

**MARKING NOTES
NOTES À PROPOS DE L'ÉVALUATION
ESQUEMA DE CALIFICACIÓN**

November / Novembre / Noviembre 2002

ENGLISH / ANGLAIS / INGLÉS A1

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 2

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. 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)

A three essay will include examples of dramatic actions and dialogue, making some connection to the *presentation* of thought and action and/or outcomes for the audience.

A four essay will frame the answer by discussing showing and telling, and evaluating the extent to which the elements of drama in particular instances help the audience understand both the thought and the action.

A five essay will build on the preceding features, also expressing an opinion on the comparative methods and outcomes for particular plays.

1(b)

A three essay will reveal accurate knowledge and distinctions involving “love stories” either at the centre of the plays or where these may be only a secondary or peripheral matter, with some evaluation.

A four essay will build on the elements of the three essay, with more ample comparative and evaluative work.

A five essay will take on the assumptions of the question squarely, fulfilling the demands of both the three and the four essay with more emphasis on the *way* the love interest is employed and the possible effects on the audience.

Poetry

2(a)

A three essay will use instances of language from several poems studied, taking a position about the relevance of the statement.

A four essay will explore the prompt more fully, and include both instances and effects, with some comparative comment.

A five essay may well explore assumptions about “usual and normal,” and should include some judicious and probing comparative work.

2(b)

A three essay will be able to clarify ideas of voice and show some examples in poems.

A four essay may give a more sophisticated treatment of voice, or perhaps show variation in particular poems.

A five essay will contextualise voice as an element of poetry, in addition to fulfilling the above.

Prose: The Novel and Short Story

3(a)

A three essay will make clear how intellectual and emotional life are distinguished and say how some writers have handled these in the fiction.

A four essay will choose good comparative examples and explore effects of these distinctions in addition to doing what is expected for three.

A five essay will do the above with some more sophisticated analysis of the way writers have handled these in different and/or similar ways, in relation to the work as a whole.

3(b)

A three essay will demonstrate adequate understanding of the issue of reliability and discuss it in more than one piece of fiction.

A four essay will pursue the above with better clarity and should also comment on the impact of reliability on the reception of elements such as plot, character, theme.

A five essay will do all of the above with greater detail and sophistication.

Prose: Other than the Novel and Short Story

4(a)

A three essay will provide some kind of interpretation of “an ending in which nothing is concluded”, and give instances of endings which exemplify or dispute this position.

A four essay will be able to probe the notion of such an ending, and give some comparison of different kinds of endings, conclusive or open-ended.

A five essay will probe this issue with some sophistication and very good detail in relation to the works as a whole, perhaps offering some theoretical comment on the business of endings.

4(b)

Clarity of some kind will be the focus for some adequate descriptive or comparative work in the three essay, with instances from the work to support the argument.

A four and a five essay will both probe the notion of clarity in particular works, with the five essay perhaps exploring the issue of clarity for artistic creations.

General Questions on Literature

5(a)

A range of interpretations of “freedom” is acceptable.

A three essay will make a credible claim about the reader’s being “freed” and support the claim with reasonable evidence from textual study.

A four essay will include the above with a better comparative treatment.

A five essay may examine, in addition to the above, the premise of the prompt and explore such “freedom” in a more sophisticated and literary manner.

5(b)

A range of interpretations of “truth” is acceptable.

A three essay will provide at least a simple foundation for examining the “true” in literature with clear support from texts. (The pitfall with this question is that candidates will stray far from literature.)

Four and five essays will take on the prompt with increasing sophistication and degrees of convincing support from the literary texts.

5(c)

The three essay will show evidence of grappling to unlock the prompt and come up with some adequate discussion of their interpretation of it in relation to works they have studied.

A four essay will make a more astute interpretation of the prompt and show how in style or in content elaboration, complexity, melodrama and the like may lead to some successful literary artistry.

A five essay will likely discuss both style and content competently and show an astute interpretation and application of the prompt, as in four.

5(d)

A three essay will go beyond rehearsing the “stories” to be found in their genre, treating the notion of story intelligently and indicating what has been done with it in the texts.

A four essay may take on stories in an unexpected but valid and creative way, but will certainly give a good account of stories either at the heart of or with a major role to play in the works.

A five essay will explore “story”, perhaps including all that is required for three and four.
