



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

November / novembre / noviembre 2012

ENGLISH / ANGLAIS / INGLÉS A1

**Standard Level
Niveau Moyen
Nivel Medio**

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 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 a satisfactory 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 satisfactory 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 “satisfactory” 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. A satisfactory to good answer will name one or more central ideas or concerns of the plays and give some indication of how they are presented.

A very good to excellent answer may go into greater detail concerning the complexity of the concerns and ideas, and their means of presentation. Candidates may also judge the comparable effectiveness of their presentation.

2. A satisfactory to good answer will identify some moments when the character behaves unpredictably in comparison with their previously developed character, and comment on the effects of this inconsistent behaviour.

A very good to excellent answer may integrate these inconsistencies into a more complex understanding of the moments and their effects, including the relation of this complexity to the central concerns 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. A satisfactory to good answer will identify some instances of repetition, showing their use and effect in conveying one or more concerns of the poet.

A very good to excellent answer may also extend the range of repetition in both sound and meaning, probing both the structure and its effects.

4. A satisfactory to good answer will indicate where the candidate has perceived uncertainty and ambiguity and how they have interpreted or resolved such instances.

A very good to excellent answer may offer a more precise address of uncertainty and/or ambiguity, exploring where they may lead the reader and how the poems are affected.

Prose: The Novel and Short Story

5. A satisfactory to good answer will identify and explain the choice of weaknesses or failings and discuss the means by which they are revealed to the reader.

A very good to excellent answer may offer some distinction between weaknesses or failings and explore the ways in which the writer has chosen to present them.

6. A satisfactory to good answer will be able to discuss at least two examples wherein the plot or characterization, or both, have been advanced by moments of enlightenment and realization.

A very good to excellent answer may be able to look more closely at the examples chosen, showing how authors have used the way in which they are constructed, and the points at which they appear, to play a role in plot or characterization, or both.

Prose: Other than the Novel and Short Story

7. A satisfactory to good answer will be able to select instances where the interests of each gender appear in the works and make a case for similarity or difference.

A very good to excellent answer may offer highly apt examples from the works, going on to discuss in a more sophisticated way, real or perceived similarities or differences and the effect of their inclusion.

8. A satisfactory to good answer will identify what features of the natural world are included in the works and explore to some degree their use and relative importance.

A very good to excellent answer may offer more precise discussions which cite both instances of the role of the natural world, as well as the interplay with the primary concerns of the works.

General Questions on Literature

9. A satisfactory to good answer will identify the type of guilt and its context, and discuss how and to what effect the authors have used it.

A very good to excellent answer may offer a more complex and detailed discussion of the guilt under consideration, the manner of its portrayal and the effects it creates.

10. A satisfactory to good answer will provide a fair distinction between what is understood as reason and emotion, offering examples of both in the works and exploring a struggle between them to some degree.

A very good to excellent answer may also probe more deeply how and why reason and emotion are often seen as oppositional, supporting the answer with convincing examples and considering the mode of their presentation.

11. A satisfactory to good answer will attempt to take a position on the validity of the prompt. Candidates will need to select elements of at least two settings and connect them to social expectations.

A very good to excellent answer may more securely and precisely explore how social settings are or are not controlling elements and demonstrate with well-selected detail how the writers have delivered these.

12. A satisfactory to good answer will identify some instances of heroism, give some idea of what qualities allow the instances to be termed “heroic” and comment on their effects.

A very good to excellent answer may define “heroism” in greater detail, exploring its uses and effects within the works in more depth.