



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

May / mai / mayo 2008

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 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 agree or disagree with the statement, discussing what makes a role interesting, and give examples of male and female characters in their texts whose roles are equally interesting or not. They should also comment on the techniques which are used to make roles interesting.

Good to excellent answers will analyse in greater depth what is meant by “interesting” and will not merely rely on character sketches. They will also treat with more sophistication the techniques used in the plays to create interest.

1. (b)

Adequate to good answers will identify examples of guilt and/or blame in the plays, discussing how they are presented in relationship to conflict and how they contribute to overall effect.

Good to excellent answers will have a deeper appreciation of the concept of guilt and/or blame and be able to appreciate clearly how they can provoke and escalate conflict and contribute to overall effect.

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 identify the points at which there are shifts in tone or attitude, discussing some ways in which these shifts contribute to an understanding of the whole poem.

Good to excellent answers will show a greater awareness of where and how such shifts occur and explore in greater detail the impact of such shifts on the poem as a whole.

2. (b)

Adequate to good answers will discuss instances from works by at least two poets in which relationships of communion (harmony) and/or opposition (or others) between Man and Nature are featured. They will discuss in some detail the ways in which such relationships are presented.

Good to excellent answers will analyse in greater depth and detail examples of the relationship between Man and Nature, concentrating more closely on the techniques by which they are conveyed.

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

Adequate to good answers will pinpoint some of the difficult problems and/or dilemmas and discuss in what ways solutions are important in the works. This may include some paraphrasing or retelling of plot but should also include the techniques by which both the problems and their solutions are presented.

Good to excellent answers will realize that there can be a range of problems and/or dilemmas (for example, practical, moral and psychological) analysing in detail how the problems and their solutions are presented and why they are important aspects of the works studied.

3. (b)

Adequate to good answers will discuss how and with what success writers have tried to make their works memorable. Examples from works studied should be used to support their judgements and explain why the works are memorable.

Good to excellent answers will show a much more perceptive understanding of how the authors have made their works memorable and demonstrate this with close reference to the texts.

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

Adequate to good answers will show an understanding of the term “work of persuasion”, identifying examples of attempts to persuade in at least two works and noting their importance in the works. They should also discuss the means used in the efforts to persuade.

Good to excellent answers will analyse in some depth the instances of persuasion, focusing in particular on the means of persuasion employed and the effectiveness, or otherwise, of efforts to persuade on the works as a whole.

4. (b)

Adequate to good answers will address the phrase “liberate ... from conventional thinking” and establish the relationship of that phrase to the development of “personal ideas” in at least two works. They will also show some awareness of the means by which the chosen writers have gone about establishing the relationship between “liberate ... from conventional thinking” and “personal ideas”.

Good to excellent answers will explore the concept of “liberate ... from conventional thinking” in a more refined manner and provide a more detailed analysis of the relationship of “liberate ... from conventional thinking” to the development of “personal ideas” in the works and of the ways in which this relationship is conveyed.

General Questions on Literature

5. (a)

Adequate to good answers will show an understanding of the terms “structure” and “sequence” and will consider the ways they have been employed and the extent and nature of their effects in at least two works.

Good to excellent answers will analyse in greater depth structure and sequence featured in the works, discussing in greater detail the particular quality of their impact. They may offer a judgement of the effectiveness or otherwise of the use made of structure and sequence.

5. (b)

Adequate to good answers will identify the family relationships in at least two works studied. They will discuss the means by which the relationships are depicted and explore those relationships in terms of their significance in the works.

Good to excellent answers will analyse in greater depth the nature of the family relationships under discussion, explore in greater detail the means used to depict those relationships and effectively establish how far and in what ways they are significant to the works.

5. (c)

Note: The first time that time and place are mentioned in the question, they are presented as “time and/or place” while the second time that they are presented, they are given as “time and place”. Please be aware that candidates are not expected to address both time and place. They may do so, but they may also choose to address only one of the two elements of setting.

Adequate to good answers will present examples of the treatment of time and/or place in at least two works, addressing the degree to which either or both are precisely identifiable, and judging the effectiveness of the techniques employed.

Good to excellent answers will analyse in depth the presentations of time and/or place, judging their degree of precise identification and the effectiveness of their treatment in contributing to the work as a whole.

5. (d)

Note: Students are expected to anticipate a range of powerful emotions.

Adequate to good answers will identify the presence of powerful emotion in at least two works studied, show the means by which it has been presented and comment on its relevance to the works.

Good to excellent answers will deal in greater complexity with the emotion identified and explore its technical development in and relevance to the works as a whole. Focus may also be given to the meaning of the term “raw material”.
