

# HL External Assessment Criteria- Paper 2: Essay

0 Marks	1 Marks	2 Marks	3 Marks	4 Marks	5 Marks
<p><b>Criterion A: Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>How much knowledge and understanding has the student shown of the part 3 works studied in relation to the question answered?</li> </ul>	<p><b>1 Marks</b></p> <p>There is some knowledge but virtually no understanding of the part 3 works in relation to the question answered.</p>	<p><b>2 Marks</b></p> <p>There is mostly adequate knowledge and some superficial understanding of the part 3 works in relation to the question answered.</p>	<p><b>3 Marks</b></p> <p>There is adequate knowledge and understanding of the part 3 works in relation to the question answered.</p>	<p><b>4 Marks</b></p> <p>There is good knowledge and understanding of the part 3 works in relation to the question answered.</p>	<p><b>5 Marks</b></p> <p>There is perceptive knowledge and understanding of the part 3 works in relation to the question answered.</p>
<p><b>Criterion B: Response to the question</b></p> <ul style="list-style-type: none"> <li>How well has the student understood the specific demands of the question?</li> <li>To what extent has the student responded to these demands?</li> <li>How well have the works been compared and contrasted in relation to the demands of the question?</li> </ul>	<p><b>1 Marks</b></p> <p>The student shows little awareness of the main implications of the question, and ideas are mainly irrelevant and/or insignificant. There is little meaningful comparison of the works used in relation to the question.</p>	<p><b>2 Marks</b></p> <p>The student responds to some of the main implications of the question with some relevant ideas. There is a superficial attempt to compare the works used in relation to the question.</p>	<p><b>3 Marks</b></p> <p>The student responds to most of the main implications of the question with consistently relevant ideas. There is adequate comparison of the works used in relation to the question.</p>	<p><b>4 Marks</b></p> <p>The student responds to the main implications and some subtleties of the question, with relevant and carefully explored ideas. The comparison makes some evaluation of the works used in relation to the question.</p>	<p><b>5 Marks</b></p> <p>The student responds to all the implications, as well as the subtleties of the question, with convincing and thoughtful ideas. The comparison includes an effective evaluation of the works in relation to the question.</p>
<p><b>Criterion C: Appreciation of the literary conventions of the genre</b></p> <ul style="list-style-type: none"> <li>To what extent does the student identify and appreciate the use of literary conventions in relation to the question and the works used?</li> </ul>	<p><b>1 Marks</b></p> <p>Some literary conventions are identified but there is limited development relevant to the question and/or the works used.</p>	<p><b>2 Marks</b></p> <p>Examples of literary conventions are sometimes correctly identified and developed, with some relevance to the question and the works used.</p>	<p><b>3 Marks</b></p> <p>Examples of literary conventions are satisfactorily identified and developed, with relevance to the question and the works used.</p>	<p><b>4 Marks</b></p> <p>Examples of literary conventions are clearly identified and effectively developed, with relevance to the question and the works used.</p>	<p><b>5 Marks</b></p> <p>Examples of literary conventions are perceptively identified and persuasively developed, with clear relevance to the question and the works used.</p>
<p><b>Criterion D: Organization and development</b></p> <ul style="list-style-type: none"> <li>How well organized, coherent and developed is the presentation of ideas?</li> </ul>	<p><b>1 Marks</b></p> <p>Ideas have little organization; there may be a superficial structure, but coherence and/or development are lacking.</p>	<p><b>2 Marks</b></p> <p>Ideas have some organization, with a recognizable structure, but coherence and development are often lacking.</p>	<p><b>3 Marks</b></p> <p>Ideas are adequately organized, with a suitable structure and attention paid to coherence and development.</p>	<p><b>4 Marks</b></p> <p>Ideas are effectively organized, with a very good structure, coherence and development.</p>	<p><b>5 Marks</b></p> <p>Ideas are persuasively organized, with excellent structure, coherence and development.</p>
<p><b>Criterion E: Language</b></p> <ul style="list-style-type: none"> <li>How clear, varied and accurate is the language?</li> <li>How appropriate is the choice of register, style and terminology? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)</li> </ul>	<p><b>1 Marks</b></p> <p>Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.</p>	<p><b>2 Marks</b></p> <p>Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.</p>	<p><b>3 Marks</b></p> <p>Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.</p>	<p><b>4 Marks</b></p> <p>Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.</p>	<p><b>5 Marks</b></p> <p>Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.</p>

## IB English Paper 2: Essay on Part 3 DRAMA (25% of IB English; 2 hrs)

Paper 2 contains **three** essay questions for each literary genre... ours is DRAMA. Students answer **one** essay question only. The essay is written under examination conditions, without access to the studied texts. Each question directs students to explore the ways in which content is delivered through the conventions of the selected genre. Students are required to compare and contrast the similarities and differences between at least two of the works studied in part 3 of the course (Arcadia, DOAS, Street, Arms).

