

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

May / mai / mayo 2006

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 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. 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 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 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.

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:

- discuss the term “audience expectations” and the importance for playwrights of arousing them in opening scenes
- identify the audience expectations aroused in opening scenes of selected plays
- consider the ways in which playwrights have aroused those expectations
- compare the expectations and the techniques employed in the plays to arouse them.

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

- discuss more fully the audience expectations aroused by opening scenes of selected plays
- analyse in greater depth and detail the techniques used to arouse expectations
- compare more astutely the expectations aroused and the means by which they are created, perhaps offering a judgment as to the comparative effectiveness of the playwrights’ efforts.

1. (b)

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

- discuss the functions of individuals and relationships in the chosen plays
- show an understanding of the prompt by discussing the concepts of “individuals” and “relationships” and their functions in drama
- present and discuss specific examples of how individuals and/or relationships are presented in selected plays
- offer an opinion as to how far one or the other is dominant in these plays.

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

- discuss in greater depth the functions of individuals and relationships in the chosen plays
- analyse in greater detail the techniques used by the playwrights to present individuals and relationships
- present a reasoned argument as to the relative importance of individuals and relationships in the plays considered.

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:

- discuss the concept(s) of “discovery” and/or “adventure” as used in the selected poems
- describe and compare the ways in which poets have explored one or both of these subjects.

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

- explore in greater detail the concepts of discovery and/or adventure conveyed in the poems selected
- analyse and compare in greater depth the ways (attitudes and techniques) by which the poets have explored one or both of these subjects.

2. (b)

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

- show an understanding of the term “comparison” as it will be used in the essay
- present instances of poets’ use of comparison, discussing the techniques used in making those comparisons
- discuss the effects achieved in these works through the use of comparison.

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

- show an understanding of the term “comparison”, perhaps acknowledging that it may be understood in a variety of ways with reference to its use in poetry
- discuss more fully and analyse in greater depth the means by which the poets have used comparison
- demonstrate a clear sense of the effects created by comparison in the poems, perhaps noting different varieties of comparison as well as differing effects.

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

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

- show an understanding of the term “changes of fortune”
- identify examples of such changes affecting characters in selected novels or stories
- discuss the means by which authors present characters’ changes in fortune
- discuss the ways in which changes of characters’ fortune contribute to the novels or stories.

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

- consider more fully the changes in fortune experienced by characters in the selected texts
- analyse in greater depth the ways in which they are presented

- present a reasoned argument showing the contribution of changes in fortune to the central interest and development of selected works.

3. (b)

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

- define “fantastic” and/or “unusual” as the terms will be used in the essay
- identify instances of the use of the fantastic and/or unusual in selected texts
- consider the ways in which the fantastic and/or unusual have been employed
- discuss the possible purposes of the writers in employing the fantastic and/or unusual.

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

- demonstrate a more sophisticated understanding of the different uses of the fantastic and/or unusual in the selected works
- analyse in greater depth the techniques employed in presenting the fantastic and/or unusual
- speculate more fully on the possible purposes of writers’ using the fantastic and/or unusual, perhaps comparing purposes and effects.

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 the concept(s) of freedom and/or justice as they may feature in selected prose works
- identify instances of the use of freedom and/or justice as important concepts in the chosen works
- consider the ways in which freedom and/or justice are dealt with in these works
- comment on the extent to which the concept(s) are given importance in the works concerned.

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

- analyse more fully the specific techniques by which freedom and/or justice are dealt with in the works concerned
- consider in greater depth the degree of importance given to the concept(s), perhaps comparing and speculating on the reasons for their relative weight in the different works.

4. (b)

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

- define the idea of the personal quest as it will be used in the essay
- identify examples of personal quests in selected works
- consider the ways in which such quests are presented
- discuss the importance of the personal quests in the works concerned.

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

- examine in greater detail the personal quests in the works concerned, perhaps showing an understanding of the variety of goals which may be pursued in such a quest (*e.g.*, identity, enlightenment, fulfilment, *etc.*)
- analyse in depth the techniques by which the writers have presented personal quests
- discuss in greater depth the importance of the personal quests, perhaps discussing their centrality in the works.

General Questions on Literature

5. (a)

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

- define the term “conflict” as it will be used in the essay
- identify instances of conflict in the works selected
- consider the ways by which conflict is presented
- discuss the importance of conflict in the works.

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

- discuss more fully the conflicts which feature in the selected works
- analyse in greater depth the ways by which conflict is presented
- examine in detail the impact of conflict in the works.

5. (b)

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

- define the meaning of the terms of the question: “the darker or lighter side of life”
- discuss instances of the focus on one side of life or the other in the selected works
- consider the ways in which the authors have made clear their focus on one side of life or the other
- comment on the effects achieved in the works concerned by a focus on one side of life or the other.

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

- explore in greater depth instances in which the darker or lighter side of life is given emphasis
- analyse more precisely the ways in which writers of selected works have made clear their stress on the darker or the lighter side of life (or possibly both)
- offer a reasoned judgment of the effects achieved by the chosen focus on one side of life or the other (or possibly by an emphasis on both, as in dark humour and irony).

5. (c)

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

- discuss the concept of the “memorable” ending
- identify instances of such endings in selected works
- explore the ways in which writers have made the endings effective and memorable.

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

- expand on the idea that there are many ways of achieving a memorable ending
- analyse the qualities of the endings of selected works which make them memorable
- explore in greater depth the techniques used by authors to achieve memorable endings
- discuss in greater depth the import of the memorable endings in the selected works.

5. (d)

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

- show an understanding of the concepts of “a play of the imagination” and “a reflection of contemporary manners and customs”
- identify examples of sheer imagination and/or reflections of actual contemporary manners and customs in the related works
- demonstrate the means by which imagination and/or contemporary manners and customs are displayed in the selected works
- consider the extent to which these works illustrate the validity of the statement that a literary work is more than a play of imagination, that it reflects contemporary manners and customs as well.

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

- explore the implications of the contrast between imagination and contemporary manners and customs, perhaps acknowledging that both might play a part in a given work
 - analyse more fully the presence or absence of one feature or the other, perhaps showing an awareness of the possible interplay of the two
 - examine in greater depth the techniques by which one feature or the other are conveyed in the works concerned
 - state the extent to which these works illustrate the validity of the statement, perhaps generalizing with respect to literature as a whole.
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