



MARKING NOTES

May 2014

LITERATURE AND PERFORMANCE

Standard Level

Paper 2

6 pages/páginas

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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

An adequate to good answer will reflect a solid grasp of the feature of tone in poetry and be able to identify that in at least two poems by different poets, going on to analyse the effect of tone in clarifying meaning and shaping a reader's response.

A very good to excellent answer may also be more precise about identifying not only the prevailing tone, but shifts in that, and the varying or developing effects of those shifts. Considering the relationship of tone to other features in poems as well as being more ample or clear about how tone shapes effect may also characterize these responses.

Question 2

An adequate to good answer will provide a clear identification of the presence of temporal material in the chosen poems. The (successful) candidate should at least make reference to the significance of time to the whole poem and the poetic techniques used towards that end.

A very good to excellent answer will avoid large generalizations about time and get to where exactly it is considered in the poem. Further, such answers will possibly compare the similar or different conceptual approaches to temporal matters as well as some close analysis of the techniques by which these are delivered.

Question 3

An adequate to good answer will make clear which term(s) and which context(s) are being addressed and usefully define "resistance" and/or "rebellion." Showing how any of the terms appear and are handled will be a feature of performance at this level, with some attempt at describing effects.

A very good to excellent answer may be more proficient in not only complying with demands for adequate to good, but in analyzing both technique and effect. A judicious statement of what will be treated in the response is likely to characterize such an answer, all the while providing detailed evidence.

Question 4

An adequate to good answer will be able to identify places where color and sound are used by the two poets to enrich their poems, and attempt some close analysis of their use rather than simply listing instances where visual and auditory references appear.

A very good to excellent answer may probe the examples of color and sound more fully, both conceptually and stylistically. In doing so, the use of auditory and visual reference within the individual poem may lead on to a deeper grasp of its meaning, and even a comparative sense of how similar or different that use may be between poets and among poems.

Question 5

An adequate to good answer will be able to identify some patterns in the work of the two poets. These patterns may be chosen from ideas, feelings, and virtually any aspect of sound or meaning. What will be important is that the candidate can describe such patterns with some accuracy and see to some degree the nature of their use in the poems.

A very good to excellent answer may embark on this answer with clear distinctions among various kinds of patterns, and differentiate or group them for effective discussion. Such answers may be able to see more precisely how poets have constructed their patterns to good effect.

Question 6

An adequate to good answer will have a clear sense of what they want to define as “the world beyond the private sphere” and how they see their chosen poets addressing that topic. Candidates will need, to some degree, to provide a sense of how those considerations are handled as viable material for poetry, both conceptually and stylistically.

A very good to excellent answer may be able to deal more precisely with the various terms of the question. Such answers could likely “explore the ways” the larger world is included in the poems in a more precise fashion, and show how stylistic approaches bring that world vividly into the poem’s intentions and effects.
