



# **MARKING NOTES**

**November 2013**

**LITERATURE AND PERFORMANCE**

**Standard Level**

**Paper 2**

*This markscheme is **confidential** and for the exclusive use of examiners in this examination session.*

*It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of the IB Assessment Centre.*

## ASSESSMENT CRITERIA

A maximum of *[5 marks]* may be awarded for each of the five 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, 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 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.**

### **Question 1**

An adequate to good answer will identify emotions in the chosen poems, going on to complete the answer to the question by describing some of the techniques used to convey the emotions effectively.

A very good to excellent answer may also be more precise and ample in the description of the emotions the poet has attempted to express, and show more skill in analyzing both the techniques and especially the effects achieved by these strategies.

### **Question 2**

An adequate to good answer will cite contrasts of such elements as ideas, images, or diction in the chosen poems and be able to say something about the “ways” contrast has been used in the poems.

A very good to excellent answer may also distinguish more perceptively the types of contrast, for example, contrast in ideas as opposed to word choice, and be able to compare the ways contrast has been used in different poems.

### **Question 3**

An adequate to good answer will be able to define and identify elements of the imaginary or fantastic in poems they have selected, and say how these elements have made the poem a richer or broader experience for the reader.

A very good to excellent answer may be able to describe and distinguish more subtly the particular qualities of such elements in the poems, and go on to say how they function in different and similar ways in individual poems.

### **Question 4**

An adequate to good answer will provide a convincing description of responses to the conclusion of poems candidates have selected. The candidate will then need to go on to examine how they think that response has been elicited by the way the poem is constructed.

A very good to excellent answer may also demonstrate considerable precision in the way the candidate describes responses to endings, making a detailed case for their response. An analysis of the ways the poet has managed to elicit their reaction would likely provide convincing connections of the techniques to the proposed responses.

### **Question 5**

An adequate to good answer will be able to define and identify the presence of “truth” and “pleasure” in the poems selected. The answer will then need to go on show ways, including literary techniques, in which both have been included in the poems.

A very good to excellent answer may also take a more subtle and perceptive approach to the answer, particularly to the term “pleasure,” analyzing different forms of pleasure that arise from reading poetry. Such an answer may be more precisely conscious of exploring the literary techniques involved in melding the two concepts, truth and pleasure, in a single poem.

### **Question 6**

An adequate to good answer will show some clarity about the rather elusive term, “irony,” and be able to show its presence in conceptual or dramatic or verbal forms in some poems they have studied. The answer will make some attempt to show what ironic aspects have added to the poem’s effect.

A very good to excellent answer may also demonstrate a more secure and subtle sense of irony in poems selected, and be able to explore more perceptively the way irony has been used as a technique to enrich the poems.

---