

Marking notes

May 2017

Literature and performance











Standard level

Paper 2

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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	Caret – indicates omission.	Alt+1
	Incorrect point – indicates factual inaccuracies or misinterpretations.	Alt+2
	Ellipse that can be expanded.	Alt+3
	Horizontal wavy line that can be expanded – indicates language errors / incoherence.	Alt+4
	Highlight tool that can be expanded.	Alt+5
	On page comment – justifies application of assessment criteria.	Alt+6
	Unclear content or language.	Alt+7
	SEEN - every scanned page must be annotated or marked as SEEN.	Alt+8
	Good Response/Good Point.	Alt+9
	Vertical wavy line that can be expanded – indicates irrelevance / going off the point.	Alt+0

You **must** make sure you have looked at all pages. Please put the **SEEN** annotation on any blank page, to indicate that you have seen it.

When using the *On Page Comments* annotation, please keep the following in mind:

- Avoid covering the candidate’s own writing. This can be done by writing your comments in the margins then running the arrow attached to the ‘on-page comment’ annotation to the appropriate place.
- Provide all comments in the target language.
- You may provide summative comments at the end of the script, but please do NOT record numerical marks on the scripts.

Assessment criteria

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.

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.

1. An adequate to good answer will take a position on the prompt and that angle can focus sharply on rich detail based on sensory perception or can accommodate the possibility that more abstract materials can also contribute usefully to poetry. In either case the candidate will need to provide examples of such materials and support the argumentative position taken. It is likely that the former will depend on such features as diction and imagery whereas the latter (abstract and general) will address themes. The examiner must be sure to honor both views as long as there is ample evidence and the argument is clearly stated. Students often misinterpret the term “abstract” and the examiner should require some precision about that.

A very good to excellent answer will follow, roughly, the same course of action as what is demanded for an adequate response. However, it is also likely that the definition of what contributes to the ‘true value’ (and what true value is, perhaps) may be more subtle and the examples more compelling and developed.

2. An adequate to good answer will find some good examples of patterns such as repeated words or images, refrains, anaphora, and the like, and show how they have been used by the poet. In addition, the candidate should be able to provide information about how such patterns contribute to some particular effects such as those mentioned in the question.

A very good to excellent answer will be able to offer what is demanded of the adequate answer but there may well be an organization beyond a somewhat random sampling of patterns. Good to excellent responses may well show a strong persuasive structure here as well as some precision and persuasiveness about the effects that patterns produce. These may go beyond the effects cited in the question.

3. An adequate to good answer to this topical question will, first, make clear the situations which provoke the feelings of isolation or loneliness. There should be at least some precision in defining the two conditions and then go on to describe the way they are expressed through particular choices of tone, setting, interaction, memory and the like.

A very good to excellent answer will build on the demands for an adequate to good response, showing how poets deliver these, though possibly with greater precision about the condition itself. In addition, there may be much closer analysis of techniques and possibly some comparison of the way different poets approach these human experiences.

4. An adequate to good answer will first identify some locations or spaces where the poems have been placed or even remembered. The candidate will need to convey some of the details of the chosen settings as to their restrictedness or expansion, and then to propose some effects connected to choices about setting.

A very good to excellent answer may also decide to probe one particular setting in greater depth, connecting the overall effect to precise literary features and effect. Another strategy that might be explored is a comparative one where two different kinds of settings are both examined with some persuasive proposals about the particular effects achieved.

5. An adequate to good answer will identify one or more ways in which questions or questioning appear in poems candidates have studied. The candidates will need, in some cases, to distinguish the ways different forms of questions are employed and then go on to show how techniques such as repetition, placement of the questions, inclusions of the questions through diction and metaphor, e.g., have been used and possibly, how resolution or lack thereof have become an integral or important part of the poems. There are many available approaches to the raising of questions and examiners will need to allow for a variety of possible treatments adapted to the poems studied

A very good to excellent answer will need to meet the demands of the adequate to good category, as above. Going further, candidates may examine more subtle or subtextual questioning as in self-examination, or include reflection on the very process of questioning or the difficulty of arriving at resolution.

6. An adequate to good answer will first, provide a definition of 'heroic' or 'heroism' as it applies to poems they have studied. It will then be necessary to cite examples that align with such a definition, showing how they work in poems and to what effect.

A very good to excellent answer will need to address the crux of the question in a similar manner as above, but perhaps with greater and more appropriate precision for the poetry the candidate has studied. These answers will resist the impulse to focus on content only and provide ample evidence of how the concept has been handled in an aesthetic manner in the poems.
