

**MARKING NOTES**  
**NOTES À PROPOS DE LA NOTATION**  
**ESQUEMA DE CALIFICACIÓN**

**May / mai / mayo 2003**

**ENGLISH / ANGLAIS / INGLÉS B**

**Higher Level**  
**Niveau Supérieur**  
**Nivel Superior**

**Paper / Épreuve / Prueba 2**

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Most of the comments which follow are based on an interpretation of Criterion A. Under Criterion B, the key elements will be coherence of structure and appropriate register, with some attention to correct format in tasks such as letter writing. The descriptors usually provide adequate guidance for Criterion C.

The starting point for Criterion A is the degree to which the response has met the reader's expectations with conviction. When deciding whether or not a response can be considered for the top band of 9 or 10 marks, I would suggest that if it can, most of the following concerns have been dealt with successfully.

1. The task is limited to one sport, which can clearly be seen as “controversial”. The views are presented in appropriate formal essay style, without becoming overly personal or passionate through the use of inflammatory language, for example. The question does not require balance; it would be acceptable to present only the positive **or** the negative aspects of the sport.
2. There should be an explicit acknowledgment of the audience for this oral content task. Formal speech register is required, but rhetorical flourishes should be rewarded rather than expected. The more able responses may successfully add some touches of appropriate reference to people and events from the shared experience of the audience, but too much humour – particularly “in jokes” – should be avoided.

The “study or career” should not overshadow the more central focus on detail of the “school experience”. A touchstone for identifying the very best scripts may be the skill with which the topic of “inspiration” is handled.

3. This is a challenging task in that responses have to create a context in which the reporter can convincingly ask questions and respond to ideas which seem obvious to today's society.

Successful responses will avoid the pitfalls of ponderously intrusive attempts to “locate” the interview in the past and failures to appreciate life with the intervention.

Look for clear and vivid illustrations of how the invention will change the daily lives of ordinary people. The best responses will be short on generality and abstract theory but long on examples of (potential) application. Care should be taken to present all information as **possibility**, not the fact it later became.

Responses should not be overly penalized for a poor sense of history – *e.g.* in making minor mistakes with which invention came when.

As no historical period is specified, responses can interpret widely the medium in which the “reporter” is operating – print journalism, radio, television – provided, of course, it is consistent with the date of the invention. This dimension should not be treated as particularly significant.

4. There should be an explicit acknowledgment of the audience for this oral context task. Formal speech register is required, but rhetorical flourishes should be rewarded rather than expected.

It should be clear which position the response is supporting; while the opposing case may be addressed, there should be no fence sitting.

It is anticipated that most responses will speak for the motion as this seems a clearer case to develop. Such responses should identify and illustrate what form the attack or stress is taking.

5. The strongest responses will appreciate that, with no explicit direction on audience, this task should be interpreted as a formal essay. The response should be limited to no more than two works and two themes, otherwise the structure (and focus) will probably suffer.

The themes must be clearly identified and an explicit connection established – and maintained – with relevant concern. Some licence can be allowed in an interpretation of “the world today”.

6. In terms of content, the two major task are to present a clear position on the historical value of the building and to make the reader understand what concrete steps could be taken by someone in sympathy with the project.

The style should be persuasive, but should not become strident or militantly confrontational. There should be less emphasis on the evils of the shopping centre and more about the virtues of the old building.

There can be considerable flexibility on the format, layout and appearance of the “leaflet”. The key component for our purposes is the text, not the creative graphic/visual embellishment.

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