



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

May / mai / mayo 2010

ENGLISH / ANGLAIS / INGLÉS A1

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 2

These marking notes are confidential and for the exclusive use of examiners in this examination session.

They are the property of the International Baccalaureate and must not be reproduced or distributed to any other person without the authorisation of IB Cardiff.

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 (3–4) 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 (4–5) 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 take a position as to how far life is presented, in at least two plays, as being difficult to understand. As very few plays deal with life in general, it is likely to be more effective if candidates identify for each play the particular difficult aspects of life addressed in that work. They will show some awareness of how each prevailing view of life is conveyed dramatically.

Good to excellent answers may take a more nuanced stance as to how far it is true that life is presented as difficult to understand. They may also analyse in greater depth and detail the ways in which the views of life are conveyed dramatically.

2. Adequate to good answers will identify and discuss the introductions of at least one character from each of the plays, comparing and/or contrasting the dramatic techniques by which these introductions are accomplished and consider the dramatic effect of these introductions. (The “introduction” may involve an initial appearance onstage, but it may also be a matter of reference to a character who has not yet appeared.)

Good to excellent answers may analyse in a more perceptive and sophisticated fashion the dramatic techniques by which characters are introduced into the plays, including perhaps the expected and unexpected effect/impact of these introductions.

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 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 poems that praise and/or criticize, discuss the nature of that criticism and/or praise and the way the poets have conveyed their attitudes.

Good to excellent answers may show a greater awareness of gradations between praise and/or criticism and may analyse in much greater detail how these elements are conveyed.

4. Adequate to good answers will identify and comment on the range of possible emotional responses and discuss how the writers have provoked these responses.

Good to excellent answers will have a more sophisticated understanding of how poets can use various literary techniques to manipulate the emotional responses of their readers.

Prose: The Novel and Short Story

5. Adequate to good answers will identify the single or multiple points of view used by at least two writers, discussing, at least in general terms, how the choice of points of view contributes to the conveyance of the writers' attitudes and ideas. The points of view of characters – as well as those of the teller(s) of the story – are also valid ones for discussion.

Good to excellent answers may analyse in greater depth and complexity the ways in which a point or points of view affect the conveyance of writers' attitudes and ideas.

6. Adequate to good answers will identify examples of the use of rivers, lakes, oceans and/or water in any form in novels or short stories by at least two writers, discussing to some extent the ways in which water is presented and its importance.

Good to excellent answers may also analyse in greater depth and detail the ways in which rivers, lakes, oceans and/or water in any form are presented and the contribution of such elements to the overall meaning of the works.

Prose: Other than the Novel and Short Story

7. Adequate to good answers will show some understanding of the idea that a city, as a maze, may help an individual to find or to lose his or her identity or bearings. It will deal with examples of the role of cities in this respect in works by at least two writers and discuss to some extent how that role is conveyed.

Good to excellent answers may discuss in greater depth the role of cities with respect to individuals' identity and analyse in greater detail the ways in which role is conveyed.

8. Adequate to good answers will identify examples of self-hatred and/or self-esteem and show to some extent how they are presented.

Good to excellent answers may discuss in much greater detail the presentation of self-hatred and/or self-esteem and show how these characteristics affect the work as a whole.

General Questions on Literature

9. Adequate to good answers will identify works that feature physical and/or spiritual journeys and they will discuss how these elements have been presented.

Good to excellent answers may explore in greater detail the presentation and purposes of such journeys, and may demonstrate a cogent appreciation of their impact in the works. They may analyse in greater detail how these elements are presented and to what effect.

10. Adequate to good answers will identify works which contain one or more of the elements of hunger, thirst or physical deprivation. They will discuss the role of the element(s) and its/their presentation.

Good to excellent answers may analyse with greater perception the role played by the element(s). They may also discuss in greater detail how the writer has presented the element or elements.

11. Adequate to good answers will explore lack of awareness and/or define “ignorance”. (This can include ignorance in terms of lack of education or ignorance of important facts, *e.g.* Oedipus is ignorant of the identity of his parents.) They will also discuss how “ignorance” is conveyed and to what effect.

Good to excellent answers may show more sophisticated interpretations of “lack of awareness” and/or ignorance, and be able to discuss the presentation and effects in greater detail, including some understanding of how these elements can affect the overall understanding of the texts.

12. Adequate to good answers will identify the different kinds of sounds and noises that can appear in literature (*e.g.* music, gunshots, sounds of waves, voices, *etc.*) and will analyse to some extent their presentation and effects.

Good to excellent answers may show a more sophisticated understanding of the effects of sound/noise and may be able to discuss the presentation of these elements in much greater detail.
