

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

**November / novembre / noviembre 2006**

**ENGLISH / ANGLAIS / INGLÉS A1**

**Standard Level  
Niveau Moyen  
Nivel Medio**

**Paper / Épreuve / Prueba 2**

*These marking notes are confidential and for the exclusive use of examiners in this examination session.*

*They are the property of the International Baccalaureate and must not be reproduced or distributed to any other person without the authorisation of IBCA.*

**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.**

**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 address either self-recognition or differentiation evoked by dramatic characters, exhibit some sense of choices made by the playwright, and the effect of these choices on the audience.

Good to excellent answers may venture into the candidate’s like or dislike of characters, explore some subtlety in the playwright’s dramatic choices and offer a strong, well-supported sense of theatrical presentation and effect.

### **1. (b)**

An adequate to good answer will need to offer some validated thinking about tragic and comic as it applies to the plays, argued with appropriate support, and showing some reasonable sense of theatrical form as well as the tragic/comic content.

Good to excellent answers will offer a more precise approach to both definitions and plays, with a convincing argument about tragic and comic, and will more effectively and precisely deal with the relation of content to theatrical form.

## 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)

An adequate to good answer will identify some places in several poems, and discuss, with detailed reference, how two or three poets have described or used those places to achieve various poetic aims.

Good to excellent answers will likely choose some different and comparable places, describing and analyzing them in detail and making some perceptive comments about the way place can be used in poems to enrich meaning.

### 2. (b)

An adequate to good answer will choose either single images within poems to discuss, showing how they work, or choose patterns of images, showing in a reasonably detailed fashion how such a pattern is incorporated in the poem.

Good to excellent answers may provide more sophisticated and detailed address either of single or patterned images, possibly comparing the way the different poets take advantage of the rich potential of imagery to deliver enhanced aesthetic experience to the reader.

## Prose: The Novel and Short Story

### 3. (a)

An adequate to good answer will make clear that there is an understanding of some feature or features of narrative technique relevant to the “storyline”, offer correct identification of such techniques in fictional works, and be able to show some operation and effect of these in the chosen works.

Good to excellent answers will choose apt techniques, be able to describe their operation in a perceptive and detailed way, and estimate their role in producing a successful and engaging story line, possibly comparing differences and similarities in authorial choices and effect.

**3. (b)**

An adequate to good answer will not simply report on characters, but will focus on “consistent and lifelike,” showing clear awareness of these two particular features, and demonstrating their relevance to the success of the works candidates choose to discuss.

Good to excellent answers will take, possibly, a more nuanced approach to the question’s norms for successful characters, making further distinctions, and showing the different ways authors use characters in the success of fictional narratives.

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

An adequate to good answer will evince some understanding of the prompt and then proceed to show how the past is used in works other than fiction as a feature of the kinds of works studied. The usage should include some address of both the content of the works and their forms.

Good to excellent answers will likely explore the terms of the prompt in a more detailed way, and will consider specifically the use of the past as it is related to the particular nature of their studied works (autobiography, travel narrative, *etc.*).

**4. (b)**

An adequate to good answer will take some position on the authors’ views of humanity in the different texts studied, showing how that view is demonstrated and also showing some sense of how literary techniques are employed to convey that view.

Good to excellent answers will, in addition to the above, distinguish, possibly in a more nuanced way, how such views convey attitudes either sympathetic or not, and deal successfully with literary techniques in relation to the particular form of the works studied.

**General Questions on Literature****5. (a)**

An adequate to good answer will make a choice of one of the topical options, define what definition of the term is to be used in the response, and show not only that the feature has a role to play in the work, but give some indication of the ways in which authors have presented it.

Good to excellent answers will also provide more nuanced and detailed treatment of the chosen feature, possibly distinguishing subtle differences in that treatment and show the effects that such authorial choices will have in their explorations.

**5. (b)**

An adequate to good answer will explain what the candidate understands by “humour” and convincingly identify its presence in works studied. Additionally, the candidate will offer evidence of the role humour plays in the works and its effects.

Good to excellent answers will take a more precise approach both to definition and the application of that definition to the presence of humour in the works, showing how authors have employed the various aspects of humour in their overall goals.

**5. (c)**

An adequate to good answer will identify the presence of animals in several works, not just offering a list of the references, but showing how different writers use such references in similar or different ways and the effect these references have on their works.

Good to excellent answers will include all of the above, but may go on to group references in effective ways, distinguishing the roles such references may play, in a more subtle and convincing manner.

**5. (d)**

An adequate to good answer will provide a viable definition/description of “journey” in works studied, possibly distinguishing literal and metaphorical, and show how writers have used the concept in developing either narrative or other kinds of works.

Good to excellent answers will explore the journeys in more precise detail, and will be likely to more precisely estimate the effect of the journey on the whole work as well as the author’s intentions and methods.

---