



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

May / mai / mayo 2011

ENGLISH / ANGLAIS / INGLÉS A1

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 2

*These marking notes are **confidential** and for the exclusive use of examiners in this examination session.*

*They are the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorisation of IB Cardiff.*

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 showing 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 instances of the unexpected and offer some explanation of their presentation. It will discuss some of the effects of the unexpected.

A good to excellent answer may probe the examples in greater depth and explore more astutely their dramatic effects on the audience and in the works as a whole.

2. An adequate to good answer will identify some husbands or wives and discuss their presentation. It will examine to some extent their importance in the works.

A good to excellent answer may comment more perceptively on the importance of husbands or wives. It may explore more astutely, with well-chosen and precise references, the dramatic significance of these characters and their impact on the audience.

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 some of the considerations of the terms of the prompt in an essay firmly rooted in a discussion of poetry rather than candidates' own lives. The complexity of the question allows candidates to discuss one or more of the following aspects: whether poetry offers answers or absolutes, whether it helps readers through difficulties and anxieties and/or whether it leads to self-knowledge. Some analysis of relevant examples from their chosen works will be made.

A good to excellent answer may respond to the prompt in a more perceptive way, analysing in greater depth the literary devices used, with detailed, well-chosen examples.

4. An adequate to good answer, illustrated with relevant examples, will identify a clear subject or theme and the different ways in which it is treated. Some consideration will be given to how the themes are presented.

A good to excellent answer may analyse in a more sophisticated, cogent and precise manner the different presentations of the same subject.

Prose: The Novel and Short Story

5. An adequate to good answer will identify one or more ways in which the author arouses the curiosity of the reader about the end. Whether the techniques used concern plot, character, theme, or any other method, the answer will comment on how these techniques arouse curiosity.

A good to excellent answer may be more sophisticated in arguing for choices made to sustain interest and in examining their impact on the works as a whole.

6. An adequate to good answer will identify specific instances of the weather (either literal or figurative) and their impact on the works. It will attempt to explain what those particular examples add to the works.

A good to excellent answer may analyse more specifically representations of the weather and show their importance in the works as a whole.

Prose: Other than the Novel and Short Story

7. An adequate to good answer will offer examples of compassion and explore their role in the works. Compassion may manifest itself in a range of ways, *e.g.* through characters, actions or ideas. Although candidates may discuss compassion aroused in them, the main thrust of the response should be directed at compassion as presented in the works.

A good to excellent answer may offer a more nuanced and critical understanding of the role of compassion in the works studied. Answers may incorporate some critical exploration of the larger function of compassion in the works as a whole.

8. An adequate to good answer will identify, with some justification, some suitable “essential truths”. It will make an effort to discuss how these essential truths have been presented.

A good to excellent answer may additionally offer a more nuanced and perceptive interpretation of the essential truths. It may also show some discernment in exploring the means used to present them and their effects on the works as a whole.

General Questions on Literature

9. An adequate to good answer will define deceit, select some examples, address their presentation and discuss their contributions to the works.

A good to excellent answer may distinguish with greater subtlety various ways in which deceit has been incorporated into the works. It may analyse and explore the complexities of the concept of deceit in the works as a whole.

10. An adequate to good answer will identify the means by which authors use “hooks” to gain the interest of readers in the introductions to their works, commenting on the effectiveness of the strategies used. In addition, students may also discuss “hooks” used later in the works.

A good to excellent answer may make a convincing case for the ways in which authors gain the interest of readers, and may provide a more detailed, well-supported analysis, and possible evaluation, of the effect of these examples on the works as a whole.

11. An adequate to good answer will establish an interpretation of the phrase “significant emotional experience”. Relevant examples will be chosen and their presentation discussed. The answer will be firmly rooted in a discussion of literature rather than candidates’ own lives.

A good to excellent answer may respond to the question in a more detailed and sophisticated way. Candidates may explore the method of presentation indicating how style and content contribute to the emotional effects and their impact on the works as a whole.

12. An adequate to good answer will identify specific instances of the depiction of childhood in their chosen works. It will discuss some of the ways in which childhood is presented.

A good to excellent answer will analyse in greater detail instances of the depiction of childhood, and in a more sophisticated exploration, show its importance in terms of the understanding of the works as a whole.