



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

May / mai / mayo 2008

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 him or her yourself, by phone or e-mail.

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, 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 level three sometimes makes examiners reluctant to award four.

Judgement needs to be used when dealing with lapses in grammar, spelling and punctuations; 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. (a)

Adequate to good answers will be able to identify what may be called “the dull bits of life” and explain the effects of “cutting them out” and “leaving them in.” They may also be able to show how even a “dull bit” could contribute to the drama.

Good to excellent answers may additionally show some perception about how dramatists may choose to include the quotidian aspects of life to a particular purpose or how they effectively leave them out. Such answers will be able to show how the choices playwrights make have deliberate purposes and create dramatic effects.

1. (b)

Adequate to good answers will identify some appropriate instances of dramatic irony (gaps between audience and characters’ knowledge) and attempt to show how these contribute to the play as a whole. Examiners may find that although the term “dramatic irony” is not used by the candidate, an acceptable answer may be produced.

Good to excellent answers may additionally show a confident understanding of dramatic irony with more detailed reference and offer a perceptive analysis of how these contribute to the play as a whole.

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.

2. (a)

Adequate to good answers will evince some understanding of the prompt and choose appropriate examples of instances where poets have taken a specific incident or detail and used that to explore some aspect of human experience. The discussion should include an attempt to show how these are connected.

Good to excellent answers may additionally evince a clear understanding of the prompt and choose apt examples of instances where poets have taken a specific incident or detail and used that to explore some aspect of human experience. The discussion is likely to show a more sophisticated understanding of how these are connected.

2. (b)

Adequate to good answers will demonstrate some understanding of what is meant by poems being unified. They will take some of the aspects suggested in the prompt and show some ways in which these work together to create a harmonious effect.

Good to excellent answers may additionally demonstrate a clear understanding of what is meant by poems being unified. They are likely to take most of the aspects mentioned in the prompt and show more nuanced ways in which these work together to create a harmonious effect.

Prose: The Novel and Short Story

3. (a)

Adequate to good answers will identify characters who seem to be searching for their identity and discuss the ways in which such characters are presented as being aware or unaware of their search. They will also consider the circumstances which initiate the search. Circumstances which create the impulse for the search and consideration of the outcomes may also be considered.

Good to excellent answers will do all of the above in greater depth. They are also likely to show a sharper awareness of what is meant by a search for identity, will discuss how the search is presented and provide insight into the techniques used by the writers.

3. (b)

Adequate to good answers will demonstrate some understanding of the prompt offering some clarification of both “defiance” and “duty”. They will discuss how characters have reacted to instances of injustice and they will make an attempt to discuss similarities and/or differences in the writers’ positions in regard to these instances.

Good to excellent answers may additionally demonstrate a secure understanding of the prompt. They will explore how the writers have crafted the characters’ responses to instances of injustice and show understanding of similarities and/or differences in the writers’ positions in regard to these instances.

Prose: Other than the Novel and Short Story

4. (a)

Adequate to good answers will show some understanding of the initial statement. They will discuss some techniques that writers use to make their work believable or to gain readers' confidence and they may attempt to discuss differences in the way that writers do this.

Good to excellent answers are likely to show a confident grasp of the initial statement and they may explore some of the subtleties of the techniques used by writers to make their works believable. They may also make discerning distinctions between different techniques used by writers to create trust.

4. (b)

Adequate to good answers will identify with some justification what they consider to be the questions central to the works. They will also identify what they interpret to be the writers' responses to the questions, offering some explanation of how the writing allows them to arrive at some interpretation.

Good to excellent answers may identify and offer fuller justification of what they consider to be the questions central to the works. They will demonstrate understanding of the subtle ways by which questions are explored and answered and of the effects.

General Questions on Literature

5. (a)

Adequate to good answers will show some understanding of the implications of the prompt. They will choose some relevant examples of children or childhood, and discuss how these are presented and their role in the work as a whole.

Good to excellent answers will have a sophisticated understanding of the prompt. They will show in detail how their authors have presented children and examine the significance of children or the state of childhood in the works.

5. (b)

Adequate to good answers will show some understanding of what the prompt means and select details to support whether it applies to their texts or not. They may discuss how writers arouse the reader’s awareness of problems in the world.

Good to excellent answers will show a deeper understanding of the “conscience of the world”. They will be able to isolate and discuss in detail techniques used to help the reader understand how the writer has portrayed matters of conscience.

5. (c)

Adequate to good answers will attempt an explanation of what the prompt means, perhaps focusing on how art helps in manifesting truth. They will take position in relation to the prompt and show how the works they use support that position.

Good to excellent answers will offer a much fuller and clearer explanation of the quotation and show, in detail, how it applies (or does not apply) to their texts. It may discuss whether “truth” can be conveyed through literature.

5. (d)

Adequate to good answers will attempt an explanation of what the prompt means. They will select appropriate examples of doubt and/or certainty, and consider the ways in which doubt and/or certainty are presented and relate them to the implications of the prompt.

Good to excellent answers will do all of the above in a more detailed and sophisticated manner.
