



MARKING NOTES
NOTES À PROPOS DE L'ÉVALUATION
NOTAS PARA LA CORRECIÓN

May / Mai / Mayo 2003

ENGLISH / ANGLAIS / INGLÉS A1

Higher Level
Niveau Supérieur
Nivel Superior

Paper / Epreuve / 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.

Criteria B and C

There is also a danger of rewarding or penalizing “analysis” twice in criteria B and C. In criterion B, “analysis” should be evaluated in relation to how it justifies the interpretation(s) offered. In criterion C, “analysis” relates more to discussions on the effects of literary features.

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.

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 from the paper 2 standardisation meeting (17-18 May 2003) supersede the marking notes issued previously.

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.

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 may still be very good answers.

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:

- convey some understanding of visual action
- identify some elements of visual action in relation to the plays discussed
- demonstrate an awareness of the use of visual action and speech in the plays chosen and of the possible relationship between the two (*Effective answers may concentrate on the elements of visual action more than on speech.*)
- give some consideration to the relative importance of either.

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

- focus on particular scenes and analyse them in detail
- demonstrate a clearer understanding of visual action and of its contribution to the development and shaping of the play
- show an awareness of the potential tension between action and speech, as well as the ways in which they complement each other in the plays discussed
- demonstrate the relationship between movement on stage and the narrative speed.

1. (b)

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

- demonstrate some understanding of what is meant by “setting”, “plot”, and possibly of dramatic effectiveness
- show awareness of the relevant details of how setting (or the set) is presented
- show some understanding of what setting (or the set) contributes to the development of elements such as character, relationships, themes, in the unfolding of the plot.

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

- define with greater clarity what is meant by setting, and demonstrate why it is important for furthering the plot, character or theme
- consider the effects of different types of dramatic convention
- comment on how setting conveys dramatically the ideas of the play
- analyse in detail some of the scenes of a play
- provide a more focussed and sustained comparison.

Poetry

2. (a)

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

- show some understanding of “familiar ideas” in the poems
- demonstrate an awareness of how these are presented
- give some consideration to the possible implications of the quotation.

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

- comment in greater detail on their understanding of “familiar ideas”
- analyse in detail the presentation of familiar ideas, and their effects
- explore the implication of the quotation in terms of the presentation of familiar ideas.

2. (b)

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

- make some definition of what is meant by “artifice”
- demonstrate adequate awareness of the use of literary techniques and of their effects
- consider the relevance of “artifice” in their reading of the chosen poems.

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

- show a deeper understanding of the term “artifice”
- give a detailed analysis of the literary techniques used and their effects
- demonstrate an appreciation that artifice can apply to all literary features
- show a clearer appreciation of how form shapes response.

Prose: The Novel and Short Story

3. (a)

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

- give some consideration to what constitutes an ending
- make some analysis of the types of endings and make some judgements about their nature
- relate endings to elements such as plot or character or theme.

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

- give a more detailed analysis of different types of endings
- demonstrate an understanding of what endings can do
- discuss in detail how endings relate to the whole of the work.

3. (b)

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

- demonstrate some understanding of both “plot” and “style” (*“style” may be interpreted widely*)
- discuss how plot and style are used in the works chosen
- show some degree of evaluation of both, using relevant details of the text.

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

- examine with greater clarity the relationship between plot and style
- demonstrate an awareness of authorial choice in balancing, or not, the two components
- examine the texts in greater detail, providing good examples.

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:

- discuss the main sources of interest within the texts, eg description, ideas, character
- explore how these aspects are presented
- show some awareness of how the presentation sustains the reader's interest
- make some attempt at comparison.

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

- consider further what is meant by “noticeable” in the quotation
- discuss in detail how the reader's interest has been sustained
- provide a focussed and sustained comparison using more detailed illustration.

4. (b)

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

- identify and discuss the presentation of the past in works, with examples
- show some awareness of the use made of the past in the works discussed
- offer some judgement on its relevance to the work as a whole.

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

- analyse in greater detail how the past comments on the present, or, how it allows you to enter a different world, providing detailed examples
- pay closer attention to the use of literary features and their effects.

General Questions on Literature

5. (a)

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

- offer some relevant definition of “freedom of choice”, whether applying it to the author, reader, or character (Examiners should be open to all interpretations)
- discuss the author's treatment of characters, or other elements, in relation to the amount of freedom given them
- explore how choices affect or influence the development or shape or meaning of the work.

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

- possibly explore the choices available to the reader when interpreting the work
- demonstrate an awareness of how the writing influences interpretation
- comment in detail on the choice of techniques available to writers, as well as the constraints particular choices may impose on them
- provide a more convincing, detailed argument.

5. (b)

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

- discuss what “personal” and “public” lives mean
- explore how the personal and private life of a person can differ, or otherwise, from the public perception
- show some awareness of how the author has presented the characters
- offer some comparison of different authors’ treatment of personal and private roles.

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

- offer a more detailed analysis of whatever approach to the question is taken
- explore some of the subtleties of the term “public role”
- discuss in greater detail how the author’s treatment of character influences our perception.

5. (c)

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

- identify the elements of fact and fiction
- show an awareness of how these are combined
- discuss the treatment of the tragic or comic effects created.

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

- offer a working definition of “realism”
- explore in detail how the relationship between fact (realism) and fantasy is presented
- give a detailed analysis of the results in terms of the tragic and/or comic, or other effects.

5. (d)

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

- identify themes in the works chosen
- demonstrate how themes are treated and with what effect
- pay attention to the literary techniques writers employ to explore themes
- make some attempt at comparison.

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

- compare in detail how the themes are treated
 - discuss in detail what the writer’s perspective is on these themes, as revealed by the treatment.
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