



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

May / mai / mayo 2010

ENGLISH / ANGLAIS / INGLÉS A1

**Higher Level
Niveau Supérieur
Nivel Superior**

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.

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.** Adequate to good answers will show some understanding of the concept of motivation, and will consider the motivations of at least one character from each of the chosen plays, showing some awareness of how their motivations are conveyed dramatically.

Good to excellent answers may deal with more characters in greater detail, particularly in the light of the prompt quotation, showing a more sophisticated appreciation of how motivations are conveyed dramatically.

- 2.** Adequate to good answers will select details that are repeated and discuss to some extent their dramatic significance. Dramatically significant details may be identified in elements such as ideas, images, dialogue patterns or aspects of staging.

Good to excellent answers may show a more precise identification and discussion of the repetition of details, with a clear understanding of their dramatic effects and an awareness of how such details are integral to the understanding of the plays.

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 both criterion A, Knowledge and Understanding of Works and criterion B, Response to the Question.

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

3. **Note: atmosphere may be interpreted by students as mood or tone: this should be accepted.**

Adequate to good answers will attempt to define atmosphere; they will also identify and discuss the atmosphere and how it is conveyed in the poems they have chosen.

Good to excellent answers may be more insightful in their identification of atmosphere and its effects on the poems as a whole.

4. Adequate to good answers will identify poems which include a consideration of art and discuss the ways in which art is presented in the poems. (Art may include works of art of any kind, ideas about art, or the making and performing of art.)

Good to excellent answers may analyse in greater depth the presentation of art and consider its contribution to the essential meaning of the poems.

Prose: The Novel and Short Story

5. Adequate to good answers will define or show an awareness of what is meant by cultural context and identify it in at least two works. They will also discuss how important the cultural context is in relation to the themes of the works.

Good to excellent answers will show a more nuanced understanding of cultural context and analyse in greater detail its effects on the meaning of the works as a whole.

6. Adequate to good answers will take some kind of stance on what the quotation means. (There should be some lenience in accepting a range of interpretations.) They will also identify the nature of the darkness/light and discuss to some extent how these elements are presented.

Good to excellent answers may have a more sophisticated view of light/darkness and analyse in greater depth how these elements are presented.

Prose: Other than the Novel and Short Story

7. Adequate to good answers will identify examples of the unreliability of the writer's version of past events in two or more works, discussing how it is conveyed and how this affects the reader's attitude to characters and/or events. (Both authors and characters may have faulty memories.)

Good to excellent answers may analyse why different levels of unreliability are important in the overall understanding of the works.

8. Adequate to good answers will show an understanding of the question and be able to discuss the ways in which fact and imagination can be interrelated. They will discuss how the two are used, exclusively or in combination, in works by at least two writers, showing how and to what effect they interact (if they do).

Good to excellent answers may also weigh and compare the roles of fact and imagination in the works, perhaps making a judgment as to their relative importance and their contribution to the works as a whole.

General Questions on Literature

9. Adequate to good answers will identify works which contain ideas that are universal but which are presented in a specific setting and attempt to show how far, and in what ways, the writers have achieved this combination. While the main focus of the discussion may be “ideas that are universal”, some reference to the “particular place or time” (or both) of the works is essential.

Good to excellent answers may provide a much more sophisticated analysis of how ideas can be universal despite being found in a specific cultural context and they may discuss the techniques used to achieve their universality. Responses may challenge the extent to which their texts achieve universality beyond their setting.

10. Adequate to good answers will identify elements of the supernatural in at least two works; they will also discuss to some extent the ways in which these elements are presented. (“The supernatural” may be taken to include elements of plot, character and/or style.)

Good to excellent answers may analyse in greater depth the ways in which elements of the supernatural are presented and discuss the role they play in the works as a whole.

11. Adequate to good answers will take a stance with respect to the prompt. They will identify examples to defend their position, outlining ways (if they agree) in which life is presented as such a “game” or, alternatively, arguing for another view of life. Responses at this level may or may not engage with the ideas of “chaos and death”.

Good to excellent answers may offer a more sophisticated response to the prompt and analyse in greater depth and detail examples of the treatment of life in these or other terms. “Chaos and death” should be dealt with, if only in passing.

12. Adequate to good answers will have to show they understand the quotation and take a position with respect to it; they will present examples of meanings implied but not stated (or of texts which are more explicit and straightforward in conveying their meanings), discussing to some extent how it is that meaning is conveyed.

Good to excellent answers may offer more perceptive and detailed analysis of how meaning is implicitly or explicitly conveyed, and the relation between implicit and explicit meanings.