



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

**November / novembre / noviembre 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 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.** An adequate to good answer will attempt to focus on the shaping or patterning of speech in drama, and will give some examples of specific techniques such as rhythm, use of exclamation, *etc.*

A good to excellent answer may use detailed examples to show the variety of techniques available to playwrights to shape speech. Some comparison between playwrights and their different techniques may also be attempted.

- 2.** An adequate to good answer will identify and differentiate between minor characters and protagonists and will attempt to show how the minor characters are used in relation to the goals of the protagonist.

A good to excellent answer may more closely explore the dramatic purpose behind the use of minor characters and may offer a more subtle consideration of “undermining” or “supporting” in relation to either the goals or development of the protagonist.

## 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. An adequate to good answer will choose at least one of the positions offered in the question, and go on to show that a particular outcome seems desired, and provide evidence of how that effect has been achieved in at least two poems.

A good to excellent answer may further refine the implications of “terrify or comfort”, and choose a more subtle position, perhaps showing how both of these operate. The answer will also provide close analysis of the techniques used by the poets.

4. An adequate to good answer will define or identify either dialogues or conversations, or both, in the poems and explore the role of these in the poems’ meanings.

A good to excellent answer may also show comparatively how different poets use such inclusions and be more precise about effects on the whole poems.

**Prose: The Novel and Short Story**

5. An adequate to good answer will identify examples of embedded narratives (or stories within stories, framed narratives) in the works they have studied and will discuss some of their possible effects or purposes.

A good to excellent answer may offer greater depth in exploring the embedded narratives along with showing their multiple and detailed effects.

6. An adequate to good answer will choose some memorable scenes, showing how the writers have enhanced these moments with such potentially theatrical devices as conflict, polarization or interactions involving status or power.

Good to excellent answers may show a more sophisticated understanding of the dramatic quality of certain scenes in fiction, and offer close analysis of the ways the writers have enhanced the quality and interest of the narratives.

**Prose: Other than the Novel and Short Story**

7. An adequate to good answer will identify instances in which writers make the straightforward and quotidian seem interesting to the reader and attempt to discuss the methods used to create that interest.

A good to excellent answer may focus more precisely on the difficulties faced and the strategies used by writers in transforming mundane facts and events into engaging texts.

8. An adequate to good answer will cite examples of adversity included in works they have studied and explore the implications of responses to these in terms of the interest of the reader.

A good to excellent answer may also look with greater subtlety at what might be described as “adversity”, and further look at the stylistic uses of this topic and the effects on the works.

### General Questions on Literature

9. An adequate to good answer will identify instances of how symbols emerge in the works studied and their use.

Good to excellent answers may show greater variety and precision in discussing symbols in works they have studied, and perhaps provide some comparative comment about the different ways these symbols are used by different writers.

10. An adequate to good answer will make clear what is meant by “desire” in the discussion of the works candidates have studied and show how it is used by writers to shape their works.

Good to excellent answers may also make more precise distinctions about the meaning of desire in at least two works, and go on to analyse the contribution such forces have made to the interest of the larger context, to the development of character or plot.

11. An adequate to good answer will offer some interpretation of the prompt, and make some kind of proposition that can be and is demonstrated by drawing on particular material from the works studied.

Good to excellent answers may offer more subtle approaches to both loss and learning, explore in a more sophisticated way their possible relationship and compare the ways that link is explored by at least two writers.

12. An adequate to good answer will define “imperialism” in a viable way and cite examples of its inclusion in works studied, going on to attempt some critical analysis of its use by writers.

Good to excellent answers may provide a more perceptively critical exploration of the varied ways the notion is used and extend the analysis.

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