



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

May / mai / mayo 2009

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.

Judgment 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. Adequate to good answers will identify what the candidate understands by “irrational behaviour”, give relevant examples of such behaviour from their plays and show some understanding of how the behaviour can influence action.

Good to excellent answers will show a perceptive understanding of what irrational behaviour can be, perhaps including the validity of various perspectives, and give detailed examples of how it affects action and how it contributes to other dramatic effects in the work as a whole.

2. Adequate to good answers will identify examples of off-stage action, show the effects of this action and decide on its relative importance.

Good to excellent answers will show an awareness of the complexity of the interrelationship between action off-stage and action on the stage and support their arguments with convincing examples. Discussion of the effects of off-stage action may extend beyond action on-stage to other dramatic effects such as characterization, themes, setting, mood and others.

Poetry

Poems should be taken from the works of at least two poets.

If the candidate fails to use at least two poets, mark down two levels in 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. Adequate to good answers will identify/describe and explain the structure in at least two poems by different poets and also explain how this organization has affected the meaning.

Good to excellent answers will fulfil the above in a more sophisticated manner and in greater detail.

4. Adequate to good answers will analyse at least two poems by different poets in regard to their use of light and/or colour. (Reference to dark is to be accepted as appropriate to this question.)

Good to excellent answers will have a more perceptive appreciation of the uses of light and/or colour imagery and give examples which demonstrate a clear understanding of their wider contribution to the poem as a whole.

Prose: The Novel and Short Story

5. Adequate to good answers will show that they can understand what is meant by “chronological” and “non-chronological” and give examples from the works they have studied. They will try to explain some of the effects of the use of the time order(s) chosen.

Good to excellent answers will offer a deeper understanding of the effects of each author’s choice of time structure(s); answers will be supported with a more detailed and effective analysis.

6. Adequate to good answers will define “escape” as presented in their works. They will identify and discuss relevant examples in terms of their contribution to plot, character or theme, *etc.*

Good to excellent answers will present more precise and appropriate examples of “escape”. They will offer a wider understanding of the concept of escape and of the contributions of the examples to the work as a whole.

Prose: Other than the Novel and Short Story

7. Adequate to good answers will identify examples of corruption and/or decay from the works they have studied. They will explain how the authors have presented these concepts and show some understanding of their importance.

Good to excellent answers will show a more sophisticated and nuanced understanding of corruption and/or decay with more precisely focussed examples, discussing their contribution to the work as a whole.

8. Adequate to good answers will address the importance, or otherwise, of identifying with the narrator and explain how the author encourages [or discourages] the reader in this way.

Good to excellent answers will show a more sophisticated understanding of what identification means. They will show how identification can occur through both content and style and use a range of appropriate examples to support their claims.

General Questions on Literature

9. Adequate to good answers will identify and discuss the importance of examples of friendship in the works they have studied.

Good to excellent answers will show a more sophisticated understanding of the portrayal of friendship and the uses to which it is put in the work as a whole, possibly considering the contradictions and ambiguities inherent in friendship. Examples in support of their arguments will be precise and consistently relevant.

10. Adequate to good answers will show some understanding of the quotation and its significance and apply this to characters in the works they have studied. They will provide appropriate examples to illustrate the extent to which the characters are masters of their fate or not. Some leniency may be needed over the interpretation of “fate”.

Good to excellent answers will show sensitivity to the more complex aspects of this issue, possibly highlighting the ambiguity inherent in the quotation. They will use precisely focussed examples and address the means by which the concept of fate is presented and its effects upon the work as a whole.

11. Adequate to good answers will identify examples of ritual and/or celebration in the works studied and discuss their significance.

Good to excellent answers will show a more sophisticated and detailed analysis of the portrayal of ritual and/or celebration in the works studied.

12. Adequate to good answers will identify different types of exterior and interior settings, the ways in which they are portrayed and the effects of the contrast or similarity between them.

Good to excellent answers will give a detailed analysis of the presentation of the external and internal settings. They will also explore the implications of the similarities and/or differences between the settings in relation to their effects on the work as a whole.

[Interpretations of “interior settings” may vary. Care should be taken if candidates interpret it as internal states of mind. This approach may only be accepted with sound justification and support.]
