



# **MARKING NOTES**

**May 2013**

**LITERATURE AND PERFORMANCE**

**Standard Level**

**Paper 2**

*This markscheme is **confidential** and for the exclusive use of examiners in this examination session.*

*It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of the IB Assessment Centre.*

## ASSESSMENT CRITERIA

A maximum of [5 *marks*] may be awarded for each of the five 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, 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.**

## Question 1

### Criterion A

Candidates choosing this question will need to be able to identify some poems where there is indeed a sense of destiny or inevitability or where it has been denied. The relevant references may be to larger patterns and directions in the poem rather than specific lines.

### Criterion B

An argument will be needed here that can be convincing about the direction of the poems toward a sense of fatefulness or the rejection of it. A solid argument will require that the candidate make clear early on just what such terms as “fatefulness,” or “destiny” mean along with a sense of “poetic focus.” This can be achieved explicitly or implicitly, but without such clarity the answer is likely to falter. Generally, candidates do not draw back from talking about “fate,” but often they fail to be clear about its meaning. Though larger issues are at play, the candidate will need to support assertions with details.

### Criterion C

Both the role of fate in the poet’s work that has been studied (“part of their poetic focus,”) and the means by which “the perception (or an alternative – the rejection of fatefulness) is communicated” are significant parts of this question, and both examples and analysis of these examples – how they are delivered through literary features – will be needed for a satisfactory answer to this question in terms of this descriptor.

### Criterion D

Since the question deals with larger lines of poetic argument, it will be a challenge for students to manage an integration of these broader thoughts in a coherent way. A logical sequence will need careful control, and it may be that larger segments of the poems that address fatefulness will need to be summarized in order for them to be well integrated.

### Criterion E

As the question includes some elusive terms, students who can find effective synonyms for their central ideas should do well with their answers. There will be temptations to make rather sweeping or vaguely expressed statements, but success will be achieved by those students who keep their language precise and under control.

## Question 2

### Criterion A

Responses to this question will demand that a student know what a metaphor is, (in both a broad and a specific sense or at least one), has been familiarized through classroom study as to where they are found in a poet's work, and be able to see to some degree how analogy lies at the heart of metaphors.

### Criterion B

One of the temptations for students with this question will be to simply attempt to demonstrate that they can spot metaphors in the poems studied and are able to point to them. As they should with all questions in this examination, candidates will need to identify the particular angle with which metaphors need to be treated here, *ie*, as an imaginative response that leads to seeing some aspects of the world in a new or renewed way.

### Criterion C

As is not the case with all questions, students have been given some aid here in focusing on a literary feature, metaphors. As well as an advantage, such a question can offer some pitfalls, *viz*, that they may be too facile in their approach to the question and not address "how" the poets have used this device to generate new insights. This last will be a challenging task, and is likely to discriminate average performances from excellent ones.

### Criterion D

The approach to this question can very easily turn into a list rather than an essay. Students will need to be selective in which metaphors they decide to address, and then devise a strategy that will vary the attention given to particular metaphors and their uses. The best candidates will take advantage of the interest that some comparison about usage in different poets can add to their essay.

### Criterion E

Candidates who can find a way to vary their diction with such words as "similarities," "variations," "comparisons" or "analogies" will fare well in meeting the standard for language in terms of precision and variation. All candidates, however, will need to find a path through the niceties of this question, answering with both correctness and accuracy in their language.

### Question 3

#### Criterion A

This will be an apt question for students who have studied both conventionally expressed and more modern poetry, although focus on one or the other mode is an acceptable approach as well, as the question leaves that option open. Candidates will need to have some access to particular lines or be able to paraphrase them competently. This is not an unexpected hurdle, since the candidates study only two poets, and often in this exam reveal that they know lines quite well from memory.

#### Criterion B

Although the focus here may well be on word choice, or diction, students may successfully include in their discussion the unconventional and conventional ways that sentiments about love, death, friendship and the like are expressed by particular poets, and the effects of writing within highly structured “envelopes” for language such as forms (sonnets, odes) or the iterative structures and loose, varied line length of modern poems. What will be important will be a focus on the way in which language is arranged for effect.

#### Criterion C

Considering “how” the modes of expression are used in their poems will be crucial to answering the question effectively, and this is a challenging demand. Astute attention to “to good effect” will afford some benefit in this descriptor as it serves to remind the candidate that simply the spotting and collecting of examples of a feature do not really complete the task of analysis, but that estimating the effect of such a feature is also expected.

#### Criterion D

There will be more than one strategy that can be effective in organizing this response: either choosing several comparative features (rhyming, repetition, colloquialisms, polysyllabic words and the like) and treating them alternately in the work(s) of the two poets, or treating the chosen poems of one poet and exploring particular features, and then doing so analogously with a second poet. Greater coherence in the latter case could be achieved if the same or similar features of the poetry were treated in a similar sequence.

#### Criterion E

As there could be quite a range of literary terminology included in this answer, a good deal will depend on how precisely such terms are used in constructing a response. Of course, register and correctness will be significant factors in delivering a worthy response.

