



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

November / novembre / noviembre 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.

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.** Adequate to good answers will somehow define “haunting” and identify those elements and the ways they are presented in at least two plays.

Good to excellent answers may offer more precise and detailed evidence of “haunting” in the works as well as a deeper consideration of their dramatic effect.

- 2.** Adequate to good answers will identify examples of words that demand action and discuss their effect (on the play as a whole, on another character, in relation to characterization of speaker, in relation to particular themes, *etc.*).

Good to excellent answers may offer more specific examples of words that demand action and more subtly consider varying effects. Candidates may also make an explicit connection between these words and action in 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. Adequate to good answers will identify an example of knowledge portrayed through particular poems. Candidates should also attempt to discuss the way that knowledge is delivered.

Good to excellent answers may more closely examine how knowledge is conveyed by poets (through for example diction, imagery, metaphor, *etc.*) and may further differentiate between scientific and poetic understanding.

4. Adequate to good answers will demonstrate other purposes than argument in poetry, offering such alternatives as depicting a scene in the natural landscape, the feeling of people in various situations or the portrayal of a person and show how the poet has delivered these with or without any impulse to argument.

In a more sophisticated approach, good to excellent answers may directly take on the question of “logical argument” in poetry and perhaps show that while other things may occur, argument is one common path in poetry. Alternatively, the answer may reject “logical argument”.

Prose: The Novel and Short Story

5. Adequate to good answers will identify one or more aspects accelerating the narrative and consider their effect. Aspects or methods of speed may include a wide variety of features such as brief descriptions of events, a rapid succession of events, leaps in time, ellipsis, short paragraphs, fragmented sentences, or any number of reasonable possible methods.

Good to excellent answers may consider a wider variety of aspects and examine the effects of acceleration in relation to reader interest and/or the nature of the work itself.

6. Adequate to good answers will correctly identify the marital status of particular characters and explore how this particular aspect of character affects the narrative.

Good to excellent answers may also assess these relationships in relation to plot and offer more sophisticated comparative analysis.

Prose: Other than the Novel and Short Story

7. Adequate to good answers will identify several “places”, discuss how they are included in the works, and show that they operate significantly as examples in the chosen works.

Good to excellent answers may exhibit a more judicious choice of such “places”, allowing links to emerge between the use in the two works, and analysing more closely how and to what effect the representation occurs.

8. Adequate to good answers will identify the elements of special interest in the works and explore some of the means by which writers convey their experience (*e.g.* through anecdotes, humour, *etc.*).

Good to excellent answers may identify specific, and more carefully analyse, stylistic features of a writer’s work and perhaps distinguish the different kinds of detail that engage the reader.

General Questions on Literature

9. Adequate to good answers will identify examples of dualities and offer some discussion of how they result in irony.

Good to excellent answers may offer a more sophisticated understanding/appreciation of the irony generated through the use of duality and its contribution to the work.

10. Adequate to good answers will make a clear connection between the effects on such elements as character or situation or central idea and the “works or art”, and offer some discussion of the role of that connection in the larger work.

Good to excellent answers may explore in more depth and perhaps more imaginatively the connections between character or situation or central idea and the “works of art” used by the authors.

11. Adequate to good answers will define the uncertainties, identifying what is involved and discussing how and/or why the authors have used them.

Good to excellent answers may offer a more sophisticated and precise discussion of the nominated uncertainties and perhaps consider the likely effects on the reader.

12. Adequate to good answers will be able to identify some convincing examples of foregrounding and be able to suggest as well how some elements have been placed in the background, giving some rationale for or effect of such placement.

Good to excellent answers might make more convincing choices of these elements with explanations of how this placement suits the purposes of the work and of the writer, perhaps making some judgment about their effect.
