



Mt. Vernon High School Writing Handbook

A Collaborative Effort by the IB English
and History Departments

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IB English Essay

*Written in the literary present

*In class essays are in ink, though several essays(long term) should be typed and double spaced.

*IB English 11 essays tend to be more student driven, whereby the student is asked to come up with his/her own topic with minimal direction from teacher (prompts are usually given in 12th in preparation for the exams at the end of 12th).

*Essays focus on examining authorial intent with regards to a work, rather than the historical implications or cause-effect relationship between events.

*Essays are not necessarily arranged in chronological order, but can be arranged by a logical flow of ideas

* Essays usually focus on a specific literary element or device, such as tone, mood, characterization, symbolism, etc. The essay then proceeds toward examining authorial intent and offering interpretive and personal responses.

* The writer's personal interpretation may drive the content of the paper.

* Secondary sources are discouraged.

When quoting the literary text, MLA citation is used.

IB HOA Essay

* Written in the past tense

* Always written in ink (blue or black).

* The essay is a response to a specific question with specific requirements. (A question will have issues/facts that MUST be addressed to successfully answer the question. i.e. You cannot answer a question about causes of the American Revolution without addressing taxes.)

* The thesis must *answer* (NOT re-state) the question. The rest of the essay demonstrates that the answer is correct.

* Essays are structured to examine the historical facts surrounding an event and analyze the causes, effects, and context of it. In essays dealing with causes, the writer addresses all of the causes and explains the part each played.

* When writing about multiple events, the writer must remember their chronological order. This is especially important when addressing cause and effect.

* The writer's opinion is not usually relevant.

* When source citation is called for, use endnotes and bibliography in Turabian (Chicago) style.

*Formal standard English required (no slang, contractions, or IM)

*No I think, I feel, I believe

*Clear beginning, middle and end

*one point per body paragraph

*topic sentences are followed by evidence, and then explanation of how the evidence support the point and therefore thesis statement

*Conclusion should extend and tie together the point of the paper without being a simple or trite summary of the paper. Rather, it should offer further implications of the thesis without being a totally different paper.

*Extensive proofreading needed for final submission of essay

Table of Contents

<u>WHAT</u>	<u>PAGE</u>
I. Grammar/Mechanics/Style Section	
a. Grammar, Mechanics and Style for the IB Writer	1
b. Strong Word Choices	3
II. Thesis Statements	
a. History	4
b. English	6
III. The IB Outline (History and English)	8
IV. Citations	
a. History (Turabian/Chicago)	10
b. English (MLA)	13
V. Planning for the History Essay (Paper 2 & 3)	
a. How to write an IB essay for HOA	16
VI. Planning for the English Essay	
a. An Introduction to the IB English Paper	19
b. Levels of a Literary Text	21
c. Close Reading Guide	22
d. Title Page Example	24
e. Sample Essay	25
f. Works Cited Page Example	29
VII. Rubrics	
a. History	30
b. English	34

Issues with Grammar:

*Use the parts of speech correctly (ie. “She **did well** on the test” v/s “She **did good** on the test”; “Well” is an adverb and “good” is an adjective—you need an adverb in the sample sentence)

*Use correct subject/verb agreement (ie. “Most **women is** nurturing” v/s “Most **women are** nurturing”; “women” is plural, so you need the plural form of the verb, “are”)

*Use pronouns correctly (ie. “A **person** should always love **their** mother” v/s “A **person** should always love **his or her** mother”; “Person” is singular, so the pronoun used to replace “person” should also be singular, “his/her”)

*Always use complete sentences—no fragments or run-ons!

*Use a consistent verb tense. In English class, it is PRESENT tense; in History class, it is PAST tense. (However, if you are writing about a current topic in government, or current day effects of an event in history it is OK to write in PRESENT tense under those circumstances.)

*Write in ACTIVE VOICE, not passive (ie. “Pedro gives Tita flowers” v/s “The flowers are given to Tita by Pedro”; the first sentence is in active voice because the subject comes before the predicate. In active voice, the subject is DOING the action. In passive, the subject is RECEIVING the action. In the first sentence, Pedro, the subject, is doing something. In the second sentence, the flowers, the subject, are not doing anything; they’re being given by someone.)

* If you are referring to more than one person, place or thing, please make sure to make it plural. (ie. “The colonists settled in New England” v/s “The colonist settled in New England”. You are referring to more than one colonist so you need to add an “s” to the end of it.

Issues with Mechanics:

*Use commas, semi-colons, colons, dashes, etc. correctly—remember that a comma cannot combine two complete sentences (that’s a comma splice, which is a run-on). Semi-colons must always divide two **complete ideas**. Ex: Johnny was the subject of much debate; his recent actions in the cafeteria got him suspended v/s Johnny was the subject of much debate; and his actions in the cafeteria got him suspended.

*Apostrophes show possession or that a letter/number has been omitted, not that a word is plural

*Use proper capitalization, and always proofread for spelling errors

Issues with Style:

*Do NOT use first or second person pronouns (ie. I, me, we, us, our, etc.)

*Do NOT use contractions (ie. can’t = cannot; wouldn’t = would not)

*Write out numbers of one hundred or less

*Use transition (conjunction) words to link ideas (ie. therefore, however, moreover, thus, hence)

*Use Standard English (ie. no slang or IM lingo)

*Avoid clichés or trite phrases (ie. “Since the beginning of time ...” or “Throughout history”)

*Spell homophones/homonyms correctly (ie. “It’s” v/s “Its” or “Their” v/s “There”)

*Do NOT abbreviate

*****For extra help on grammar, style and mechanics, try these websites with online interactive grammar tutorials:**

<http://chompchomp.com> (an interactive grammar game)

<http://grammar.ccc.commnet.edu/grammar/index.htm> (interactive grammar)

<http://owl.english.purdue.edu/handouts/interact/> (interactive grammar)

<http://www.dailygrammar.com> (A cool site that will send you a grammar tip a day!)

