



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

May / mai / mayo 2012

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 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 consider how time and place are presented, and for what purposes, in two or more plays (time can be interpreted as seasons, clock time or periods in history) and make some comment on the overall effects of the presentation.

A very good to excellent answer may give a more detailed, sophisticated and extensive analysis of the methods used, and their purposes, to present time and place, and consider their effects.

2. A satisfactory to good answer will identify methods that are used to convey thoughts (*e.g.* soliloquy, monologue, stage directions, music, journals, diaries, letters), show how in each of the plays thoughts are conveyed and consider some of the effects.

A very good to excellent answer may give a more detailed and thorough analysis of how and to what effect playwrights have conveyed the thoughts of their characters, and show how these thoughts influence understanding of 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 identify visual imagery (as opposed to other kinds of imagery) used by two or more poets and discuss some of the ways in which it is used to contribute to meaning.

A very good to excellent answer may consider visual imagery in a more coherent and sophisticated manner, and evaluate with greater understanding how it contributes to meaning.

4. A satisfactory to good answer will show an understanding of the terms “stanza” and “paragraph”, identify poems in which stanzas are found, and discuss their nature and role in the structure of the poems and the organization of ideas. It will make some comment on their effects and arrive at some judgment as to whether stanzas are comparable to paragraphs.

A very good to excellent answer may demonstrate a firmer grasp of the way in which stanzas contribute to the effective organization of ideas. It may consider how stanzas and paragraphs may be used differently.

Prose: The Novel and Short Story

5. A satisfactory to good answer will identify some of the ways in which the narrative voice influences our impression of the characters.

A very good to excellent answer may identify more complex forms of narrative voice, recognize possible changes in voice, and show how the reader is influenced in their impressions of the characters.

6. A satisfactory to good answer will identify episodes where misinterpreted conversations and/or actions have an impact on the development of a novel or short story, and consider some of the ways in which this affects the works.

A very good to excellent answer may show a more perceptive insight into the nature and impact of such episodes, analysing in greater detail the degree to which they affect the development of the work as a whole.

Prose: Other than the Novel and Short Story

7. A satisfactory to good answer will identify in the chosen works characters who are insane, eccentric or mentally disturbed, discussing how they are presented and making some comment on the roles they play in the works.

A very good to excellent answer may analyse in greater depth and detail the importance or role of the insane, eccentric or mentally disturbed, and evaluate their contribution to the works as a whole.

8. A satisfactory to good answer will identify the ways in which missed opportunities can be important and how they can affect plot or characters or both, making some comment on how writers have presented these failures and to what effect.

A very good to excellent answer may analyse in greater detail the nature of the missed opportunities and the impact they have upon the works as a whole.

General Questions on Literature

9. A satisfactory to good answer will define behaviour which can be considered as being immoral and discuss how writers create understanding for characters who behave immorally, making some comment on the readers' response to them.

A very good to excellent answer may show a more perceptive grasp of how immoral actions can be judged (or how one's feelings about them can be ambiguous). It may also evaluate the success or otherwise of the effort to create such responses.

10. A satisfactory to good answer will recognize the element of intensity in obsessions and/or addictions, identify appropriate examples, discuss how these features are presented and make some comment on their role in the works.

A very good to excellent answer may explore more fully the obsessions and/or addictions concerned, analysing in greater depth and detail how they are conveyed and explore more perceptively their contribution to the works as a whole.

11. A satisfactory to good answer will identify situations that display humour or sadness or the interaction of the two, and their effects.

A very good to excellent answer may show a deeper understanding and appreciation of how effects can be achieved through humour or sadness, or an interaction of the two, on the works as a whole.

12. *Depending on the texts used, the setting may include any or all of the following: a small room, a town, a country, time periods. Thus the setting may be interpreted at a number of levels but it must be related to the ideas in that text.*

A satisfactory to good answer will identify and consider ways in which setting is used to emphasize important ideas.

A very good to excellent answer may demonstrate a more sophisticated understanding and appreciation of the comprehensive nature and impact of "setting", evaluating the part it plays in emphasizing ideas.
