



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

November / novembre / noviembre 2011

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 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 showing 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 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 identify instances of verbal disputes in at least two plays and discuss the ways in which they contribute to the plays as a whole.

A good to excellent answer may analyse in greater detail the particular qualities of the identified disputes and the specific part they play in characterization or plot, for example.

2. An adequate to good answer will discuss the degree to which a single strong image is left with the reader or theatre-goer, describe the image, and consider how it is established and the impact it creates.

A good to excellent answer may discuss in greater depth the lasting images created and analyse with more subtlety the means by which they are made so powerful and the ways in which they contribute to the lasting effects of the dramas as a whole.

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 identify a contrast or contrasts used in at least two poems, selecting examples and analysing their treatment and their impact on the poems concerned.

A good to excellent answer may analyse with greater precision the examples of contrast and the ways in which they operate to achieve particular effects in the poems, perhaps comparing the degree of their impact.

4. An adequate to good answer will identify and describe important places used in poems, defining their significance for the poems concerned.

A good to excellent answer may analyse in more depth the qualities of significant places as used by poets, perhaps comparing the nature and the degree of impact in each of the poems.

Prose: The Novel and Short Story

5. An adequate to good answer will define or describe what is meant by “anxiety”, choose credible instances in which anxiety features in novels and short stories and discuss how such instances are delivered in the works.

A good to excellent answer may connect anxiety to such techniques as characterization or the building of plots, and be more precise about the usage of this human emotion to develop and enrich the works.

6. An adequate to good answer will begin, possibly, with more commonly encountered characters. The candidate will, however, identify at least one or two characters who are portrayed as both out of the ordinary as well as credible, discussing how they are established and the role they play in the works.

A good to excellent answer may explore the contrast/similarity authors use to establish more unusual characters and probe the methodology of their delineation and the functions they serve in the works.

Prose: Other than the Novel and Short Story

7. An adequate to good answer will identify some subsidiary characters in the works, showing both the methodology of their creation and the effect they produce in the larger context.

A good to excellent answer may make some surprising or unexpected choices of such characters, arguing successfully about their creation, usage and effect on the larger work.

8. An adequate to good answer will need to make clear what interpretation is given to the term “corruption” and then go on to show where it exists in the work and how the author has used it.

A good to excellent answer may go on to distinguish “corruption” in more subtle ways, making distinctions between intentions, acts and effects as well as the usage made by the writer in the whole work.

General Questions on Literature

9. An adequate to good answer will choose to focus on either or both of the emotions of admiration and disgust. Candidates will in some way attempt to connect the object of the emotion to the generation of interest, being conscious of degrees of intensity.

A good to excellent answer will include the foregoing, but may be able to analyse more closely how the emotion is constructed for intensity and gives freshness or heightened interest to the works.

10. An adequate to good answer will outline situations in which at least two writers have shown solidarity with dispossessed or outcast people or groups, focusing on the nature of the responses evoked in the readers.

A good to excellent answer may show a deeper understanding of the ways in which solidarity is conveyed and of the qualities of response aroused in readers, perhaps also comparing or contrasting the nature and treatment of such situations in the two or more texts.

11. An adequate to good answer will offer examples of failed communication in at least two works, discussing the effects of such failures for the texts as a whole.

A good to excellent answer may present examples of differing sorts of failed communication, analysing each one, and may also compare and distinguish the particular effects of the failures in the texts concerned.

12. An adequate to good answer will identify and describe instances of surprise in at least two texts, discussing how such surprises are created and what effects they create.

A good to excellent answer may analyse with greater precision the nature and sources of surprises created by the writers and the significance of these surprises in the texts as a whole.