<http://www.englishpage.com/> (A great site that has a lot of general information)

<http://www.stpt.usf.edu/pms/> (A basic explanation of punctuations rules)

Using Strong Word Choices!

acknowledges
adds
address
admit
advocates
affirms
agrees
arranges
argues
articulates
alleges
apply
argues
assents
assess
asserts
assumes
assures
attests
claims
compresses
comments
compares
convinces
critiques
debates
decides
define
determines
describes
devises
dictates
directs
discloses
divulges
elaborates
emphasizes
employs
encourage
entreats
establish
estimates
explains
exposes
expresses
formulates
heighten
hints
illustrates
implements
implies
incorporate
indicates
infers

introduce
instructs
maintains
mentions
narrates
notes
objects
observes
persuade
place
points out
portrays
posits
present
reassures
recounts
refutes
relates
repeats
responds
restates
reveals
specifies
states
stipulates
strengthen
suggests
summarizes
targets
thinks
underscores
uses
utilizes
writes

Substitutes for VERY

absolutely
bitterly
chiefly
dramatically
especially
immensely
exceedingly
extremely
excruciatingly
fully
immeasurably
incredibly
infinitely
intensely
largely
mightily
obsessively
overly
powerfully
profusely
really
richly
severely
shockingly
slightly
surely
surprisingly
ridiculously
unexceptionally
truly
unusually

Avoid monotony in your writing—find different ways of writing other than using the verb to be—am, is are, be, was, were, being, been. Using the verb to be excessively is a sign of writing immaturity. It weakens your position and blurs your precision!



ALL ABOUT THE IB HISTORY THESIS STATEMENT

Why Should Your Essay Contain A Thesis Statement?

- to specifically answer the question
- to better organize and develop your argument
- to provide your reader with a “guide” to your argument

In general, your thesis statement will accomplish these goals if you think of the thesis as **the answer to the question**.

How to Generate a Thesis Statement for History.

Your thesis statement should:

- Answer the question specifically.
- Be narrowly focused.
- Consist of 1-3 concise, clear sentences that have impact.
- Must answer the essay question, NOT restate it.
- Be able to carry the argument through the essay.
- Be able to be proven with evidence (facts).
- Be able to clearly link facts and analysis to thesis.
- Be able to acknowledge counter-argument without totally destroying original argument.

How to Tell a Strong Thesis Sentence from a Weak One.

1. A strong thesis takes some sort of stand.

Remember that your thesis needs to answer the question. For example, a question could ask you to evaluate the impact of slavery on African Americans in the mid-19th Century

Here are two thesis statements:

- **There were some negative and positive effects of slavery on African Americans in the mid-19th Century.**

This is a weak thesis. First, it fails to take a stand. Second, the phrase “negative and positive effects” is vague.

- **Slavery, infamously known as being physically abusive, was also mentally abusive to African Americans as it caused the breakdown of the family unit, and falsely promoted their inferiority as a race.**

2. A strong thesis statement is specific.

A thesis statement should show exactly what your essay will be about, and will help you focus the answer to the question. For example, if the question asks you to analyze the main causes of the War for American Independence, you might say:

- **The War for American Independence had many causes.**

This is a weak thesis statement for two major reasons. First, the “causes of the war” can not be discussed thoroughly unless you give it some focus. Second, "many causes" is vague. You should be able to identify specific causes. A revised thesis might look like this:

- **The issue of taxes brought to light the underlying political and economic inequalities the colonists felt under British rule in the 18th Century.**

This is a strong thesis because it narrows the focus to a more specific cause and it also identifies the specific causes for the War for American Independence.

Adapted from the Writing Tutorial Services, Indiana University, Bloomington, IN

ALL ABOUT THE IB ENGLISH THESIS STATEMENT

The thesis statement



Succinctly offers the scope and direction of the paper

Is usually one sentence, but for complex ideas can be more

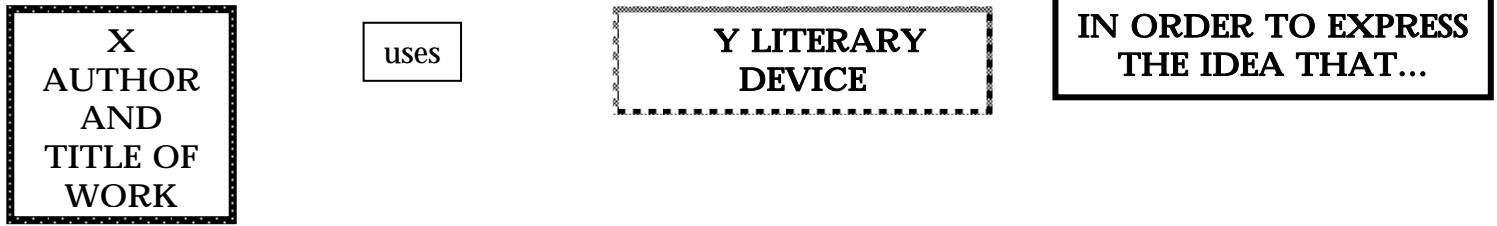
Is usually at the end of the introduction (preferred for all IB papers)

Contains the author, name of text, and point of the paper

Your thesis statement should include the following elements (*in no particular order*):

- The author's name (usually the last name only since you will have already stated the author's full name earlier in your introduction paragraph)
- The aspects/devices/categories you plan to write about (remember the aspects should connect in some way!)
- Your original thoughts/assumptions about the author's intentions (ANALYSIS)
- The full title of the literary work

Examples



In his novel, *The Great Gatsby*, F Scott Fitzgerald

uses

Daisy

in order to articulate the illusory, captivating quality of the American Dream.

