

# Marking notes

**November 2018**

**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 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 4, you should ensure that these are well founded before awarding a 3. The broadness of achievement in level three sometimes makes examiners reluctant to award 4.

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 select poems which represent a powerful response to chosen subjects and will examine how effectively the poets do this. The adequate to good answer will therefore explore the style of the selected poems. It will outline stylistic devices that register powerful responses. The adequate answer will identify these while the good answer will also explore their functionality. These are likely to take the form of striking images, metaphors or symbols but may also look at a verse form, rhyming structure or development of mood. These will be generally referenced.
- A very good to excellent answer may also demonstrate a highly specific awareness of how language and/or form may work to make the poems powerful utterances. This will be demonstrated by intelligent references to the work. There will be a strong sense of how style works in the poem and a more fluent sense of the effectiveness of the writing. The very good to excellent answer may establish interesting relationships between the poems and is likely to build an argument from the analysis.

2.

- An adequate to good answer will select poems which address the question and should focus on how rhetorical devices in the poems may persuade the reader to change their perception of things. The answer should be aware of how poems can do this by using language and style to that purpose. The adequate answer will be able to recognize how individual poems achieve this shift in the reader; the good answer will start to register an appreciation of more specific aspects of style and rhetoric pursuant to that end in the poetry.
- A very good to excellent answer may also see how style functions to persuade or oblige or insist on the change of perspective. There will be a sense for how this effect is worked and there will be close readings of the selected poems with analysis of stylistic devices employed to rhetorical purpose. The appreciation of the poem, not only as an emotional utterance but also perhaps as an argument, might characterize this response depending on the work chosen.

3.

- An adequate to good answer will select poems which register the complexity of human relations but the adequate answer may struggle to achieve a direct relationship between the complexity of the relationships and how the figurative language and form of the poem combine to register this for the reader. There will be an identification of and reference to some figurative language and a general appreciation of form with references to the parts of the poem. The good answer will note how figurative language and form combine to convey the complexity mentioned in the question. Complexity may be understood as ambiguity or more intriguing but less definable aspects of a relationship.
- A very good to excellent answer may also be able to explore how figurative language and form actively reflect these characteristics in the poetry. Reference to the poetry will be sharp and insightful. There may be a closer focus on tone and mood, on not only the figurative language used but on how it is employed and how the form of the poems complements it. There will be some comparative observations about the differences or similarities in treatment by different poets and will explore how the analysis of the poetry creates the building blocks for an insightful argument and conclusion.

4.

- An adequate to good answer will select poems which register pain and suffering and will review the content of the poems touching on striking imagery and perhaps going a little further to mention structure and form. Mood will obviously be a focus since this will distinguish poetry that has pain and suffering as its subject, as will tone, heard in the voice of the chosen poets. The adequate answer will identify these two elements but will not always see their connection with the alacrity of the good answer. The good answer will also make accurate reference to the poetry to bring out the subject of the question.
- A very good to excellent answer may also begin by exploring the concepts of pain and suffering, making careful distinctions in their choice of exemplars from the two poets under scrutiny. From the analysis of the poetry, it will provide a strong sense of how the nature of the pain and suffering is registered by the poetic voice. Tone may be distinguished as sincere or ironical, to give only two of many possible examples, and mood might be registered as dark and pessimistic. There will be careful and sensitive references to the poems and this will be illustrative of how poetic voice works to convey the experience of pain and suffering.

5. This is a question about how mood functions in poetry. Mood may be taken to signify the emotional feeling or atmosphere a poem produces in the reader or listener. The question will involve a careful analysis of how the use of language in the poetry creates mood or moods, since in a poem of any length the mood will change or develop.

- An adequate to good answer will be able to select poems that convey a mood or moods to the reader. The test of the quality in the response will lie in how sharply and adeptly the candidate will be able to show the relationship between the ways that language is used in the creation of the mood or moods. How the mood is built and how it works in a purposeful way to convey some of the emotional quality of the poem is crucial for all students to recognise. Literary features that are important may be: figurative language or the rhyming structure(s) of the poem. Adequate to good responses should be able to notice these. Adequate to good candidates may also identify tone as an important factor in the establishing of the mood(s) of the poem.
- A very good to excellent answer may also note its pattern of stressed and unstressed beats (rhythm). It may also notice how the mood evolves or how different moods may clash or complement one another. The relationship between the tone of the poetic voice and how this contributes to the mood(s) of the poem might be analyzed by the very good to excellent answer. The purposeful intention informing the mood(s) of the poem can stimulate discussion within the response and very good to excellent answers will produce arguments in response to the question.

6.

- An adequate to good answer will be able to select apposite poems to the question and will explore the content of these poems to outline their spiritual nature. This should involve an appreciation of how the subject of spirituality is treated in the poems and will allow the candidate to demonstrate knowledge and understanding in the response with supporting references from the poetry. It will include some analysis of the nature of the spirituality as conveyed through the use of language and other stylistic effects though, in the case of the adequate answer, this may lack specificity.
  - A very good to excellent answer may also explore the nature of the spiritual in the poetry. It will demonstrate how the two poets apprehend spirituality through the way they have chosen to write their poems and an active comparison of their approaches to the subject is likely to be built. The poems will be analyzed through the filter of spirituality and specific reference will be made to instances which reflect how the poems deal with spirituality. The response will tend to explore style rather than be drawn into a summary of content.
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