### Overview of Part 3: Literary genres

- ✦ In part 3, a group of works selected from the same literary genre is studied in depth. Each genre has recognizable techniques, referred to as literary conventions, and writers use these conventions, along with other literary features, in order to achieve particular artistic ends. The grouping of works by genre is intended to provide a framework for the comparative study of the selected works through an exploration of the literary conventions and features associated with that genre. Students will gain an understanding of the various ways in which conventions of the genre can be used.
- ✦ Teachers should aim to develop students' ability to: 1) acquire knowledge and understanding of the works studied; 2) acquire a clear sense of the literary conventions of the selected genre; 3) understand the ways in which content is delivered through the literary conventions of the selected genre; 4) compare the similarities and differences between the chosen works.
- ✦ "Literary conventions" refers to the characteristics of a literary genre, for example: plays contain speeches and dialogue, plot and character (see last page)
- ✦ Semester 2 of IB English IV should build an 1) Understanding literary conventions; 2) Acquiring a good knowledge and understanding of the works studied; 3) Understanding how to write a comparative essay **not** a repetition of communal class notes ; 4) consideration of wider related theory and philosophical issues involved in literary study, for example, (TOK) question: "Can a work of art contain or convey meaning of which the artist is oblivious?"

**Lit Crit:** Learning about different critical perspectives is essential, and may be in the form of a "mini-course" in critical theory, or take the form of studying works through a particular critical bias (for example, post-colonialism, formalism, structuralism, new historicism, feminism, Marxism). It is also interesting for students to know that 1) the act of examining literature is itself an object of study; 2) there is no single right answer when analysing and discussing literature; 3) fashions come and go in the area of literary criticism.

### Brainstorming and Planning: Tips for Before Writing (we will practice this OFTEN)

- 1) Be sure you answer the question that is asked. Look closely at all key words.
- 2) **THINK** about the question. ANNOTATE the question. FIDDLE with every implication of each part of the question in your mind [see brainstorming handout].
- 3) Spend as much time as you need brainstorming the best way to respond to the prompt. You should spend almost 25% of your total time for the essay brainstorming and planning. For the two hour exam, this would be 30 minutes.
- 4) If your prompt includes a quotation, it is important, it provides the context for the question.

### Tips for Structure Issues

- Keep your introduction focused. Create a somewhat ambitious argument. Don't choose a thesis that is easy to prove or pointless.
- Outline around ideas in each paragraph, using the works to support that idea (alternating structure). This is an essay on a literary topic, not essays on two novels.
- I don't recommend having a four paragraph block response that follows: Introduction, Discussion of Work #1, Discussion of Work #2, Conclusion .... You should NOT be focusing on one book at a time, but the interrelating points and possibilities.
- Have strong topic sentences. State clearly what aspect of your thesis will be addressed in each paragraph.
- Keep transitions smooth. If you are at all times focused on the question, you will be able to keep the reader informed on what aspect you have just established and which will be developed next.
- Transition/Reorient the reader before shifting to another work.
- Leave the reader with a strong conclusion. Tie up your arguments into a forceful and moving statement. Consider what you have learned and proven in your examination.

