



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

November / novembre / noviembre 2008

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 him or her 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, 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 level three sometimes makes examiners reluctant to award four.

Judgement needs to be used when dealing with lapses in grammar, spelling and punctuations; 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. (a)

Adequate to good answers will set out, presumably, the elements of drama and the role that speech plays, going on to identify how speech acts work in at least two of the plays to reveal and develop characters.

Good to excellent answers may look more closely at the relation between speech and characters and offer precise evidence, more carefully analysed, to support a position on the prompt.

1. (b)

Adequate to good answers will give some examples of the expectations raised in plays and examples where these expectations are or are not met. The answer will also suggest some effects of expectation on the audience and on the play itself.

Good to excellent answers may give more persuasive examples of expectation, their satisfaction and reversal, and may address the ways or dramatic techniques by which expectation is created, sustained or frustrated.

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.

2. (a)

Adequate to good answers will attempt to differentiate between entertainment and instruction. The answer will also give examples of either or both of these tendencies in the poems they have read. The answer should also attempt to come to conclusions about the validity of the statement in relation to the given examples.

Good to excellent answers may give more specific examples of entertainment or instruction in the poems and will provide a more convincing argument in relation to the validity of the statement.

2. (b)

Adequate to good answers will cite examples of either contradictions or paradoxes or both, either in the materials of the poem or in the way the content is delivered, and discuss to some extent how these aspects function.

Good to excellent answers may also include both contradiction and paradox with greater precision, addressing the subtler differences between them and assessing the effect on meaning and presentation.

Prose: The Novel and Short Story**3. (a)**

Adequate to good answers will cite instances of characters who fit the role of a “trusted friend” or “betraying ally”. The importance of the character to the overall work—as a way to add interest, compassion, suspense, or to serve as a foil for the main character—should be noted in some way.

Good to excellent answers may not only cite specific characters and the important roles they play in the work, but also the precise ways in which these characters contribute to the overall effect or meaning of the work.

3. (b)

Adequate to good answers will discuss specific political or social statements (or stances), with some mention of specific characters, events, or techniques that deliver that statement, and some analysis of their effectiveness.

Good to excellent answers, in addition to discussing political or social statements made by the works and the ways in which those statements are made, may address the validity of the prompt itself, discussing whether or not a work of fiction must have a political or social statement in order to achieve “lasting value”.

Prose: Other than the Novel and Short Story**4. (a)**

Adequate to good answers will discuss some dilemmas or difficult situations which occur in the work, as well as, possibly, the resolution of those dilemmas. Candidates should describe, in some way, how the dilemmas add to the work as a whole.

Good to excellent answers may identify the specific dilemmas or difficult situations and how and if they are resolved. Candidates could attempt to link the writer’s use of that dilemma to a particular effect, intent, or purpose of the work as a whole.

4. (b)

Adequate to good answers will identify the structure of the works and make some comment about the ways in which that structure was useful (or perhaps not useful) in terms of understanding the work as a whole.

Good to excellent answers may describe, in fuller terms, the structure of the works and make more precise and analytical connections between that structure and the ease (or difficulty) it lends to understanding of the work as a whole.

General Questions on Literature

5. (a)

Adequate to good answers will make clear an understanding of “description” and “decoration,” and using examples from the texts, point to some effects on the works.

Good to excellent answers may show a sophisticated sense of the functions of description, and offer persuasive evidence of the effects of choices.

5. (b)

Adequate to good answers will cite some differences in thoughts, words or actions, showing choices that go against the grain and the way they are presented.

Good to excellent answers may connect the chosen examples to a clear analytical account of why they are “courageous” and look more closely at the mode and effects of the presentation.

5. (c)

Adequate to good answers will make clear an understanding and interpretation of challenging “the barriers that *prejudice* erects”. The candidates will cite instances of prejudice in the texts that demonstrate this idea and offer some analysis, possibly of opposition to them.

Good to excellent answers may more precisely explore the prompt, perhaps even questioning its terms, and offer more depth in analyzing and comparing the ways that the texts demonstrate an engagement with the notion of prejudice.

5. (d)

Adequate to good answers will cite several examples of meaningful names chosen by writers showing to what extent and how successfully writers have used them in their works.

Good to excellent answers may also show interesting similarities, or contrasts in names or their subtleties and meanings, or play out literal or metaphorical implications and explore effects on the larger context.
