-conformist”
- choose appropriate examples of non-conforming views or people
- discuss the ways writers have used this aspect in their works
- make some attempt to show the strategies for incorporating non-conformity in the works.

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

- make perceptive observations about the use writers have made of non-conformity in the works
- discuss the techniques used and their effects
- estimate the importance of non-conformity in the works.

**5. (b)**

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

- convey an understanding of chronological order
- show some sense of other ways to convey a story
- make a judicious choice of materials on which to focus
- assess the use of chronology or its variants in the chosen works.

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

- explore the relation of chronological order to how “convincing” a work is
- compare in a clear way the use of chronological order or different choices for structure in two or three works
- evaluate in greater depth and detail the literary choices made by the authors to convey the story or idea in their works.

**5. (c)**

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

- identify instances of death and dying in works studied
- discuss the chosen examples in some detail
- explore the presentation or use of such materials
- make some estimate of the approach to death and dying in the works.

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

- show greater sophistication in choosing and analysing the examples
- make some sophisticated distinctions about both death and dying as literary material
- discuss technique and effect in greater depth and detail.

**5. (d)**

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

- be clear about definitions of freedom and security and distinctions between them
- identify instances of the desire for freedom and/or security in works selected
- discuss the presentation of freedom and/or security in the works
- explore the attitudes to freedom and/or security and how these are conveyed in the works.

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

- show a deeper or more subtle understanding of both security and freedom
  - explore well-selected instances in greater depth
  - discuss in greater detail authorial techniques in relation to the two features.
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