## **Subject Report Comments / Advice from Examiners up to 2012**

- 1) Students will need to demonstrate in their essay that they both know their works in detail and evince some understanding of the implications and subtexts. You **MUST** understand the conventions of drama. You **MUST** understand the increased emphasis on comparison and contrast. Students should be able to talk comparatively about their works. You **MUST** define, unpack and control the conceptual terms that will appear in the questions (ex: “setting”, “violence”, “pessimistic”).
- 2) Respond to the whole question, not just part of it. Expand the question if needed to include all the of the aspects being assessed (by the rubric).
- 3) Avoid narration and generalizations. Remember analysis rather than summary. Try for swift incisive entries and thoughtful exits.
- 4) Adopt a calm, rational, objective voice without losing your own personal flair (or “voice”).
- 5) Understanding is a higher-order skill that refers to the ability to interpret the writer’s intention and to understand how context may affect that interpretation—both the context of the work and what the reader brings to the reading.
- 6) Students are expected to demonstrate the ability to integrate quotations into an essay. This is always an important aspect of a well-presented essay. In general, students should be taught to incorporate quotations into their writing in such a way that the development of their ideas is enhanced and not impeded, and they should be cautioned to avoid using large blocks of quotations.
- 7) As in past sessions, those candidates who were afforded more practice with this exercise, evidenced by their confident and precise answers, presented the best performances. There were some well-informed, fresh and personal responses, a fair number of essays that were flawed by failure to grasp the whole question or provide appropriate support for their assertions, and some answers that were misconceived, overwritten or offering little substance. Too often weaker candidates offer length rather than relevance...
- 8) In-class, students should read, discuss, deconstruct, use group work to devise and evaluate strategies and hypothetical answers, being attentive to precise address of all elements of questions.
- 9) Encourage students to go for depth, not breadth and length, with solid and detailed support for their assertions.
- 10) Weaknesses: 1) Identifying relevant literary features, then showing how they work in the text and what their effect is. 2) Terms in this paper such as “pace” “oppressed” “illustrative” and “layered” need to be clarified as they will be used in the essay. Careless reading and address of the questions, noted by many examiners, is a weakness closely allied to the failure to define terms. 3) Lack of supporting detail in discussions – without detailed references to the texts, it is difficult for examiners to honor the assertions made.
- 11) Emphasize to candidates not to just point at literary features, but offer analysis of their authorial use and their effect.
- 12) A significant feature of this year’s performance was the inclination of candidates to write at great length but with little focus and shape to the essay. Add to this tendency low handwriting legibility and the path to success becomes a rather thorny one.
- 13) Teachers want to be careful to leave some room for candidates to “hear” works with some individuality.
- 14) Selection of relevant materials, organization and consistently sharp focus are key to a well-shaped and successful answer.
- 15) Given the popularity of drama, it would be well for schools to be aware that the plays need to be treated as more than texts or scripts. Plays need to be taught as theatre.
- 16) Better candidates should enjoyment and appreciations for the works they had studied. These candidates wrote with competence and often with zest about their experience with the four works they studied.
- 17) Examiner Question: 1) Do candidates realize that if they are unclear about the terms used in the question, they might be well advised to choose another question? 2) Have candidates been advised of the demand that they treat literary features of their works in answers to ALL questions, even though a specific aspect of style may not be mentioned? 3) Do candidates know how to, and have they had some practice with, including compelling details to support their assertions, and are they aware that a single detail cannot persuasively support the discrete elements of an argument? 4) Do candidates understand that attention to the works discussed must be relatively equal, and that questions are often best answered by focusing on two works?
- 18) The single most important recommendation is, perhaps, that “practice makes perfect” whether in how to select and answer appropriate questions or in how to construct a clear, convincing and literary response.
- 19) “spectacle” as a term germane to drama presented problems for some. It is a reminder that plays cannot simply be taught as scripts; candidates need help in at least envisioning how the theatrical aspects operate to deliver the meaning.
- 20) Significant trouble develops when students perceive the exercise as one in which they are expected to reveal as much of what they have learned as is possible in the allotted time. Hence, there were scripts which ran to great length with

