

# **Marking notes**

**November 2016**

**Literature and performance**

**Standard level**

**Paper 2**

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**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 diction, imagery, tone, structure, style and technique 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.

### 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 choose any of the relationship possibilities, either staying with one or using a variation and first, will report the nature of the relationship, and then go on to explore how each of the poets presents the interactions or relations through tone, imagery, diction, irony and the like.

A very good to excellent answer may also choose to foreground a particular kind of relationship in the work of the two poets, and provide greater precision about these and the ways they are represented for an audience, or even choose a particular technique such as imagery to draw comparisons and contrasts between the poems.

2. An adequate to good answer will accurately identify the places included in the poems and then go on to show the relationship between the nature of a given place as well as the associations it evokes, and show the emotive side of these responses. The answer may also show some more sophisticated understanding of the techniques used to convey these connections.

A very good to excellent answer will address all of the above, but may go on to look more subtly at the shades of meaning, and also at the ways, similar or different, by which each poet has handled this connection between place and feeling.

3. An adequate to good answer will identify instances of repetition in poems, showing how they poets have used this technique to intensify or heighten meaning or emotional effect. The candidate should be able to go beyond mere listing of instances of repetition to show how the device has been used to at least some effect.

A very good to excellent answer will follow the demands described above, but may also go further into detail, or may class certain kinds of repetition, comparatively, to good effect. Such an answer may find more effective ways of arranging the response so that the answer does indeed transcend mere listing or show some astute insight about the effects poets seem to be aiming for.

4. An adequate to good answer will first make clear that the question's terms (teach and delight) are understood and then go on to demonstrate through validly selected examples both how the candidate perceives these ends to have been served as well as the techniques used to deliver them.

A very good to excellent answer, in addition to the requirements of a 'good answer,' may also probe the validity of this dual aim for poetry, or show the relative dominance of one or the other of the aims in the poetry that has been studied.

5. An adequate to good answer will be able to identify and distinguish instances in the poems where others' words or ideas have been quoted or addressed by the poet or where the poet has included an exchange of words between more than one party. An answer in this category will be able to identify how such words have functioned to some effect in the poems.

A very good to excellent answer may, additionally, show how such quoted materials play off the speaker's own voice, producing particular effects.

6. An adequate to good answer will be able to see in the poems the necessity and practice of mutual respect for difference. However, the candidate will also need to show that particular techniques have either implied or have very directly pointed to the diversity of the world.

A very good to excellent answer may also be able to deconstruct the more facile implications associated with 'respect for difference' and the notion of 'the global village' or show how poets in their study have approached these matters both directly and obliquely, comparing different techniques for delivering the rhetorical stance.

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