## Question 4

### Criterion A

Some poets will lend themselves to answering this question more suitably than others, but above all, candidates will need specific recollection of plant or animal, or either type of subject or reference. Understanding how such references are used will contribute to the strongest kind of answer. This topic is one students will find friendly and may dive into responding without considering whether they have sufficient material for a substantive essay. However, if they have even two or three examples that they can explore in depth, not only about their presence but their handling, they could do well in this criterion.

### Criterion B

Candidates will need to provide not only convincing examples of inclusion, addressing them with sufficient detail, but also to attend to the focus in the question as to what such references add to the richness or “engaging” quality of the poem. The citing of the animal or plant subjects will earn candidates some credit if they are accurate and convincing, but how the poets have deployed such elements will need some address in the better answers.

### Criterion C

Concrete details offered in conjunction with analysis of strategies used to make the references to plants and animals effective for the reader should perhaps be an obvious course of action for the well-taught student. Claims about the effectiveness can be quite satisfactorily deployed by yoking good knowledge of literary technique with the kind of “personal response” (engagement) often rewarded in Criterion B.

### Criterion D

A coherent essay can be a bit of a challenge with this question topic, as students may be wanting to include both very slight and allusive references in some poems and others where the animal or plant life is the overriding subject of the poem. The most successful essays will devise a strategy where some balance is achieved in handling such a disparity. In other situations, two or three substantive treatments of the subjects by the poets may make the construction of the essay a more straightforward matter. In either case, logical structure and smooth integration of examples will be something to aspire to for the student and to reward in the case of the examiner.



### Criterion E

Since the demands of this criterion are fairly consistent for all questions, it would be appropriate to say a word about the demands for technical matters such as spelling, grammar and punctuation, with a reminder that the mark of 5 is not only awarded for something approaching flawlessness in these matters, but can be also awarded for a good level of technical correctness in conjunction with an attempt to write in a lively style, observing the appropriate conventions of register and diction.

## Question 5

### Criterion A

The openness of this question and its angle, human behaviour, is generally very attractive to students on both counts. Candidates choosing to answer it will need to evince particular knowledge about what aspects of human behaviour are convincingly found in the work of poets they have studied, and even more than that, an understanding of the context of the criticism and the tone of its delivery.

### Criterion B

Given the often rhetorical approach to poetry (“what is the poet’s message?”) taken in many classrooms, students often feel comfortable exploring a question like this. However, the question takes care to insist, not so much on the content of the critiques, as on the way they are delivered. There is plenty of latitude here for a range of issues found in the poetry studied, but unless the candidate can distinguish and discuss, to some degree, the tone of the criticism and the techniques used to deliver it, the question will not be fully answered.

### Criterion C

Students are given some assistance (deliberately) with rhetorical techniques that their poets may have used, or at least an encouragement to address techniques for delivering criticism in poetry that they may have learned. That will be a crucial strategy for both responding as mentioned in Criterion B and for conveying their appreciation of literary features.

### Criterion D

If students settle on several instances of criticism and then move on systematically to the techniques of delivery and the effects of those techniques, they should be able to organize an answer effectively. A rather simple structure could serve them well, and would be well chosen, as there is much to discuss in responding to this question.

### Criterion E

Perhaps more than in some of the other questions, candidates will have to deal with a certain number of abstract terms, always a challenge for them at this level. Precision in their choice of diction and the ability to find synonymous words or phrases for the material they discuss will contribute to their success, especially in terms of variation in word choice.

## Question 6

### Criterion A

Focusing particularly on the development of ideas and their structuring in the poems the candidate elects to discuss, responding to this question will demand some solid knowledge of the whole organization of some poems, and the way the thought and feelings of the poems are developed. Very strong candidates may be able to evince an understanding of how this form echoes or supports the content.

### Criterion B

Responding to this question is given a number of options, and candidates should be credited for choosing one kind of structure and pursuing it or looking at two different approaches. The emphasis on “effective “ structure should not be ignored by candidates choosing this question.

### Criterion C

Explicitly stated in the questions is the issue of structure, and whether or not candidates use that term, they will need to demonstrate that they see that there are deliberate choices being made by the poet about arrangement which they may judge to be “effective” or otherwise. Students at Standard Level in literary study do not often feel confident to question the choices made by writers, but they may be able to offer some comparative judgments about which ways of structuring poems.

### Criterion D

As with all the questions in this paper, the expectation is that students will conceive of their essay as an argument to a position; this question, again, gives them some choices of opinion about how poets operate, and some opportunity to then defend their judgments. Organizing that argument with some sense of an audience often helps to provide direction and structure.

### Criterion E

In all cases, “some care” is hoped for in word choice, in the way language is delivered, with clarity, variation and precision. There are many styles in which individuals write. In this question, as in all others, there should be some latitude in style, but the register, often more variable today than in the past, needs to be taken into account, and not unduly penalized nor indulged.

---