



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

May / mai / mayo 2009

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.

Judgment 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.** Adequate to good answers will show consistent understanding of the term “credibility” – this may be interpreted as the character’s credibility as a dramatic creation and/or as a credible character in relation to other characters in the play. They will identify particular protagonists and assess the degree of their credibility, offering some comment on how this contributes to the success of the play as a whole.

Good to excellent answers will, additionally, show a more nuanced understanding of the term “credibility” and consider whether it is necessary for characters to be credible; asking whether successful plays can contain characters who lack credibility. They will show a more sophisticated awareness of characterization as a dramatic tool.

- 2.** Adequate to good answers will identify the use of lighting, sound and music effects in their works and relate them to the important ideas.

Good to excellent answers will show a more sophisticated understanding of the way these elements create dramatic effects. They will identify key ideas and show in detail how lighting, sound and music affect the presentation of ideas through the course 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. Adequate to good answers will identify the particular type/s of background relevant to their chosen works (*e.g.* historical, biographical, social or otherwise) and explore some of the ways in which background is or is not necessary to understanding.

Good to excellent answers may, additionally, show a more sophisticated assessment of the importance – or otherwise – of background, and provide detailed references to the works they have studied in support of their argument.

4. Adequate to good answers will identify different types of landscapes (setting or other environments) in the works that have been studied and explain the ways in which these poems allowed the poets to explore aspects of human experience.

Good to excellent answers may, additionally, show a more subtle and detailed understanding of the relationship between landscape (setting or other environments) and experience, making pertinent references to the way language mediates between them.

Prose: The Novel and Short Story

5. Satisfactory to good answers will consider ways in which people can be trapped or imprisoned and identify characters in the works they have studied whose entrapment has been used by the author to make some form of social criticism.

Good to excellent answers will show a more sophisticated understanding of the terms “trapped” and “imprisoned” and will give a detailed explanation/consideration of the ways the authors have used such ideas to criticize aspects of society.

6. Satisfactory to good answers will show an awareness of what is meant by a reliable or unreliable narrator and then identify the status of the narrators in their texts. They should also comment on specific episodes and events and explain how the reader’s understanding of them has been influenced by the narrator.

Good to excellent answers will show a very clear understanding of the effects of reliable or unreliable narrators and discuss in detail the ways in which the reader’s understanding has been influenced.

Prose: Other than the Novel or Short Story

7. Satisfactory to good answers will decide whether they agree with this statement or not and give reasons for their decision. Citing examples from their works, they should discuss the relationship between content and style.

Good to excellent answers will discuss in close detail the ways in which style can influence content or not, and may assess the question of whether the two can in fact be separated.

8. Satisfactory to good answers will identify the various ways in which poverty is depicted, with some attention to the methods used to describe poverty. They may make some observations about the way the topic relates to the work as a whole.

Good to excellent answers will, in providing a more detailed analysis and interpretation, offer more insightful observations about the treatment of poverty and how this treatment is presented.

General Questions on Literature

9. Satisfactory to good answers will decide whether or not to agree with the statement, identify the central issues of the works chosen and discuss how far and in what ways answers have been offered or not.

Good to excellent answers will have a clearer understanding of what the central issues are and will consider in detail how the authors convey or withhold answers. Answers might also consider the effects of this in relation to the work as a whole.

10. Satisfactory to good answers will consider the meaning of “paradise” for the purposes of the response and identify whether the focus is gaining, maintaining or losing. It will also offer some consideration of the importance of this “paradise” in the work as a whole.

Good to excellent answers will discuss in more depth the use authors make of the concept of “paradise”, and the means by which they do so.

11. Satisfactory to good answers will identify differences between prose and poetry, commenting on the language and style of the works studied, and offering some consideration of whether prose can be poetic and poetry prosaic. Appropriate references should be used to support the points made.

Good to excellent answers will offer a more sophisticated discussion of the differences and/or similarities between the poetic and the prosaic. Appropriate and well chosen examples will support the argument.

12. Satisfactory to good answers will address the notions of “good” and “bad” and show some awareness of how their authors have conveyed these concepts as matters of perception.

Good to excellent answers will offer a more insightful understanding of the writers’ attitude to the subject, and consider the ways in which notions of “good” and “bad” may not be absolute but depend on perception.
