

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

November / novembre / noviembre 2006

ENGLISH / ANGLAIS / INGLÉS A1

**Higher Level
Niveau Supérieur
Nivel Superior**

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 B

“Personal response” and “independence of thought” appear as the levels of the descriptors increase. What is sought is an engaged and individual treatment of the chosen topic. Engaged and individual essays will usually make themselves clear by insight into the implications of the question and the quality and interest of the details cited in support.

The first person singular does not automatically constitute a personal response and conversely an impersonal academic style does not necessarily indicate a lack of personal response.

Criterion C

It is expected that every question set will provide candidates with ample opportunities to demonstrate their awareness of the demands of this criterion. However, where a question does not explicitly offer such opportunities, examiners should interpret criterion C broadly, to ensure that candidates are not unfairly disadvantaged. In such cases it would be sufficient for candidates to show, as appropriate to the question, an awareness of how elements such as plot, character, setting, structure, voice, *etc.* are used by writers to meet their purposes. No matter how the question is phrased, candidates must also address related matters of style and technique.

“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 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 punctuations; therefore do not unduly penalize.

Mechanical accuracy is only 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 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.

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.

All adequate to good answers must include some pertinent detail (described, paraphrased or directly quoted) to support assertions and reveal knowledge of the texts studied. Relevant discussion of literary features must appear in every response. Answers should evince some discernible form of organization and demonstrate standard written English.

Good to excellent answers must be grounded in the features demanded for “adequate” answers, and may go beyond that basis in the ways described below as well as in other, somewhat unpredictable features which show individual thinking and an engaged, well-supported address of the texts.

Drama

1. (a)

An adequate to good answer will be able to say how characters are created in theatrical art, using the guidance of the prompt – “action, behaviour and speech” – and making some valid distinctions in the ways playwrights may handle character presentation in different and similar ways.

Good to excellent answers may, additionally, clearly distinguish among the three cited features, using the guidance to greater advantage to focus on various dramatic forms, possibly from different periods, and making a case for varying skills.

1. (b)

An adequate to good answer will cite some valid questions (as in “issues”) raised by the characters or plots of plays studied, and show how these questions are explored theatrically.

Good to excellent answers may also make judgments about the validity of the prompt and distinguish among kinds of questions, showing a strong sense of how theatre may present these issues in ways that differ from other forms.

Poetry

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

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

If the 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)

An adequate to good answer will be able to say what is “commonplace” and what is “imaginary” with some clarity, applying those distinctions to particular aspects of poems they have studied. Both extent and effect should receive at least some treatment.

Good to excellent answers may work more closely with the metaphor of the prompt in order to distinguish what will be considered “commonplace” and “imaginary” and will make a more convincing case that these features can be discerned in the poems and with what effect.

2. (b)

An adequate to good answer will be able to offer some paraphrase or comment on the prompt to indicate an understanding of its terms, and of “content and form.” The candidate will be able to talk about the poems standing on their own, owing to whatever features they choose, or alternately to argue for the necessity of a relation of an individual poem to other poems or to outside referents. There should be some evidence of judging poems on the basis of their literary features.

Good to excellent answer will handle the concerns listed above the clarity, and will make a persuasive, or even superior, argument based on good and valid definitions and strong, detailed evidence. The candidate may parse more precisely the terms of prompt and question without moving away from particular concerns of individual poems.

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

An adequate to good answer will demonstrate understanding of the problematic offered in the prompt and take some position on the uncommon, distinguishing between events and characters. Having set up a position, the candidate will cite evidence from texts to support a view of the “recipe”.

Good to excellent answers may address more elements (“pleasure”, “real purpose” and the like) of the prompt and define and distinguish elements in fiction they have studied that support a position based on clear distinctions and precise evidence.

3. (b)

An adequate to good answer will identify “devices used to represent internal states”. Working with a fair sense of some appropriate narrative techniques, candidates will report on such techniques and give evidence of their presence in texts they have studied. Some attempt may be made to estimate effect.

Good to excellent answers will likely demonstrate clear and correct understanding of such devices and give examples of the presentation of the ways the minds of character or narrators work. Further, candidates may be able to make some comparative comment about the operation of the devices or speak persuasively about the audience effect.

Prose: Other than the Novel and Short Story**4. (a)**

An adequate to good answer will identify some new ideas and unfamiliar subjects, saying why they are so, and in a way that is pertinent to the particular works studied. Some address of the purpose of their inclusion and the effect on the whole work would seem to be necessary in order to complete the answer satisfactorily.

Good to excellent answers may also relate the particular ideas and subjects to the forms (autobiography, travel narratives, essays, *etc.*) in which they appear, as well as give some perceptive views on how these elements are comparable or important to the success of the individual works.

4. (b)

An adequate to good answer will make clear an understanding of attitude and its role in a literary work, and will convincingly explain attitudes in some works. “Varying” needs to be taken into account to some degree along with some analysis of the effects of the attitudes on the writing and on the audience.

Good to excellent answers will address all of the above, and will explore the literary choices as they are related to attitude. They may also clearly deal with “significant,” “perceive,” and “appreciate” in order to more precisely address the concerns of the question.

General Questions on Literature

5. (a)

An adequate to good answer will need to provide some kind of definition for “the real world” and show some oppositional principle. Having done so, it will be important for candidates to show the apparent preferences of writers to some degree, and address how the elements they choose as examples operate in the works.

Good to excellent answers may build on the definitions with persuasive examples and may also consider more fully the issue of preference, using compelling examples. The candidate may also explore the subtleties of definitions of “reality”.

5. (b)

An adequate to good answer will make a viable choice about how time is to be treated in the response, and show its operation in the works, while displaying some sense of its role in shaping meaning in the works.

Good to excellent answers may provide more refined distinctions about the way time is treated, and show greater awareness of the way writers include time, both in terms of content and form. Good answers may also be able to compare manifestations of “time” used in similar and different ways and estimate the effect of those choices.

5. (c)

An adequate to good answer will make a judicious choice of at least two works where the possibilities of alternate interpretations are manageable, and provide a reasonably convincing discussion of why they are so. The effect of writing which makes multiple interpretations viable should at least be considered.

Good to excellent answers may demonstrate much more precise knowledge of the elements of the texts which provoke ideas of alternate interpretation, explain more fully why they arise, and estimate the effects on text and/or the audience.

5. (d)

An adequate to good answer will likely make a choice among the three terms and discuss the way that term operates in the texts to “represent the world”, a phrase which will need some address by the candidate. Some estimation of effect would support an effective answer.

Good to excellent answers may further justify the choice of metaphor for the way writer has chosen to operate, or possibly show that some distinctions can be made, with one metaphor working for one writer, and a different one for another. The discussion may further venture to connect the metaphor(s) to degrees of effectiveness in representing the world.
