

MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN

November / novembre / noviembre 2003

ENGLISH / ANGLAIS / INGLÉS A1

Standard Level
Niveau Moyen
Nivel Medio

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.

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 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, should:

- show an understanding that the heart of the question is endings
- discern that this particular question about endings focuses on purpose and identify the purposes in some endings
- offer some comparison of the way writers have treated the endings and with what effect
- avoid focusing on events leading up to the endings (plot summary).

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

- discuss how the presentations of the endings are similar and different
- show awareness of theatrical, as well as textual purposes
- play out clearly the effects of the endings, discussing how they serve authorial intent.

1. (b)

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

- make some comment on “multi-dimensional” in relation to important characters
- show some awareness of “characterisation” as a technique rather than merely describing some characters
- offer some form of comparison in the course of exploring the complexity of characters.

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

- explore in detail varying degrees of complexity of important characters
- show a good understanding of techniques of characterisation, applying those to the argument about “multi-dimensional” characters.

Poetry

2. (a)

In this challenging question for standard level students, the words “tone” and “mood” are likely to be used interchangeably and should be accepted.

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

- provide a credible definition of mood
- convincingly describe mood in two or three poems as per the definition
- explore the effect of the mood on the poem and on the reader

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

- consider what may be involved in creating a mood in a poem
- do some comparative analysis of the creation of mood and the effects.

2. (b)

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

- make a selection of relevant poems in relation to some of the specified purposes
- focus on and discuss the way the purposes emerge and are treated in terms of content
- discuss the different stylistic methods used by the poets.

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

- look carefully at the contrast offered by the question, exploring these purposes
- go beyond identifying stylistic choices to evaluate their effect on achieving the chosen purposes.

Prose: The Novel and Short Story

3. (a)

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

- make clear the candidate's notion of setting
- identify setting and its role in the works studied
- identify some thematic elements, providing supporting evidence
- compare the different uses of setting to advance thematic materials.

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

- evaluate the relative importance of setting, perhaps comparing to other narrative elements
- discuss in depth the relation of theme to setting
- show some discernment about stylistic factors in the establishment and use of setting.

3. (b)

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

- clearly identify significant conversations in fiction studied
- explain why these conversations are significant, based on analysis of them
- discuss how these conversations have been used by fiction writers to achieve the advancement of characterisation.

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

- focus sharply on particular significant conversations and analyse them in detail
- compare different ways of handling of conversations as a means of characterisation
- discuss critically how authors have used the conversations in tandem with various other specific elements of characterisation.

Prose: Other than Novel or Short Story

4. (a)

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

- offer some delineation of what is meant by human nature or potential, in relation to the question
- select works that have valid comparability for exploring the topic, focussing on particular aspects or ideas
- describe evolutions in understanding based on accurate interpretation of the works
- attempt some discussion of how the authors' methods in presenting elements which changed or developed the reader's view.

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

- be precise and convincing about definition
- give detailed analysis of elements that contributed to an evolution of views
- focus effectively on stylistic choices and their effects.

4. (b)

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

- identify persuasion as the heart of the question
- identify the views expressed in the works studied
- estimate the importance of persuasion as a goal; different works within this category will have different degrees
- identify and discuss some of the stylistic strategies employed.

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

- show some sophistication in discerning how far persuasion may be an important element in the relationship between the writer and the reader
- do some careful analysis of particular moments in the texts, showing the relation of style to both genre and persuasiveness.

General questions on Literature

5. (a)

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

- identify works where appearance and reality can be appropriately discussed and why that is so
- discuss convincingly how these operate in the larger content of the works, focussing on particulars
- offer some comment on how the elements are handled stylistically.
- avoid simply describing appearance and reality at length to the exclusion of analysis of their role.

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

- explore the easy reduction and pitfalls of “appearance vs. reality”
- make a convincing argument, first for using the contrast validly as a way into the text, and second, as significant to the larger intentions of the work
- offer some detailed evidence to support these arguments.

5. (b)

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

- identify, define, and support the presence of a selected set of values within the works
- discuss the ways in which the writers have included them in their texts
- evaluate how convincingly or effectively the values have been incorporated in the texts and presented to the reader.

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

- offer a balance between the discussion of the values as manifested in the texts and the ways in which they are presented.
- make some judgment about the success of the presentation.

5. (c)

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

- define evil in a way that allows for informed discussion of texts
- select elements of the works that are congruent and workable with the definition
- discuss the presentation of evil, including some material about authorial attitude
- include some address of stylistic strategies.

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

- be conscious of the relationship between the writer's implied or explicit approach to the evil and the effect on the reader.
- offer detailed analysis of specific treatments of evil in the works and their effects.

5. (d)

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

- take some position on the prompt
- invoke some works which can support that position
- offer and analyse some valid examples
- look closely at the ways, stylistically, that writers have invested the commonplace with power.

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

- make a judicious selection of examples, possibly going on to discerning comparison of different writers approaching the commonplace
 - do detailed analysis of such features as diction and imagery, elements of narrative or drama, elements of non-fiction
 - account for the way the powerful effect is constructed.
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