The literary device, or element, can be a character, an image, a motif, or any other literary quality within the work of literature being studied

This section of the thesis statement ALWAYS deals with authorial intent; it expresses an opinion as to why the author, playwright, etc. utilizes the literary element. In this case, the literary device (Daisy) carries a **thematic force**, meaning that it is used by Fitzgerald to underscore some of the most important thematic ideas in the novel. Notice it doesn't say "to illuminate the American Dream" → because this would be too vague!

Author's last name

Chosen aspect (character)

The full title of the novel

Mishima uses Noboru Kuroda, who desires the return of the past, in *The Sailor Who Fell From Grace With the Sea* to protest the western pressure pushing Japan to modernize and change its values.

Author's intentions/analysis

The IB Outline

For both H.OA and IB English, your paragraph structure should follow the P. E. E. system:

1. POINT
2. EVIDENCE
3. EXPLANATION

INTRODUCTION

Thesis statement

- I. POINT
 - A. EVIDENCE
 1. EXPLANATION
 2. EXPLANATION
 - B. EVIDENCE
 1. EXPLANATION
 2. EXPLANATION
- II. POINT
 - A. EVIDENCE
 1. EXPLANATION
 2. EXPLANATION
 - B. EVIDENCE
 1. EXPLANATION
 2. EXPLANATION
- III. POINT
 - A. EVIDENCE
 1. EXPLANATION
 2. EXPLANATION
 - B. EVIDENCE
 1. EXPLANATION
 2. EXPLANATION

CONCLUSION

FOR HISTORY:

1. **POINT:** This is the reason the thesis is correct.
2. **EVIDENCE:** These are specific examples or facts that support the point AND help prove the thesis. You can have more than one piece of evidence to support the point in a paragraph.
3. **EXPLANATION:** This is where you describe HOW the evidence proves the point AND how the point proves the thesis.

FOR ENGLISH

1. **POINT:** This is your topic sentence, and the most concrete element of your thesis statement.
2. **EVIDENCE:** This always involves a reference to the text or a quotation. You should not use secondary sources in IB English, as the IBO strongly discourages the use of secondary sources, especially secondary sources which assist the writer in the construction of his/her thesis. In your outline, always have more quotations than necessary. This way you will have the best quotations from which to choose in your actual paper. More quotations allow you to have more fruitful links and allow you to see the patterns a writer is making within his/her literary work.
3. **EXPLANATION:** This is how your evidence supports your point. Here, you should be explaining how the various parts of your quotation relate and link directly to your topic sentence, and by extension, your thesis.
4. For character analysis essays, your essay should be structured first with the most concrete details of your character and then move to the figurative, then to the abstract (SEE HANDOUT: LEVELS OF A LITERARY TEXT).
5. For the key passage essay, you should organize your paper around kinds of details that relate to your thesis. For example, if you have a key passage and you are focusing on darkness, then each body paragraph should focus on kinds of darkness images that can be grouped together.
6. For the literary device essay, you are grouping instances of your literary device into groups that make sense and are bound together by something.

FOR HISTORY:

1. **POINT:** This is the reason the thesis is correct.
2. **EVIDENCE:** These are specific examples or facts that support the point AND help prove the thesis. You can have more than one piece of evidence to support the point in a paragraph.
3. **EXPLANATION:** This is where you describe HOW the evidence proves the point AND how the point proves the thesis.

FOR ENGLISH

1. **POINT:** This is your topic sentence, and the most concrete element of your thesis statement.
2. **EVIDENCE:** This always involves a reference to the text or a quotation. You should not use secondary sources in IB English, as the IBO strongly discourages the use of secondary sources, especially secondary sources which assist the writer in the construction of his/her thesis. In your outline, always have more quotations than necessary. This way you will have the best quotations from which to choose in your actual paper. More quotations allow you to have more fruitful links and allow you to see the patterns a writer is making within his/her literary work.
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6. For the literary device essay, you are grouping instances of your literary device into groups that make sense and are bound together by something.

HOW TO CITE SOURCES FOR A HISTORY PAPER

Use Turabian/Chicago documentation format for HISTORY PAPERS. This style uses both Endnotes and a Bibliography (Works Cited Page).

ENDNOTES: In the text, the note reference follows the passage to which it refers and is typed slightly above the line (superscript). Notes are arranged numerically at the end of the paper (Endnotes). Notes include complete bibliographic information when cited for the first time (directions at the end). Word processing programs will automatically insert superscript and provide the space to type the note (directions at the end).

BIBLIOGRAPHY (Works Cited Page):

Lists only sources used in writing the paper. Entries are arranged **alphabetically by author's last name** and include complete bibliographic information.

EXAMPLES: See the following examples for more information. **Note the difference in form and punctuation.**

