



**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, perhaps somewhat unpredictable, directions which show individual thinking and an engaged, well-supported address of the texts.**

## **Drama**

1. A satisfactory to good answer will explore how opposition and/or contradiction, in whatever sense in which the candidate has interpreted the terms, are presented or used in at least two plays and consider its/their role in the plays, with some pertinent supporting textual reference.

A very good to excellent answer may more closely explore how opposition and/or contradiction are presented or used, and evaluate critically its/their dramatic significance in terms of “progression” (as defined by the candidate). Detailed and more judiciously chosen examples will be perceptively analysed within a clearly structured argument.

2. A satisfactory to good answer will offer some definition of the terms “teach” and “entertain”, and explore how far plays either seek to teach or entertain, or both, with some pertinent supporting textual reference.

A very good to excellent answer may be sensitive to a range of implications from the terms and make judicious use of examples, carefully selected in relation to a clear line of argument. Answers may more closely explore the function or purpose of drama and may seek to challenge the assertion contained in the prompt.

**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 engage directly with the terms of the question and identify, using specific examples, ways in which connections between “diverse experiences or ideas” are evident in works by the chosen poets. The examiner should be open to a wide range of interpretations of “surprising connections” and “diverse experiences and ideas”.

A very good to excellent answer may further refine the meaning of the terms “surprising connections” and “diverse experiences or ideas”, offering a clear line of argument illustrated with carefully chosen textual detail and close analysis.

4. A satisfactory to good answer is likely to explore the ways the poets studied have used form and structure to express ideas, showing some awareness of the intimate relationship between form and content. Appropriate examples will illustrate the argument.

A very good to excellent answer will address the implications of the prompt in a more sophisticated way, evaluating the degree to which the demands of structure and form impose themselves as ‘limiting’ or as affording ‘limitless scope’ for expression. Detailed textual reference and close analysis will support the ideas expressed here.

**Prose: The Novel and Short Story**

5. A satisfactory to good answer will define and identify specific instances of private and public interest, and make some assessment of the role that a degree of conflict between them plays in the structural or thematic development in the chosen works.

A very good to excellent answer is likely to consider both the positive and negative terms in the question, and will offer a more nuanced and critical understanding of the role of such conflict in terms of its impact on the works as a whole. The answer will provide detailed and well supported analysis of examples, framed within a cogent argument.

6. A satisfactory to good answer will engage directly with the terms of the prompt and identify ways in which pattern and form are created in response to “chaos”. Examiners should be sensitive to any reasonable interpretation of “chaos”. The answer will be supported with relevant examples.

A very good to excellent answer should engage in more depth with the terms of the question and demonstrate greater understanding of the relationship between form and chaos. It may show greater sensitivity to the idea of fiction as artifice. In doing this, candidates will construct a clear line of argument with some more pertinent supporting textual evidence.

**Prose: Other than the Novel and Short Story**

7. A satisfactory to good answer will respond to the question by looking at the relationship between the parts and the whole of the works chosen, with some relevant examples.

A very good to excellent answer may explore this relationship with greater sophistication, exploring critically the success of such a “narrative”, offering a clear line of argument illustrated by judiciously chosen and analysed examples. The assertion may be convincingly challenged.

8. A satisfactory to good answer will offer some interpretation of “morality” and its contribution to the development of the works chosen. Candidates may choose to explore the topic in terms of the content of the work (*e.g.* character, theme) and/or its form (*e.g.* as a means to create tension). Answers will be supported with carefully chosen examples.

A very good to excellent answer may reveal a more subtle interpretation of the terms of the question and may provide more sophisticated and perceptively critical evaluation of the impact of morality as a device. Analysis of supporting examples will be confident and insightful, and the line of thinking clear.

### General Questions on Literature

9. A satisfactory to good answer will define and identify elements of “exaggeration or a sense of the grotesque” in character, setting or action as well as making some comment on the role they play in the works.

A very good to excellent answer will explore these elements with more depth, detail and sophistication. Answers may incorporate some critical exploration of the significance of different levels of “exaggeration or a sense of the grotesque” in the works as a whole, supported with the persuasive use of specific examples.

10. A satisfactory to good answer will offer some interpretation of the term “man-made”. There is a wide range of possibilities here: a simple artefact, a place or an idea are just some of the things candidates may choose to write about. They will give some consideration to the relative importance of the “man-made” in their works. Supporting examples should be carefully chosen.

A very good to excellent answer may provide a more detailed and sophisticated analysis of the topic as well as evaluating more closely the extent to which the “man-made” plays a role in the chosen works.

11. A satisfactory to good answer will define and identify instances of individual or multiple voices in their chosen works, showing some appreciation of the contribution they make to the articulation of key ideas. Different voices may be found either within or between works. Answers will be supported with well-chosen examples.

A very good to excellent answer may further evaluate critically the significance of voice/s in the works as one of the means through which ideas are presented.

12. A satisfactory to good answer will define and identify instances of violence and their portrayal, and consider the role they play in the works as a whole, within and across texts, perhaps comparing different kinds of violence. Answers will be supported with relevant examples.

A very good to excellent answer may show greater variety and precision in discussing the means by which violence is portrayed and used in the works studied. They may perhaps provide some comparative comment about the different ways violence is used, within and across texts, by different writers. Answers will offer a clear line of argument persuasively supported with aptly chosen examples.

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