- little relevance to what the question required. Teachers need to advise their students not to write as much as they can, but to select from what they know of the works and deploy it effectively to answer the question.
- 21) Candidates should recognize that “means” (i.e. techniques and literary features) are the chief point of EVERY question.
  - 22) Paragraphing and spelling are perhaps the two weakest areas in the presentation and language part of the rubric.
  - 23) In all but a few noticeable cases, candidates appear to have read, enjoyed and reviewed their texts. Understanding of events and characters seems to be a common strength in this candidate pool; more sophisticated aspects of the texts such as structure, tone, mood and narrative/dramatic techniques, are well handled by many candidates as well.
  - 24) One of the recurring failures is the one which involves reading the question superficially, launching into an answer with insufficient thought and planning, or re-formulating the question to suit what has been learned or used in a “practice” essay.
  - 25) Since many candidates are choosing the “General Questions on Literature”, candidates must be made aware that every question on paper 2 expects them to consider the “how” of the texts, the authorial choices, the techniques and the effects, whether or not these aspects are explicitly mentioned in the question. Candidates also need to be prepared to handle the slightly different challenge of these questions.
  - 26) The failure to read, dissect, reflect on the terms and scope of the questions is the most recurrent weakness. Students must create a new synthesis of their existing knowledge in relation to the asked prompt. For example, candidates need to ask “What are the possibilities for thinking about time and place in drama?” rather than immediately reducing the scope of considerations to setting.
  - 27) Ask the questions ‘Why?’ and ‘How do you know?’. For example, Why does a character make you feel that way? What has the author done to get you to see the importance of a certain issue? How are the various strands put together?
  - 28) Candidates need help in careful scrutiny of the questions, looking at nuance as well as various elements of the question, both words and phrases. The “question” often includes a prompt or quotation which should be viewed as part of the question. (May 2000)
  - 29) Another concern was the selective choosing parts of the question and neglecting others. Ensure that all parts of the question are tackled.
  - 30) As one examiner said, ‘candidate should keep their nerve... take time to tease out the implications of the question, stopping to think will the question itself (by identifying problems and expectations, limitations and possibilities) actually suggest the strategies to employ and furnish the directions to take.’ (May 1998)
  - 31) Candidates need to spend longer considering the question and working out how it can help them to work within a manageable area. Candidates do well to assess what strategy needs to be adopted to answer appropriately. (May 1993)
  - 32) In drama, the best answers took some initiative and added or invented their own independent approach.
  - 33) With drama, too many students ignored the experience of the audience. (Nov 2001)
  - 34) There is a widespread inability in all answers to questions on drama to think of what the reader/audience contributes to the experience. Consider the audience’s vicarious experience with the actor or the reality of theatre. (May 1998)
  - 35) No matter whether the question specifically includes literary terms such as structure, character, or effect, every answer must include some literary discussion and judicious use of terminology.
  - 36) Too many candidates are simply pointing and naming literary features, which will not earn good marks. They must explore, compare, and calculate the EFFECT of the feature on the work.
  - 37) Essays using three or four texts suffer, substituting breadth for the depth and detail demanded by this paper. Use of more than two texts generally produced rather superficial discussion. Very few candidates can treat three, let alone four, texts in any depth.
  - 38) Avoid scrawls and illegible writing by writing in accessible, clear printing – something that can help to advantage them in conveying their ideas. Although handwriting is not a matter for the descriptors, it is well known that readers are affected by legibility. Proofread the essay for poor spelling, sentence construction and punctuation.
  - 39) Language was often fully under control, and even inventive and confident. Still, teachers must encourage a kind of clear and natural writing, avoiding the attempt to speak in a “high academic” register, which sounds pretentious and false in the writing of these young scholars.
  - 40) Candidates must practice effective and economical openings, which articulate a position on the question asked and include indication of which works will be enlisted in their argument, and perhaps how that will happen.
  - 41) Closings are even more of a challenge for candidates. There is little point in a reformulation of what has already been argued. Candidates would be better served by a study of various ways of finishing, for example, with another related, provocative view on the subject.
  - 42) Another concern was that plot summary was too frequently offered as a substitute for analysis.

- 43) 'How far' or 'To what extent' specifically ask students to exercise individuality in response, as, for example, 'not very far because...'. Phrases such as 'dramatic effects...', 'the novel as a whole...', or 'the impact of the play' are not optional topics, but a direction to candidates to offer some judgment on the reading. Most questions have a 'how' component to encourage discussion of the writing itself.
- 44) Students are often well-grounded in the content of their texts, but less adept at responding to the vital questions: 'How and to what effect?' or 'ways in which'. They should thus acquire the art of instancing a scene, an incident, an exchange, a line, a passage, some concrete moment (it need not be a quotation), to look at a technique.
- 45) A well-constructed, tightly focused answer will almost certainly be adequately set out in manageable paragraphs which aid the writer (as well as the reader).
- 46) There were some interesting and hotly argued ideas from students who has been encouraged to think for themselves and show originality and critical independence.
- It was the student capable of applying personal intelligence to the question and to the works who presented the most compelling discussion, for example the candidate who wrote 'the most moving scenes seem to be those in which we know and can anticipate exactly what will happen, do not want it to happen, but are forced to watch it happen.'*

The area of the IB English Paper 2 which proved difficult for candidates (from IB examiners)

- A. Pre-planned or pre-conceived (template) essays: What examiners hope to see is a fresh approach to the terms of the question, an individual response which synthesizes what has been learned in class in a way that reflects a candidate "thinking on his or her feet"
- B. Plot summary and paraphrase: Candidates need to be well apprised of the audience, of what plot summary are and that this task is analysis NOT re-description.
- C. The terms of the questions: Candidates need to be aware of the reality that in writing an argument, it is always useful to make clear from the outset one's understanding and working definition of the terms used in the discussion.
- D. "Personal response" = Its meaning is to be construed more in the line of a NEW SYNTHESIS OF LEARNED MATERIALS or an engagement with the works in such a way that the voice of the candidate can be discerned in the answer. You are writing a critical not an autobiographical essay.
- E. Detailed textual reference: Candidates need to understand that simply quoting text does not meet the standard for precise reference to the text. They need to understand the reasons for referring to the text, of the use of detail to support assertions.