Type of entry	Note Entry Form (Endnotes)	Bibliography Form
Book, one author	Daniel A. Weiss, <i>Oedipus in Nottingham: D.H. Lawrence</i> (Seattle: University of Washington Press, 1962), 62.	Weiss, Daniel A. <i>Oedipus in Nottingham: D.H. Lawrence</i> . Seattle: University of Washington Press, 1962.
Book, two authors	Walter E. Houghton and G. Robert Strange, <i>Victorian Poetry and Poetics</i> (Cambridge: Harvard University Press, 1959), 27.	Houghton, Walter E., and G. Robert Strange. <i>Victorian Poetry and Poetics</i> . Cambridge: Harvard University Press, 1959.
Book, 3+ authors / Book in a series	Jaroslav Pelikan and others, <i>Religion and the University</i> , York University Invitation Lecture Series (Toronto: University of Toronto Press, 1964), 109.	Pelikan, Jaroslav, M.G. Ross, W.G. Pollard, M.N. Eisendrath, C. Moeller, and A. Wittenberg. <i>Religion and the University</i> . York University Invitation Lecture Series. Toronto: University of Toronto Press, 1964.
Book, no author given	<i>New Life Options: The Working Women's Resource Book</i> (New York: McGraw-Hill, 1976), 42.	<i>New Life Options: The Working Women's Resource Book</i> . New York: McGraw-Hill, 1976.
Institution, association, or the like, as "author"	American Library Association, <i>ALA Handbook of Organization and 1995/1996 Membership Directory</i> (Chicago: American Library Association, 1995), MD586.	American Library Association. <i>ALA Handbook of Organization and 1995/1996 Membership Directory</i> . Chicago: American Library Association, 1995.
Editor or compiler as "author"	J.N.D. Anderson, ed., <i>The World's Religions</i> (London: Inter-Varsity Fellowship, 1950), 143.	Anderson, J.N.D., ed. <i>The World's Religions</i> . London: Inter-Varsity Fellowship, 1950.
Edition other than the first	William R. Shepherd, <i>Historical Atlas</i> , 8th ed. (New York: Barnes & Noble, 1956), 62.	Shepherd, William R. <i>Historical Atlas</i> , 8th ed. New York: Barnes & Noble, 1956.
Reprint edition	Gunnar Myrdal, <i>Population: A Problem for Democracy</i> (Cambridge: Harvard University Press, 1940; reprint, Gloucester, MA: Peter Smith, 1956), 9.	Myrdal, Gunnar. <i>Population: A Problem for Democracy</i> . Cambridge: Harvard University Press, 1940. Reprint, Gloucester, MA: Peter Smith, 1956.

Type of entry	Note Entry Form (Endnotes)	Bibliography Form
Component part by one author in a work by another	Paul Tillich, "Being and Love," in <i>Moral Principles of Action</i> , ed. Ruth N. Anshen (New York: Harper & Bros., 1952), 663.	Tillich, Paul. "Being and Love." In <i>Moral Principles of Action</i> , ed. Ruth N. Anshen, 661-72. New York: Harper & Bros., 1952.
Electronic document: From Internet	William J. Mitchell, <i>City of Bits: Space, Place, and the Infobahn</i> [book on-line] (Cambridge, MA: MIT Press, 1995, accessed 29 September 1995); available from http://www-mitpress.mit.edu:80/City_of_Bits/Pulling_Glass/index.html ; Internet.	Mitchell, William J. <i>City of Bits: Space, Place, and the Infobahn</i> [book on-line]. Cambridge, MA: MIT Press, 1995, accessed 29 September 1995; available from http://www-mitpress.mit.edu:80/City_of_Bits/Pulling_Glass/index.html ; Internet.
Interview (unpublished) by writer of paper	Nancy D. Morganis, interview by author, 16 July 1996, Fall River, MA, tape recording.	Morganis, Nancy D. Interview by author, 16 July 1996, Fall River, MA. Tape recording.
Newspaper article	"Profile of Marriott Corp.," <i>New York Times</i> , 21 January 1990, sec. III, p. 5.	"Profile of Marriott Corp." <i>New York Times</i> , 21 January 1990, sec. III, p. 5.
Article in a journal or magazine published monthly	Robert Sommer, "The Personality of Vegetables: Botanical Metaphors for Human Characteristics," <i>Journal of Personality</i> 56, no. 4 (December 1988): 670.	Sommer, Robert. "The Personality of Vegetables: Botanical Metaphors for Human Characteristics." <i>Journal of Personality</i> 56, no. 4 (December 1988): 665-683.
Article in a magazine published weekly (or of general interest)	Robin Knight, "Poland's Feud in the Family," <i>U.S. News and World Report</i> , 10 September 1990, 52.	Knight, Robin. "Poland's Feud in the Family." <i>U.S. News and World Report</i> , 10 September 1990, 52-53, 56.
Thesis or dissertation	O.C. Phillips, Jr., "The Influence of Ovid on Lucan's <i>Bellum Civile</i> " (Ph.D. diss., University of Chicago, 1962), 14.	Phillips, O.C., Jr. "The Influence of Ovid on Lucan's <i>Bellum Civile</i> ." Ph.D. diss., University of Chicago, 1962.

IF THERE IS A SECOND ENDNOTE CITATION FOR THE SAME SOURCE: (Explanation is first, example is below.)

First citation must have the complete information.¹ (**NOTE:** Endnote citations are slightly different than bibliographic citations. See above chart and example below.)

Second citation for same author.²

If there is a third, fourth, etc. citation for the same author.³ (The same short form citation is used whether or not another source intervenes between them. We will not use Ibid.)

¹ Vivienne Sanders, *Race Relations in the USA since 1900* (London: Hodder & Stoughton, 2000), 62.

² Sanders, 62. (last name, page number)

³ Sanders, 65. (last name, page number)

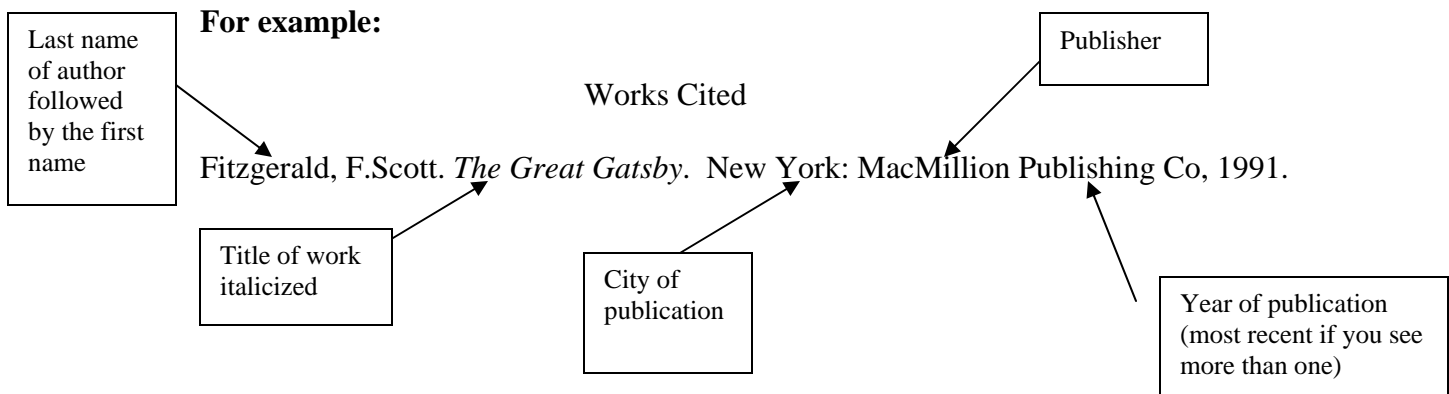
DIRECTIONS ON HOW TO INSERT ENDNOTE CITATIONS INTO YOUR PAPER:

