



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

May / mai / mayo 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 and discuss aspects which appeal to our emotions and/or make us think, and will include some comparison between the plays discussed.

A very good to excellent answer may discuss and compare these aspects in greater detail and depth, showing some sophistication in its evaluation.

2. A satisfactory to good answer will identify examples of violence or threatening behaviour, compare some ways in which they are presented (on or offstage), and make some comment on the success or otherwise of the presentation.

A very good to excellent answer may examine such instances in more detail, and evaluate with greater understanding and sophistication the way in which differing presentations of violence or threatening behaviour can affect each play 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. A satisfactory to good answer will identify and consider some aspects of diction in poetry, and make some comment upon its precision in conveying the subject-matter.

A very good to excellent answer will evaluate in more detail the diction employed, and make more comprehensive reference to instances where precision (or lack of it) affects the ways in which subject-matter is conveyed.

4. A satisfactory to good answer will show an understanding of the term “speaker” (“persona”), identify the speakers of at least two poems, and consider how far and in what ways the choice of speaker affects one’s understanding of the poem.

A very good to excellent answer may show a more sophisticated understanding of the nature of the speakers and a subtler appreciation of how far and in what ways they contribute to the meaning of the poems.

Prose: The Novel and Short Story

5. A satisfactory to good answer will identify those who may be regarded as winners or losers, and discuss how far writers explore this idea, making some observation as to the effect of this portrayal in the works under consideration.

A very good to excellent answer may demonstrate a more sophisticated notion of the concept of winners and losers, and evaluate in greater detail and depth and impact of their presentation.

6. A satisfactory to good answer will identify cinematic techniques that are used in the works (*e.g.* strong visual imagery, panning shots, close-ups or any techniques which enable clear visualisation). It will also make some comments on the effects of their presence.

A very good to excellent answer may provide a more detailed analysis of cinematic techniques and their effects.

Prose: Other than the Novel and Short Story

7. A satisfactory to good answer will show some understanding of what is meant by a role model or mentor, identify such figures in the works and consider their presentation and influence on the works as a whole.

A very good to excellent answer may show a more sophisticated understanding of the role played in the works by such figures, analysing them in more detail and perhaps comparing their presentation.

8. A satisfactory to good answer will identify and consider journeys of any type (*e.g.* physical, chronological, spiritual, psychological), exploring ways in which writers have presented such journeys and making some judgment as to whether they are “more interesting than arrivals”.

A very good to excellent answer may show a deeper understanding of the various natures of such journeys, considering what it may mean to “travel hopefully” and offering some interpretation of what an “arrival” may be, analysing these things in more detail.

General Questions on Literature

- 9.** A satisfactory to good answer will identify what a candidate regards as “familiar” (accept any reasonable examples) and discuss the ways in which its presentation seems “novel” or unusual, making some comment on how this contributes to the works as a whole.

A very good to excellent answer may show a deeper understanding of what is the “familiar” and also analyse in greater depth the techniques with which such matters are presented and their effects, and what is new or unusual about their presentation.

- 10.** A satisfactory to good answer will identify examples of works containing a moral issue, and discuss how such an issue is conveyed and how central it is.

A very good to excellent answer may demonstrate a more precise grasp of the moral issue, of its importance, and of the ways in which it is conveyed. It may also argue with sophistication that moral issues in the texts may be ambiguous or open to different interpretations.

- 11.** A satisfactory to good answer will explain how the works are structured and show to some degree how that choice of structure affects the overall meaning.

A very good to excellent answer may show a more detailed and sophisticated understanding of the structure of the works and also analyse how the choice of structure and meaning are interdependent.

- 12.** A satisfactory to good answer will show, with reference to identified works, an understanding of how liberty and security may be presented as potentially contradictory and how this contributes to the works as a whole.

A very good to excellent answer may analyse in more detail how the possible conflict between liberty and security is presented, and perhaps show insights into the authors’ position with regard to this clash.
