



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

November / novembre / noviembre 2008

ENGLISH / ANGLAIS / INGLÉS A1

**Standard Level
Niveau Moyen
Nivel Medio**

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. (a)

Adequate to good answers will examine the role of stage directions in plays studied, discussing the relative importance of this aspect.

Good to excellent answers may look in greater detail at stage directions and assess more perceptively their function and significance in the plays. Assessing their location and implications or considering their infrequency, may also be a part of the answer.

1. (b)

Adequate to good answers will offer a definition of moral or ethical and cite instances where such issues appear in the plays. The answer will also show how such dimensions are handled dramatically.

Good to excellent answers may also exhibit a clearer sense of authorial choice in both dramatic presentation and the likely effect on the audience.

Poetry

Poems should be taken from the works of at least two poets.

If the 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 give an indication of what it means to appeal to the intellect or to the imagination or heart. The answer will also give examples of any of these appeals in the cited poems and the degree to which the writer has used them effectively in poetry.

Good to excellent answers may also give an indication of specific and persuasive elements of poems and their effects in relation to either emotion or intellect. The answer may also indicate the kinds of expectations a reader may have when approaching poetry.

2. (b)

Adequate to good answers will give examples of metaphors from the poems studied. The answer will also address to what extent a poet's metaphors are effective and why that is, giving precise examples with some analysis.

Good to excellent answers may, in addition, address more specific ways metaphors may be satisfying, which may include some reference to surprise. The answer may also consider different ways a metaphor might satisfy the reader in relation to meaning or aesthetic value.

Prose: The Novel and Short Story**3. (a)**

Adequate to good answers will make a choice of action, adventure or another alternative and argue for its effect on the reader’s sustained interest, showing how that is done.

Good to excellent answers may be quite precise in arguing for choices made to sustain interest and show some connection between the authorial choices and the effect on a reader.

3. (b)

Adequate to good answers will identify specific instances of characters listening, not listening, or eavesdropping, and will attempt to explain what those particular examples add to the work as a whole in terms of plot and/or meaning.

Good to excellent answers may more analytically treat specific instances of characters listening, not listening, or eavesdropping and show the importance of these acts in terms of not only the plot, but perhaps in regard to other aspects of the work.

Prose: Other than the Novel and Short Story**4. (a)**

Adequate to good answers will involve a discussion of specific works (or specific moments from works) in which the writer or speaker is communicating an experience—or aspects of an experience—in a clearly “truthful” manner. The candidate may also reject the assumption of the prompt.

Good to excellent answers may more persuasively highlight examples that meet the criteria above, but may also discuss the importance of that veracity or falsehood in terms of the work as a whole. The candidate may also challenge the prompt itself, offering cogent reasons.

4. (b)

Adequate to good answers will identify the specific “material objects” in the studied works that provide moments of interest for the reader. The candidate should discuss, in some way, the significance of the material object in relation to other aspects of the work.

Good to excellent answers may not only identify the interest-generating material objects, but will also make a convincing case for the way or ways in which those objects are significant and are used by the writer to create a level of interest or to maintain that interest on the part of the reader.

General Questions on Literature

5. (a)

Adequate to good answers will choose one or both of the ways conversations and interchanges can be presented in literature and offer some distinctions and analysis (not simply a list of examples) about their inclusion.

Good to excellent answers may make a judicious and comparative choice of examples, and pursue both their usage by writers and the effects of these choices, *i.e.*, the enrichment of the texts.

5. (b)

Adequate to good answers will offer an angle on the definition of curiosity as an impulse that motivates characters and events as well as spurring reflections. The candidate will show to some degree how writers have employed curiosity as an impulse.

Good to excellent answers may look more closely at motivations in the works, show how writers have deployed this human inclination and explore techniques more extensively.

5. (c)

Adequate to good answers will define either obsessions, fixations or both, and first, identify some that are perceived in the texts, and then show, in some ways, their use by writers.

Good to excellent answers may choose to concentrate on one or the other notion (or both) and more fully explore the author's usage as well as the differentiating and similar factors among texts.

5. (d)

Adequate to good answers will make clear what is meant by honour, select some instances where it is an issue, and show how it operates as an element of plot, character, or reflection, perhaps with some evaluation of its role.

Good to excellent answers will be able to distinguish, with perhaps greater subtlety, various ways that honour has been incorporated into the texts, and make some analysis of the author's use of it to construct the whole text.