1. Go to *Insert, Reference, Footnote*
2. Click on *Endnote*
3. Decide what type of format that you want to use (Arabic numbers or lower case roman numerals ONLY). In the above example, Arabic numerals were used.

A Primer for MLA Documentation

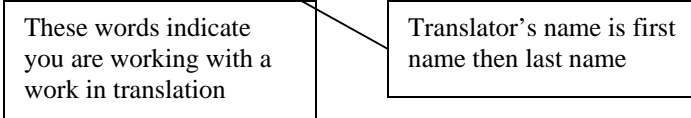
You must cite information in two places in the English paper:

1. In the body of your paper (when you refer to it or use the information)
 - a. This is so that you give proper credit to the author of the information.
 - i. If you don't do this, you will be guilty of **plagiarism**
2. In your Works Cited Page
 - a. This is the last page of your paper and contains a list of all the sources you **cited**, that is, used.
 - b. The first word of each entry in your works cited page is what you use in **parenthetical citations** because it refers you back to that entry.



**For a work in translation, you need to add the following information:

Mulisch, Harry. *The Assault*. Trans. Claire Nicholas White. Pantheon Books: New York, 1985.



For a direct quotation:

On the very first page, the narrator claims to “reserve all judgments” (Fitzgerald 1), yet continues to provide the reader with his “judgments” regarding the primary characters in the novel.

In the parenthesis, you have two pieces of information. You have

the last name of the author

and

the page number

Another example:

When Brabantio learns that Othello and his daughter, Desdemona have eloped, he charges angrily, “Dammed as thou art, thou has enchanted her!/. . .So opposite to marriage that she shunned/the wealthy. . .”(I.ii.82–86).

Quotation smoothly integrated with writer’s own language

The / mark is used to indicate the end of the line when you are quoting more than one line of a play or poem

Plays are cited by act, scene line number. Acts are in capital roman numerals and scenes in lower case. Last name of playwright and page number can be used when line numbers are not supplied

Integrating Quotations and MLA Formatting

- Never “plop” a direct quotation into your essay; always integrate it into your own sentence.
- Be sure to keep most of the words in your paragraphs your own; limit the amount of direct quotations you use.
- Be sure to clearly introduce and explain your direct quotation (as needed); don’t assume that your reader is familiar with the texts you are quoting.
- If you need to leave out words from the text in order to integrate the direct quotation into your own writing, simply add an ellipses (. . .) where the omitted words would have been. Use ONLY 3 periods – no more, no less.
- If you need to change or add words in your direct quotation, simply put the changes or additions in brackets.

SAMPLE WITH EXPLANATION:

Most students fail to realize that “it is very important to learn how to ‘weave’ quoted material or paraphrased material so that it becomes a part of [their] on text” (*Writing the Research Paper* 70).

1. **BAD** “She is so lovely” (*Loved Ones* 21).
2. **GOOD** The “beautiful illusion” (*Loved Ones* 56) fabricated by Mrs. Alving is only maintained for as long as she is unaware of the truth.
3. **GOOD** He had plans to establish a “seaman’s refuge” that would be “worthy of his memory” (*Loved Ones* 421).

4. **GOOD** However, the reader then enters a complex maze of events with the narrator, as the story is put back together like a “broken mirror of memory ... from so many scattered shards” (*Loved Ones* 78).
5. **GOOD** In the latter, Alba, a narrator in the story begins by saying, “ ... *fifty years later[Alba] would use [Clara’s] notebooks to reclaim the past and overcome terrors of [her] own*” (*The House of Spirits* 23).
- *Note: if the book you’re directly quoting has the words in italics, then you must also put those words in italics.
6. **WEAK** He says, “If I had to do it again, there are a few mistakes I wouldn’t make” (*The House of Spirits* 241).

MLA documentation uses references inserted in parentheses within the text and keyed to a list of works cited at the end of the paper. A typical reference consists of the author’s last name and a page number, but in literature, it often includes the book title and page number.

The colony’s religious and political freedom appealed to many idealists in Europe (Ripley 132).

****Notice: Ripley, the author, is given credit for this “idea” even though the writer did not quote him/her directly. Indirect quotations/paraphrases need citing as well; otherwise, the writer will have committed plagiarism.*

If the author’s name or the title of the work is stated in the text, **DO NOT** include it in the parenthetical reference. Only a page reference is necessary.

Penn’s political motivation is discussed by Joseph P. Kelley in *Pennsylvania, The Colonial Years, 1681-1776* (44).

What to cite:

- 1) direct quotations
- 2) summaries or paraphrases of material from your sources (indirect quotations)
- 3) opinions, judgments, and original insights by others (not encouraged in IB English)
- 4) illustrations, tables, graphs, and charts that you get from your sources (does not apply to English class since such references are not encouraged)

How to Write an IB essay for HoA

*****STEPS 1-5 SHOULD TAKE NO LONGER THAN 5 MINUTES (SO YOU WILL HAVE 40 MINUTES TO WRITE THE ESSAY)**

Step One—Read the Question

- *What is the topic?*
- *What are the parameters?*
 - Dates/era/time period
 - People
 - Categorical terms: political, social, economic, military
 - Regions/different wars, etc.



