

# Marking notes

May 2018

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.	
	Incorrect point – indicates factual inaccuracies or misinterpretations.	
	Ellipse that can be expanded.	
	Horizontal wavy line that can be expanded – indicates language errors / incoherence.	
	Highlight tool that can be expanded.	
	On page comment – justifies application of assessment criteria.	
	Unclear content or language.	
	SEEN - every scanned page must be annotated or marked as SEEN.	
	Good Response/Good Point.	
	Vertical wavy line that can be expanded – indicates irrelevance / going off the point.	

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 comment** 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 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 make material on death the centre of the answer, establishing its presence in poems by two different writers. The second aspect of the question that must be addressed is the ‘treatment’ of the subject. This will first require showing how death constitutes the centre or is included in the poems and then devoting sufficient attention to how, stylistically, the poet has presented death through varying approaches.
- A very good to excellent response may, beyond the demands described above, offer more subtle explorations of how poets may manifest their attitudes by word choice and other stylistic features. Another possibility is that the candidate will engage in some relevant comparison of the way the poets work with the subject.

2.

- Much will depend in an adequate to good answer on how convincingly or accurately the candidate defines this somewhat elusive term, ‘imagery’. Once that has been established, the candidate will need to cite valid instances of imagery in the work of two poets and, as the question requests, speak about how these examples work in conjunction with content.
- Very good to excellent answers should pursue the same course of action as good answers, but may also cite more compelling examples from the poems. Such responses may also see patterns of imagery and their power to provide cumulative effects, or note different or similar handling of imagery by the two poets.

3.

- An adequate to good answer will be able to speak about the nature of voice in the chosen poems by describing the nature of the voice and how it functions to deliver the matter of the poems. Identifying and citing examples of tone will be important; something more integral than mere description or listing will distinguish adequate from good responses.
- Because voice has many clear but also subtle effects on poems, very good to excellent answers may be more able to distinguish those and identify their causes, in addition to fulfilling the demands of adequate and good answers. Depending on the ways the poems have been treated in their classes, answers in this category may diverge into many paths. Candidates may also want to compare how voice is handled in relation to different or similar subjects.

4.

- This question should allow many different avenues for producing adequate to good answers. No matter which angle candidates choose to treat gender, they should follow a path that includes concrete evidence to support their assertions. They are also required to have something to say about ‘how’ poets have treated these materials in the genre of poetry, how the materials have been shaped by stylistic choices.
- A very good to excellent answer may also include many different angles, and may produce a convincing argument about the treatment of gender that shows how stylistic choices, in more subtle and particular ways, have shaped the poems. Given the breadth of the question, examiners should reward multiple approaches as long as these consider, in persuasive ways, both content and form.

5.

- An adequate to good answer will have good options for offering a comparison of the topics and the style of the two poets they have studied. A good answer will go beyond a simple description of similarities and differences in subjects and style of the two poets they have studied and will show that the candidate has decided on some frame which focuses and restricts, to some degree, the treatment of the poetry, making a coherent presentation of selected features of meaning and style.
- Very good to excellent answers will even more clearly select comparable and differing aspects and rather than multiple features, will focus on some matters of subject and style that can form a coherent response to the wide possibilities of this question. The distinction between matter and form will also characterize the exploration of the two poets and their work.

6.

- An adequate to good answer will need to make clear an understanding of the terms 'emotion' and 'reason'. Building on that, such a response will need to make clear how these aspects appear in the poems, with regard to the tension between the needs and inclinations of both elements. The way different poets handle these both in terms of attitude and other stylistic features should make some appearance in the better responses.
  - Very good to excellent answers may want to move into consideration of the prompt, seeing how it can be made to frame the essay. The conditions necessary in adequate to good should be fulfilled, but where the students may go with the possibilities of this question is uncertain as the prompt raises some intriguing philosophical possibilities; still, these will need to be handled judiciously with attention to the construction and effect of poetry.
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