



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

**November / novembre / noviembre 2012**

**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 her or him 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 in order 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 a satisfactory 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 satisfactory 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.**

**Very good to excellent answers must be grounded in the features demanded for “satisfactory” 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 satisfactory to good answer will identify the presence of some dramatic techniques other than dialogue and conventional stage action and give some indication of their effects on the larger context of the plays.

A very good to excellent answer may explore the nature of these dramatic techniques in greater detail and provide a more in-depth discussion of their dramatic impact.

- 2.** A satisfactory to good answer will demonstrate knowledge of the “back stories” or “life histories” in the plays and comment on their contributions to each play as a whole.

A very good to excellent answer may provide a more detailed description of the “back stories” or “life histories”, engage in a more specific analysis of their methods of presentation and indicate a more developed/complex awareness of their contributions to 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. A satisfactory to good answer will either paraphrase or directly quote at least two poems and will specify some opening and closing lines, showing their importance to the poem as a whole and how they are handled by the poet.

A very good to excellent answer may delve further and possibly comparatively into two sets of opening and closing lines and provide a detailed analysis of technique.

4. A satisfactory to good answer will show how some of the many elements of the poem are framed by the poet's tone to shape a new view of a familiar subject.

A very good to excellent answer may select and analyse more fully significant features of the poems, showing how the particular attitude has shaped a fresh view of the subject.

## Prose: The Novel and Short Story

5. A satisfactory to good answer will clearly identify and describe the context for some important moments of dialogue and discuss their significance in character portrayal.

A very good to excellent answer may explore in greater detail and complexity the selected speeches and the ways in which these contribute to character portrayals.

6. A satisfactory to good answer will clearly identify and describe the context for the chosen tradition/s, and discuss how they have been used to develop elements of the narrative.

A very good to excellent answer may explore with greater depth and complexity how these elements have been used to develop the narrative.

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

7. A satisfactory to good answer will be able to cite instances where the speaker presents him/herself in a positive light and show how interest in the works is enhanced by contrary impressions.

A very good to excellent answer may be able to organize the presentation so that both sides of the writer's self are delivered in a way that reveals both personality and technique.

8. A satisfactory to good answer will cite valid instances where memory has a significant role to play in the construction of the works and will show how such instances operate in the whole work.

A very good to excellent answer may explore specific, significant instances where memory is relevant to the writing of the work, and the effects achieved through its inclusion.

### **General Questions on Literature**

9. A satisfactory to good answer will clearly identify generational continuity or change, incorporating how this has been portrayed as well as some of its effects.

A very good to excellent answer may explore in greater depth the portrayal of this aspect of the work and its effects on the larger work.

10. A satisfactory to good answer will identify the presence of some aspects of physical bodies and comment on their use in each case.

A very good to excellent answer may examine in greater detail or variety the presence and effects of the physical attributes under discussion, linking them to some of the central concerns of each work.

11. A satisfactory to good answer will give some examples of delayed revelation or withheld information and their effects in the works.

A very good to excellent answer may go into greater detail concerning the immediate and broader effects, specifically noting why these techniques sustain the reader's interest.

12. A satisfactory to good answer will convey a reasonably secure grasp of what is meant by "playfulness", citing examples from the text with some address of their role in the larger work.

A very good to excellent answer may look closely at examples of each form of playfulness, providing a more sophisticated examination of the ways in which they serve authorial purposes.

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