Examples—What is the question telling you to do?

- Why did the United States erupt into Civil War in 1861?
- To what extent did economic and social differences cause the United States' Civil War?
- Compare and contrast the domestic policies of any two United States Presidents in the period 1970-1990.
- “One reason the Prohibition laws were introduced in America was the effect drunkenness was having on the family.” To what extent is this true?
- Assess the role of technology in the conquest of the Incas.

Step Two—Determine what the question is asking or telling you to do!!!

The following are common command terms used by IB and an explanation as to what they are asking you to do:

Command term	What the question is asking or telling you to do
Analyze	Argue or examine in detail a perspective or a development. In the analysis, indicate relevant interrelationships between key variables, any relevant assumptions involved, and include a critical view of the significance of the account as presented.
Analyze the extent to which	Same as above, but also be clear that a judgment is sought.

Command term	What the question is asking or telling you to do
Assess	Measure and judge the merits and quality of an argument or concept. Clearly identify and explain the evidence to support.
Evaluate	Make a judgment of the argument or concept under investigation or discussion. Weigh the evidence available and identify and discuss the convincing aspects of the argument, as well as its limitations and implications.
Compare or Compare/Contrast	Describe two situations and present both the similarities and differences between them.
To what extent do you agree	Judge the success or otherwise of one argument or concept over another. Present a conclusion, supported by arguments.
Account for	Explain a particular event or outcome.
Examine	Investigate an argument or concept and present your own analysis. Approach the question critically and in detail to uncover the assumptions and interrelationships of the issue.

Above is adapted from the IBO History guide.

Step Three: Pre-writing

- Brainstorm ideas (create a t-chart or a Venn diagram). *Think:* How am I going to answer the question? Write down any ideas you have.

Step Four: Develop a Thesis:

See “All about the history thesis statement”

Step Five: Outline the Basics

See the History/English sample outline.

Step Six: Use your outline to write your essay.

- Write in **Point, Evidence, Explanation (PEE)** format throughout the essay.
- There should be a balance between narrative (telling a story) & analysis. (How do the facts impact on a given event? How do the facts determine the course of that event? Outcome of the event?)
- *Ideally* students will incorporate historiography throughout the paper. Realistically if you can include this in the conclusion it is acceptable.

- Thesis needs to be 1-3 sentences somewhere in your introductory paragraph, usually at the end.
- Make sure you use the appropriate grammar and mechanics. (**See the mechanics section, including the issues with in-class writing**)
- Tips for **writing a conclusion**
 - A. Should begin with something such as “As a result...”
 - B. Concludes logically, extends and ties together argument *without summarizing body of paper*
 - C. What impact did this event have on subsequent connected events or on event itself?
 - D. Long term effects?
 - E. Short term effects?
 - F. What connections can you **not** conclude based on research?
 - G. Are there areas within the paper that could be further explored?
 - H. Was the original argument fully answered within the constraints of scope and time?

An Introduction to the IB paper
or
HOW DO I WRITE THIS PAPER????

A literary analysis paper is PERSUASIVE in nature. It is NOT:

1. A book report
2. A plot summary

In an analysis paper, you will PERSUADE me (your audience) that there is a relationship between a specific detail or literary device and what the author is trying to say through that literary device. This means that your thesis should have TWO parts:

1. Mention of a specific detail or literary device
2. A theme that this detail or literary device reinforces, develops, or illustrates

Your thesis is at the heart and soul of your paper. It directs EVERY SENTENCE and IDEA. For clarity's sake, you should always put your thesis at the end of your introduction. (FOR MORE DETAILS ON THE THESIS, SEE HANDOUT: THE IB ENGLISH THESIS STATEMENT)

THE INTRODUCTION

- ✓ Grabs the reader's attention with a great opening liner
- ✓ States the name of the author and the title of the work
- ✓ States the relevance of the topic chosen (i.e. WHY DO WE CARE?)
- ✓ Includes pertinent background information about the novel **as it relates to the thesis statement (NOT PLOT SUMMARY!!!)**
- ✓ Positions the thesis last.

DO NOT:

- ✗ Repeat yourself. (which usually involves chopping the various points of your thesis into long, drawn out sentences stated in a different manner so that we are totally bored by the time we get to the thesis)
- ✗ State obvious generalizations (i.e. materialism is bad)
- ✗ Turn the author into a didactic maniac who wrote the novel only to prove the point you're talking about.

THE BODY

- ✓ Each body paragraph has a well-positioned topic sentence. The topic sentence is to the paragraph what the thesis is to the paper! You should always be able to see a clear relationship between your topic sentence and your thesis.
- ✓ Topic sentences should NEVER have quotations in them.
- ✓ Each topic sentence should have ONE point.
- ✓ Use quotations when necessary. Use lengthy quotations SPARINGLY.
- ✓ Refer to plot details which are relevant supports for your point

- ✓ Sandwich your quotations. Introduce quotation, put quotation, and then explain. Make sure the sentence containing the quotation is GRAMMATICALLY correct. If you are taking a fragment from a sentence, add words outside of your quotation so that it is a cogent thought.
- ✓ Move through your analysis from the concrete level to the abstract. (SEE HANDOUT: LEVELS OF A LITERARY TEXT)

DO NOT

- ✗ Write “this quote means,” “this quote is saying” or any variations on these. These are terrible writing habits.
- ✗ Summarize the plot. We’ve already read the story.
- ✗ Use a quotation when you can simply refer to the plot detail. Remember: COMPRESSION!
- ✗ Quotations should not make up the majority of the paragraph. Your explanations should be longer than the quotations.

