



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

May / mai / mayo 2011

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 her or him 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 in order 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 in level three sometimes makes examiners reluctant to award four.

Judgment needs to be used when dealing with lapses in grammar, spelling and punctuation; 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.** An adequate to good answer will identify some suitable examples of dialogue which is instrumental in revealing/developing character and make some attempt to explore their dramatic significance.

A good to excellent answer may use more judiciously chosen examples, perceptively analysed. It may more closely explore the dramatic purpose of dialogue in and evaluate its role in the creation of character.

- 2.** An adequate to good answer will identify what is meant by spatial confinement and give some examples from the works studied. Examiners should be sensitive to a wide range of interpretations of spatial confinement in drama. Some reference will be made to the way a sense of space contributes to the drama of the play.

A good to excellent answer will make judicious use of examples carefully selected in relation to the argument. Some evaluation should be made of this feature’s degree of importance in the drama.

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. An adequate to good answer will engage with the terms of the question and identify, using specific examples, ways in which creative inspiration is dealt with, either directly or indirectly by the poets in the works studied.

A good to excellent answer will show a more sophisticated response to the implications of the prompt with a clear line of argument, illustrated with carefully chosen and analysed examples. The self-reflexive nature of poetry seen as a creative act may be clearly appreciated and understood.

4. An adequate to good answer will clearly identify the presentation of the familiar and unfamiliar and show some understanding of the relationship between them in the poems studied, using specific examples.

A good to excellent answer may further refine the meaning of the terms “familiar” and “unfamiliar” and explore with greater sophistication the way they are used and presented in the poems studied. The argument will be supported with carefully selected and analysed examples.

Prose: The Novel and Short Story

5. An adequate to good answer will identify some of the ways in which thought/interior consciousness is represented, and explore how these are used in the works studied. A wide variety of techniques present in the works studied may be considered, using specific examples.

A good to excellent answer may offer greater depth in exploring the representation and effect of the role of thought/interior consciousness in the works studied. The argument will be supported with carefully selected and analysed examples.

6. An adequate to good answer will engage directly with the terms of the question and identify, using specific examples, the worldview that is represented. It may begin to discuss how this worldview is constructed and made persuasive by the authors.

A good to excellent answer should engage in more depth with the terms of the question and critically discuss the worldview of each work selected, exploring how persuasively it is presented. In doing this, candidates should discuss in detail, with carefully chosen examples, how this is achieved.

Prose: Other than the Novel and Short Story

7. An adequate to good answer will engage directly with the statement about the relative significance/presence of plot and/or tension in the works studied, and support its argument with relevant examples.

A good to excellent answer, in addition to the above, may refer to other means through which the works achieve their effects and engage the reader, supported by precisely analysed and carefully chosen examples.

8. An adequate to good answer will offer some response to the prompt, showing a clear understanding of at least one of these ingredients and offering relevant examples of its presentation.

A good to excellent answer may provide more precise and discerning choices of example and discuss in greater detail and, with more probing analysis, the effects of these different styles of discourse on the works and the reader.

General Questions on Literature

9. An adequate to good answer will define and identify instances of shock, consider how they are created and comment on the role shock plays in the power of the works as a whole.

A good to excellent answer may show greater variety and precision in discussing the means by which shock is created and used in the works studied.

10. An adequate to good answer will identify specific instances of how aspects of the natural world are used recurrently in the works studied and begin to consider their effects.

A good to excellent answer may provide a more perceptively critical exploration of the varied ways recurring aspects of the natural world are used in the works. Points will be illustrated with more judiciously chosen examples and analysis of their effects will be more confident and insightful.

11. An adequate to good answer will offer some interpretation of the idea of multiple realities and some sense of the contribution they make to the works chosen. Examiners should be sensitive to a range of interpretations of “two (or more) realities”.

A good to excellent answer may offer some more subtle approaches to the idea of multiple realities and in a more sophisticated way explore their relationship to the works as a whole. Points will be illustrated with more judiciously chosen examples.

12. An adequate to good answer will engage with the question (but not necessarily with the quotation) and offer a discussion of the relationship between a work (dealing either with the text itself, the author, the implied author, *etc.*) and its audience, illustrated with relevant examples from the works studied.

A good to excellent answer will provide a more detailed and convincingly linked exploration of the relationship between a work (in terms of the text itself, the author, the implied author, *etc.*) and its audience. Answers will demonstrate more sensitivity to the way in which this relationship is constructed and presented through judiciously chosen examples.