



**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

*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 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, 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 define and identify instances of change and/or transformation in the works studied and offer some comment on their effect, discussing relevant examples. Candidates may choose to focus on aspects of content (*e.g.* character, theme, setting), dramatic action, speech, motif, mood or any other reasonable interpretation of the term.

A very good to excellent answer is likely to respond to the prompt offered by “idea” and explore both more closely and more broadly how transformation is portrayed, and consider its dramatic impact on the work as a whole. A clear line of argument may be supported with more apt examples insightfully discussed.

2. A satisfactory to good answer will demonstrate an understanding of the difference between formal and informal speech and its application in the works chosen. Supporting examples will be relevant.

A very good to excellent answer may look at examples of informal and formal speech and more closely explore the relationship between the two and the contribution this makes to the drama as a whole. A clearly structured answer may be well-supported with carefully chosen and analysed examples.

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 respond to the prompt, identifying and commenting on the way particular thoughts, feelings and sights are captured in the chosen works and commenting on the poets' purpose for doing this (purpose will include discussion of effects).

A very good to excellent answer may respond to the prompt in a more evaluative, purposeful and thorough way. There may be a more sophisticated consideration of why these things are felt worthy of being "preserved".

4. A satisfactory to good answer will clearly identify specific examples of harmony and discord and the tension between them in the poems studied. Examiners should be sensitive to a wide range of approaches to harmony and discord.

A very good to excellent answer may engage critically with the topic; ideas may be developed in a clearly structured argument, with more probing analysis of aptly chosen examples including their effects on the work as a whole.

Prose: The Novel and Short Story

5. A satisfactory to good answer will identify and offer a clear interpretation of “small moments” (examiners should be alert to a range of possibilities here) and their significance in the works as a whole.

A very good to excellent answer may offer a more well-organised, sophisticated and analytical discussion of the “moments” chosen and a more perceptive analysis and understanding of their role in the greater work.

6. A satisfactory to good answer will identify a particular antagonist or antagonists in the chosen works and show some awareness of their role and significance.

A very good to excellent answer may provide a more sophisticated analysis (*e.g.* going beyond mere character study) and demonstrate greater sensitivity to the function and effect of the antagonist(s) within the works as a whole.

Prose: Other than the Novel and Short Story

7. A satisfactory to good answer will provide a definition of “home” (this could include literal and figurative interpretations of the term), will identify appropriate examples and will pay some attention to its presentation and significance in the works.

A very good to excellent answer may contain a more sophisticated exploration of the presentation of “home” and an evaluation of its literary significance in the works as a whole.

8. A satisfactory to good answer will consider whether readers choose non-fiction because of curiosity or style, or both. With reference to the works chosen it will give examples which demonstrate the importance of style, curiosity or both.

A very good to excellent answer may offer a more perceptive and compelling evaluation of the implications of the prompt. Examples will be more effectively chosen and used, and analysis more detailed.

General Questions on Literature

- 9.** A satisfactory to good answer will define and identify instances of innocence in the chosen works (a variety of interpretations of the term may be offered). It will provide some analysis of the impact of innocence in the works and its degree of importance.

A very good to excellent answer may respond to the question in a more purposeful and evaluative way, with more awareness of the significance of innocence as a feature of the works.

- 10.** A satisfactory to good answer will identify examples of, and the means by which, irony and/or humour are created and to what end. Answers will be illustrated with relevant and useful examples.

A very good to excellent answer may offer a more subtle understanding of the ways in which irony and/or humour are created and used in the works as a whole. Examples will be more precisely chosen and analysis more detailed.

- 11.** A satisfactory to good answer will need to define “commitment” and the ways in which it is depicted in the chosen works. Some assessment of its contribution to the works as a whole will be made.

A very good to excellent answer may respond to the question in a more evaluative and purposeful way, exploring a variety of interpretations of the term “commitment” with judiciously chosen examples.

- 12.** A satisfactory to good answer will identify structure and theme in the chosen works. The answer may seek to challenge or support the prompt using well-chosen and relevant examples.

A very good to excellent answer may engage with the prompt in a more sophisticated way, and offer grounds for both challenging and supporting the prompt. Examples will be selected and analysed with greater discernment.