THE CONCLUSION

- ✓ Beginning with the last point made, re-state your organizational points.
- ✓ State your overall assessment of the narrative: its impact, purpose, tone, and value. A personal response is at the heart of excellent writing. Do this without saying “I thought”
- ✓ End with a great clincher, a concise WHAMMY! of your point.

DO NOT

- ✗ **Re-state your introduction in various words. BORING.**
- ✗ **Philosophize. It’s not a philosophy paper. It’s a literary analysis paper.**
- ✗ **Oversimplify your topic. Don’t pretend that you’ve exhausted your topic and your position is obvious. If it is, why are you writing about it? Who needs convincing of an obvious point?**

The Levels of a Literary Text:

Moving from the Concrete to the Abstract!



Abstract Level: Level Three (Thematic Level)

- ▶ when we can make thematic evaluations and statements.
- ▶ when we say that such and such a character/ represents a CONCEPT or an IDEA by his very construction, such as his appearance, his actions, what he says, what drives him, the obstacles that stand in his way, whether he overcomes his obstacles—all these take on a greater significance, and become a commentary on a deeper message, or overall point the author is conveying.

Example:

By emphasizing the connection between animals and women in this Colombian village, Garcia Marquez suggests that men view women as lesser humans. The women, like the animals in the novel, are tortured and victimized; however, Garcia Marquez intimates that the tables are turning, because ultimately, it is Santiago Nasar, a male, who is portrayed as the most tragic victim of the novel. He is butchered like a pig, which implies that societal rules and morals abuse men, much like the men oppress the women. Hence, both genders are victims; however, Garcia Marquez implies that suffering at the hands of society is far worse of a crime than suffering at the hands of man.

Figurative Level: Level Two

This level considers the holistic compositions of characters

fears, etc. → when we start to think they are real, dynamic people with passions, drives, ambitions,

→ when we INFER knowledge of such—in other words, when such deeper things are not given to us omnisciently, when we start to make evaluative statements about what we think such and such a character would do or say, when we can feel comfortable making a prediction about him/her

This level usually deals with literary devices and techniques the author uses to convey a deeper message.

At this level, students should be able to make an observation and consider the author's intentions.

Example: Marquez associates Angela, like most of the women in the novel, with animals in order to suggest that she is a pet or treasured property.

Concrete Level: Level One

Details about physical appearance
Things character does
Plot-level outcome of character's actions
Other characters' reactions to events/other characters
Setting details
Any plot-related event, description, detail

Example: Bayardo decides to marry Angela after merely seeing her.

Start here!

Rules for Close Readings

The author may have written the text, but it is you who awakens new meanings in the text and makes it come alive. There is no *one* objective meaning—but some interpretations are better than others because they can be easily supported using the text. Look for the conflicts, the strange tensions, and the juicy details of a passage. Close readings are inherently a messy process where all the pieces don't fit together in the end, but if you've stirred up a majority of the passage up in your analysis you're doing it right.

1) Minimize or eliminate paraphrase and summary.

Presume the audience knows the text fairly well, stick almost entirely to your arguments and analysis. Minimize biography of the author as well.

2) Control your essay; don't let the text control it.

YOU take a position about the text, and use the text to prove that position. Line by line extrapolations work fine in poetry or drama, but with prose passages the text can be used however you want as long as you are supporting and exploring your positions.

3) Stick to deep analysis of only 2-3 main arguments. Give a coherent reading of the entire passage.

Do not make a new, shallow argument for every sentence in the text/passage. Think unity and focus.

4) Avoid broad, sweeping introductions and conclusions.

Start with a specific focus and stick with it.

5) After you have written your analysis, review each paragraph.

Does each paragraph have at least one short quotation from the text? Have you overanalyzed shallow issues and forgotten to “agitate the obvious meanings”?

6) Don't quote more than one sentence or line at a time.

When analyzing at this level of depth, large quotations are too hard to explain in depth.

7) The author is not always right or the supreme authority.

Feel responsible for questioning the author. If the passage/text has weaknesses and shortcomings, expose them as appropriate for your focus.

When completing a close reading, here are some questions to ask yourself.

- 1) Who is speaking? To whom?
- 2) What is happening?
- 3) Where? When? (setting)
- 4) How? (style, tone, techniques)
- 5) Patterns? (structure, form)
- 6) Conflict? (contrasts, ironies, dialogue)
- 7) What's the point of view?
- 8) What are the important words?
- 9) Are there any contrasts or oppositions?
- 10) Why was this piece/passage picked?
- 11) What are some of the unifying factors?

At a loss as to what to look for IN your passage?

Try looking at some of the following:

Diction / Syntax	The passage's placement	
Verb choices	CHARACTERIZATION	Denotation and connotation
Punctuation	symbolism	unusual / foreign words
caesura	The point of view	sensory images
enjambment	Literal Meaning	allusions
pronunciation	Figurative Meaning	mythological references
stanza structure	The speaker	religious references
paragraph structure	Relationships	time
dialogue	Speaker and audience	season
Imagery	relationship	weather
Dominant image	Intended audience?	methods of persuasion
TONE	Relationships between the	main point
Figurative Language	speaker and the animal/natural	sentence structure
Foreshadowing	world	literary devices
Word repetition	THEMES	irony
Shifts	Social commentary	doubles/ parallels
Setting(s)	Power/gender issues	symmetry
Humor	Class issues	role reversals
THE CONTENT	Misperceptions	BINARY OPPOSITIONS
	last line	figures of authority
	first line	the punctuation

After you've focused on the passage, move your focus OUT—look at the relationship of the passage to the work as a whole. Here are some ideas:

CONTEXT	Your personal experience and reflections
Total effect of the work	What is the role the poet has taken? (philosopher, voice of protest, an objective reporter, to warn, to comfort, show personal experience)
Primary significance of the passage	What are the writer's attitudes towards the issues he or she has raised?
Author's purpose with this passage	
The overall action/conflict of the passage	
The audience's response	
The historical context (don't do <i>too</i> much on this)	

Size: 8 ½ x 11

Font: Times New Roman

Size of Font: 12 pt.—do NOT bold anything, and only the titles of the novels should be in italics! Nothing is underlined!