**Applying the criteria – instructions to examiners 2012**

- "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 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.
- examiners should interpret "literary conventions" 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/genre, 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 labeling, without appreciation, of literary features will not score the highest marks.
- 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; the effectiveness of any structure must be measured by appropriate reference to the texts used and by its capacity to integrate these towards the development of an organized and coherent essay.
- Judgment needs to be used when dealing with lapses in grammar, spelling and punctuation; candidates should not be penalized. Mechanical accuracy is only part of this criterion. Examiners must ensure that all the other elements are considered.

**General Do's:**

- ✓ Be excited about what you have to say. If you are energized, the reader will be too.
- ✓ Be specific. Support all arguments, this is how you reveal your knowledge of the texts.
- ✓ Prove what you say with exact details and evidence.
- ✓ Integrate those quotations into your discussion smoothly, don't randomly include examples or deposit quotations.
- ✓ Draw support from different areas in the works (ex: beginning and end)
- ✓ Examine both similarities and differences among the works.
- ✓ Consider the kinds of questions that are commonly used. See previous exam questions.

- ✓ Know/Memorize some important quotes from each book that you can work into your response fluidly and analytically.
- ✓ Use two sentences of interpretation and analysis for every example of support.
- ✓ Use correct terminology and spellings.
- ✓ Use appositives to introduce characters (ex: Tomas, Luisa's unruly son, led...)

### **General Don'ts:**

- Avoid straight summary or telling the story at all costs. Express yourself in the response by: 1) giving some assessments and interpretations 2) giving a personal impression of the effect of something 3) hypothesizing – intentions, effects, premises 4) include more analysis
- Avoid irrelevance. You should have a purposeful presentation.
- Avoid generalities. Give your specific, vivid impressions of the texts.
- Don't invent interpretations that simply aren't there.
- Don't plan only in your head.
- Don't use words like "a lot," "things," "stuff," "great," "etc."
- Don't write an identification (ID) essay, for example, the thesis: "All three authors use social commentary."

### **TIPS**

- Remember the minor characters! (Bernard, Eunice, etc)
- Memorize character names, playwright names, titles, town names if you expect to use them
- Work to develop some coherent theory of drama (or tragedy)
- GIVE YOUR BEST EFFORT and work towards your strength areas
- Assume your reader knows all of the works. Thus, no need to summarize.
- Your reader has many essays to read. You should be as concise as possible. Also, don't be afraid of original ideas. The reader likes to reward originality and see new thoughts if they are persuasively presented.
- Use the language of the prompt more directly (can/should quote from the prompt itself)
- Actually answer the prompt question asked & Choose texts that best fit the prompt
- Always be arguing & see the paper through your examiner's eyes.
- Identify the main implications of the prompt & its possibilities/subtleties/alternative questions
- Draw distinctions between the texts (be cross-textual; comparative, linking, discriminating)
- Avoid fact errors; dealing with the text as one whole object instead of the specific details; oversimplifications; slang
- Avoid Abbreviations (vs., &, +, b/w, w/, etc.)
- Avoid summary, overgeneralizations, superficiality, lack of ambition&passion
- Say audience 5+ times; Say playwright (or the playwright's name) 10+ times
- Underline play titles
- Spellings: playwright NOT playwrite (and say playwright instead of author); delusional not dillusional; know difference b/w illusion and allusion
- If you can't spell tragedy, Willy Loman, Tennessee Williams, Southern Belle, Varsouviana, Charley or know the title is A Streetcar Named Desire ... you have problems (in the impression the examiner will draw of you)
- Say memory scenes NOT flashbacks

### **Some literary aspects & conventions of drama:**

Dialogue styles/tone/delivery	Catharsis / Hubris / Tragic Flaw
Staging / blocking / setting / the set	Motifs
Stage props	Dramatic Tension
Costuming	Internal vs External Conflict
Lighting	The role of monologue (variations on soliloquies)
Music	Asides and overhearing/spying
The use of scene divisions & transitions	Stage entrance and exits
Symbolism	Pathos vs bathos OR comic vs tragic
Irony (dramatic, verbal, situational)	Artistotle's unities
Foreshadowing	

***SEE ART OF DRAMA & TRAGEDY handouts@!***