Diploma Programme
Programme du diplôme
Programa del Diploma

Marking notes

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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:
- identify and define the nature of morality presented in the work of at least two poets
- address concepts of morality by demonstrating "how" these ideas are constructed and their effects
- select stylistic and literary features (imagery, point of view, and the like) according to their relevance to the question.

A very good to excellent answer may also:
- skilfully create a focussed response to this broad question by engaging with the presentation of morality through the stylistic features of the poetry beyond the mechanics, such as the role of the persona or speaker
- engage with the context (time, place) in which the poems were written and link the poets' choices to concepts of morality
- adeptly engage with the comparative aspects of morality presented in the poems.

2. An adequate to good answer will:
- outline the imagery used in the poems of at least two poets that evoke a response of existence and/or nothingness. This could be communicated by the poet in the ideas, actions, objects, emotions, and/or concepts presented in the poems
- define their understanding of existence and nothingness, most likely but not exclusively by dealing with thematic concepts of vastness, death, afterlife, vocation, loss, or existential notions
- have a clear understanding of the literary features (motif, symbolism, personification) that have been employed by the poet to arouse the imagery discussed.

A very good to excellent answer may also:
- articulate the collective effect of the imagery presented leading them to discuss other relevant stylistic effects, such as tone, motif, and point of view
- engage in comparative notions of existence and/or nothingness across the poems discussed.

3. An adequate to good answer will:
- provide a mostly focussed response by communicating the ways in which at least two poets have represented notions of illusion, including defining their own understanding of the concept of illusion
- compare "point of view" and engage with the different perspectives of the reader from the speaker and/or persona
- analyse and articulate the elements (tone, symbolism, metaphor, simile) the poets have used to create a world of varying perceptions and/or deception.

A very good to excellent answer may also:
- compare the effect of illusion across the breadth of poems studied
- compare literary features in their answer
- provide the most pertinent examples from the texts to progress their argument.

4. An adequate to good answer will:
- define the subject of betrayal explored by at least two poets for the reader
- provide a clear sense of the way in which the poets have used symbolism and metaphor to evoke responses of betrayal
- mention the comparative effects of the literary features between poems, for example the contrasting relationship between the persona and speaker
- select more relevant textual examples and may consider the development of the concept of betrayal throughout the poem.

A very good to excellent answer may also:
- explain the cumulative result of symbolism and metaphor employed by the poet to create other stylistic effects, such as tone, motif, and concepts
- make reference to the similar and different ways poets have used symbolism and metaphor and their comparative effects on the reader.

5. An adequate to good answer will:
- clearly communicate the form and structure of at least two poets
- engage with the context of the poem to add understanding to the meaning created
- describe the effects of form and structure to create meaning by articulating how structure develops the poets' intended ideas.

A very good to excellent answer may also:
- demonstrate a clear grasp of the mechanics of the poems studied
- articulate how this has intentionally been constructed to create meaning
- compare the form and structure employed by the two poets.

6. An adequate to good answer will:
- understand how at least two poets have intentionally constructed their works to create suspense and intrigue for the reader
- address the literary devices needed to create suspense and intrigue and also define their own understanding of these concepts
- focus on language, structure, rhythm, and tone
- show knowledge and understanding of the deliberate language choices made
- demonstrate knowledge of the mechanics of the poems studied and their effects to evoke a tone of suspense and intrigue.

A very good to excellent answer may also:
- articulate other stylistic effects that result from language, structure, rhythm, and tone, such as, satire, imagery, foreshadowing, or personification
- make mention of the similar and/or different ways the poets use language conventions to actively engage the reader.