

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

May / mai / mayo 2007

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 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 identify ways in which failure of communication occurs in plays and will demonstrate with examples the dramatic effects of such failures in the chosen works. A failure in communication can be seen either as a lack of communication or an unsuccessful attempt at communication.

Good to excellent answers may have a more sophisticated understanding of what failures in communication can mean and be able to explore their significance in terms of dramatic presentation rather than (or as well as) just theme.

1. (b)

An adequate to good answer will specify their interpretation of the term “scene changes” and consider the effects of these changes. A scene change may refer to a change of stage setting or a change in time or place or a change between scene 1 and scene 2, for example. It will also show how scene changes contribute to the understanding of characters and their relationships. Discussion of **either** the development of characters **or** their relationships can be rewarded.

Good to excellent answers will analyse characters and relationships in greater depth and detail, assessing more precisely the ways in which scene changes contribute to the depiction of their development.

Poetry

Contrary to previous instructions, answers must not be penalized for using two poems only, providing each poem is by a different poet.

2. (a)

An adequate to good answer will use examples of repetition in the chosen poems and explore their contribution to meaning and their effect on readers' appreciation. Any of a wide range of types of repetition may be addressed (for example, rhyme, alliteration, image patterns, *etc.*) The repetition of thoughts and ideas is also a valid approach to the question.

Good to excellent answers are likely to discuss examples of different types of repetition and will also show a more subtle understanding of the effects of repetition on meaning and on heightening aesthetic appreciation.

2. (b)

An adequate to good answer will identify the particular aspects of childhood being presented and will discuss the importance, or otherwise, of childhood in the chosen poems. Some attention should be paid to the way the ideas are presented by the poets.

Good to excellent answers will discuss the treatment of childhood in greater depth and may also compare and contrast the aspects dealt with, the manner of their presentation, and/or the impact of treatments of childhood in different poems.

Prose: The Novel and Short Story

3. (a)

An adequate to good answer will show understanding of what happens in the opening pages of the chosen works and trace the impact of those pages in shaping the quality and direction of the rest of the works.

Good to excellent answers will explore in detail how various aspects of the work are introduced (for example: character, plot, theme, atmosphere), their significance and the ways they are developed later in the work.

3. (b)

An adequate to good answer will consider what inequality can mean, and how it is presented in the chosen works. It will also discuss the extent to which inequality matters, either to the characters or to the author. Inequalities can occur in, for example, status, gender, age, intelligence, economic status, ability and so on.

Good to excellent answers will analyse in greater depth the ways in which inequality is treated in the chosen texts and may also compare types of inequality dealt with and/or the degree of importance of issues of inequality in the works.

Prose: Other than the Novel and Short Story

4. (a)

An adequate to good answer will choose an interpretation of point of view as narrative stance or attitudes of writers or characters. It will discuss the points of view found in the chosen works, comparing and contrasting them and their impact on the works.

If the point of view is that of a narrator or author, good to excellent answers need to both identify the point of view and then demonstrate how that affects the readers' understanding and appreciation of the texts. If the point of view is that of a character, then answers will need to consider the importance of the character in the work as a whole, as well as the influence his/her views have on the readers' understanding of the work.

4. (b)

An adequate to good answer will show an awareness of what is meant by "aims and aspirations" and give examples of these from their texts. It will also show the ways by which and the extent to which these aims and aspirations have been realised or not.

Good to excellent answers will show a more sophisticated understanding of the terms "aims and aspirations" and analyse in greater depth the ways in which, and extent to which, they are fulfilled or disappointed in the various works.

General Questions on Literature

5. (a)

An adequate to good answer will give their understanding of what is meant by the term “strong females” and will discuss the ways in which strong women have been presented and their importance to the chosen works.

Good to excellent answers will appreciate the nuances of the term “strong female” and may give examples of how so-called “weak” females can be strong and vice versa. They should also discuss in greater depth and detail the role played by strong females in their chosen works.

5. (b)

An adequate to good answer will address the idea of “a sense of longing” and will identify some instances of this feeling in the chosen works. It will also grapple with the ways in which notions or instances of a sense of longing contribute to the works.

Good to excellent answers will demonstrate a more sophisticated understanding of “longing”, perhaps identifying different types (*e.g.* nostalgia, mourning, home-sickness) and possibly recognizing that longing may be that of characters or of the writer and may be expressed in a variety of ways.

5. (c)

An adequate to good answer will identify some instances of fear and/or hope in the chosen works, considering their importance in the works as a whole and discussing how convincing they are. An answer which addresses only the first sentence of the question will not be considered adequate.

Good to excellent answers will concentrate more on how hope and/or fear are made convincing and analyse in greater depth the role they play in the works as a whole.

5. (d)

An adequate to good answer will take a position as to whether literary works persuade us of the positive value of all human beings, using examples from the chosen texts to demonstrate the extent to which such a positive view of humanity is conveyed. One possible definition of “caring for” is feeling sympathy.

Good to excellent answers will perhaps distinguish among works in which some or all characters are portrayed in an entirely positive light, those in which flawed characters are shown to have redeeming qualities (and perhaps they may also discuss instances in which characters are shown as unredeemed by positive qualities). At this level the essay must also include some discussion of circumstances and conditions.
