



**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.

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 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 breadth of achievement 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 questions 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.

An adequate to good answer will discuss the initial statement, identifying characters who appear briefly or not at all. It should discuss, with suitable and specific examples, the ways in which such characters assume significance, making some reference to the dramatic techniques employed.

Good to excellent answers will treat in greater depth the issue of how and how far such characters become significant and the ways in which they contribute to the plays, analysing in more detail the dramatic techniques employed and their effectiveness.

2.

An adequate to good answer will take into account the key term of the quotation—“strength of the human spirit”—and link this term to the plays chosen, agreeing or disagreeing with the given statement. Although some plays discussed will contain “darkest moments”, an answer based partly or wholly on comic works is acceptable. Some consideration of literary/dramatic features should be evident.

Good to excellent answers will explore more fully the ramifications of the quotation, making a cogent argument in agreement or otherwise, and treat in greater depth various theatrical devices used.

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 on criterion A, Knowledge and Understanding of Works.

Contrary to previous instructions, answers must not be penalized for using two poems only, providing each poem is by a different poet.

3.

An adequate to good answer will respond to the quotation, identifying poems that have given new insight into something that is familiar. It should also attempt to demonstrate how this has been achieved.

Good to excellent answers will not only respond to and identify such insights but will give more detail and discuss the means by which the poet expresses such insights, and may also explore their implications and relevance.

4.

An adequate to good answer will address the opening statement, defining some of the ways in which the language of poetry may be other than “usual”, “casual” and “arbitrary”. It will discuss apt examples of such uses of language and examine their effects and contribution to the poems.

Good to excellent answers will explore the opening statement with greater insight, and may discriminate between the terms “usual”, “casual” and “arbitrary”. They may also contain a recognition that the question prompt can apply to uses of language which are commonplace or colloquial as well as deliberately poetic, and will analyse in greater depth the particular effects of such careful and precise use of language.

Prose: The Novel and Short Story

5.

An adequate to good answer will identify the climaxes of at least two works, with some consideration of how and how effectively the writer creates reader interest. Any reasonable interpretation of what constitutes a climax (or climaxes) in any given work should be accepted.

Good to excellent answers will analyse the climaxes in greater depth, considering more closely the techniques used and their effectiveness in creating reader interest.

6.

An adequate to good answer will identify characters who defy normal standards of greatness and discuss how and to what effect such characters are elevated to heroic stature. Any reasonable interpretation of what constitutes heroic stature or standards of greatness will be acceptable.

Good to excellent answers will, additionally, address with some sophistication the issues of greatness and heroism, showing a more acute awareness of how and to what effect writers make the heroism of such characters convincing.

Prose: Other than the Novel and Short Story

7.

An adequate to good answer will identify transitions in the chosen works, discussing how these are presented and what they contribute.

Good to excellent answers will explore transitions with greater specificity and depth, considering how such transitions are revealed and to what effect.

8.

An adequate to good answer will identify with evidence the writing styles (formal or informal) of the chosen works, showing how choice of style affects each work as a whole.

Good to excellent answers will, in addition, examine more closely the terms “formal” and “informal”, provide more detailed evidence, and examine in depth the effect of style on each work as a whole.

General Questions on Literature

9.

An adequate to good answer will clarify the term “tone” and identify how the writer uses tone, or changes of tone, in at least two works. It will also note specific moments in which the effects of tone can be discerned, giving some consideration to how tone is created.

Good to excellent answers will show a more comprehensive grasp of the way literary features establish tone, or changes of tone, in the works and, with apt detail, show the effects of tone in the works as a whole.

10.

An adequate to good answer will show some awareness by what is meant by “walking in the footsteps of others” (which may be interpreted in various ways) and will examine by what means, and to what effect, readers are led to engage with the experience of others.

Good to excellent answers will examine with greater insight various ways in which writers engage readers in the experience of others.

11.

An adequate to good answer will identify wit and other comic devices found in the works, presenting examples and exploring how they add an “edge” to the works as a whole. Accept any reasonable understanding of the word “edge”.

Good to excellent answers will examine wit and other comic devices in greater depth and detail, analysing more fully how these devices give an “edge” to works and what that contributes to the expression of ideas.

12.

An adequate to good answer will indicate how far the elements of beauty and/or intelligence appear in their chosen works and, with some degree of specificity, pose an argument as to the importance of one, the other, or both.

Good to excellent answers will, in addition, focus more clearly on the quotation, posing a sound argument for or against the assertion, providing relevant detail and showing how writers integrate beauty and/or intelligence into their works.