Spacing: Single spacing for the cover page

Margins for your entire paper: One inch on top and bottom, 1.25 inch on left and right side (standard settings)

Place the page number on EVERY page you turn in. Use the “header” feature to place your page number and IB number in the upper right corner

IB number (replace the Xs with your number) is in parentheses

Begin the short snappy title 10 lines down, and **center** it!

Begin the longer title after one space. It needs to be **left justified**. It is not centered.

The first title is short and snappy. It is designed to grab the reader’s attention.

The second title is a sentence that explains the purpose of your paper. It must include the title(s) and author(s) of all the work(s) involved in your paper. Don’t forget that titles should be in *italics*! Here, the paper is comparative, just like the WLA #2, so it contains both works and authors!

The identification section is **TABBED** over; do NOT right justify. You want a clean left edge.

1 (000773XXX)

I Am Woman: Hear Me Roar

An Analysis of the Treatment of the Feminine in Yukio Mishima’s *The Sailor Who Fell from Grace with the Sea* and Isabel Allende’s *The House of the Spirits*

Your name

Your IB Number

The name of the assignment

Ima Student
Candidate # 000773XXX
World Literature Assignment # 2
October 20, 2007
Word Count: 1467

The word count (which does not include the title page or the work cited page)

The date of your last revision

Candidate number plus page number in upper right

Stories, poems, and even music in nearly every culture trace the alluring and nearly destructive power of a woman's touch. While some cultures and stories focus upon the softness of the so-called "weaker sex," other stories seem to underscore a woman's manipulative prowess. Such appears the case in both The Sailor Who Fell from Grace with the Sea by Yukio Mishima, and The House of the Spirits by Isabel Allende.

General comments which grabs the reader's attention and hints at the topic

Authors plus titles of works included

Mishima compares woman to nature, emphasizing the all-encompassing, powerful effect of a woman's aura on a man; in a related fashion, Allende's usage of images of magical realism to describe Esteban's obsessive, irrational love for Clara's spirit dramatizes the result of a woman's hypnotic, compelling influence on a man as it drives him forward throughout the novel. With both novels, the women serve as catalysts that prevent a man from living a fulfilled, peaceful life. Both authors make use of the notion of female seduction in influencing a male-dominated society.

Thesis underscores the link between the works—both novels have female characters who in some way destroy the men. Because the titles have already been mentioned, they do not need to be mentioned in the thesis

In The Sailor Who Fell from Grace with the Sea, Fusako lures Ryuji away from the sea. Mishima describes Fusako when she is with Ryuji as ". . . wearing a black lace kimono over a crimson under-robe . . . Her milky face floated coolly . . . Crimson peeped seductively through the black lace. She was a presence suffusing the air around them with the softness of being a woman; an extravagant, elegant woman . . ." (Mishima 42).

Because Mishima is mentioned first, this work must be analyzed first. This writer chose the block format, which means he will deal with all of one work and then the other, while offering comparative and contrastive points while

Analysis begins with the most concrete details and ties Fusako's appearance with analysis of her character to set up the first aspect of the writer's thesis of the femme fatale figure.

Readers recall that a red sun figures prominently on the Japanese flag, and is therefore an appropriate symbol of Japanese culture. The black kimono significantly covers all but a glimpse of the crimson robe through the holes of the lace, symbolizing Fusako's attempts to conceal Japanese culture, and sets the stage as Mishima later develops her as a symbol of Western influence. Mishima's personification of the crimson robe underscores her feminine wiles, and her face is so beautiful, so celestial that it

Examining not just details of her face, but also how things are physically placed to underscore what will later be an important theme in the novel—the Western influence of Japan as a destructive force. This shows clear command of the work as a whole, while clearly still a relevant part of the thesis because the writer is suggesting that the primary allure (symbolically) of Fusako is her embodiment of Western ideas and that this force corrupts pure Japan ideals (Ryuji)

“floated coolly” above him. This synecdoche serves to suggest that Fusako is less a person, and more of a seductive presence which arouses and captivates Ryuji.

Mentioning of this literary device shows command of literary features and how an author uses it to illustrate/further his point, that is, Fusako’s importance as a idea rather than a person.

However, danger exists for Ryuji: "The sharp hiss of the sash, unwinding like a serpent's warning, was followed by a softer, swishing sound as the kimono

Good transitional sentence which leads into the next point—not only is she alluring to Ryuji (which is a passive quality of being desirable to someone), but rather she aggressively pursues him to subjugate him.

slipped to the floor. . . her body, as she undressed, exhaled a musky fragrance which Noboru didn't recognize" (Mishima 11). The *hiss* of the sash connects

Fusako with a snake, and this added dimension to their relationship suggests that she views Ryuji as her prey. The fragrance she exhales from her very body is

Usage of elision (the three dots) indicates where the writer has omitted all but the most relevant aspect of the quotation, though a particular weakness of this paper is the usage of LOOONG quotations.

erotic and musky, which is why her innocent son, Noburo does not recognize it; it is meant to captivate a man. Like an opiate, Ryuji inhales the scent and his senses are drugged.

Again, the writer constantly connects literary devices/elements (in this case personification) to analytical comments which support the thesis.

Fusako’s delicate and enchanting manner sharply contrasts with the harsh and masculine world of a sailor. Like all sailors, pulled back and forth between the earth and the sea, Ryuji has not felt at home in either place for many years.

This third point explains and analyzes the EFFECT of Fusako, namely that he choose to ignore the sea, his home, in favor of Fusako, even though he knows it will destroy him. This is the most abstract of points and so appropriately it is the last point made.

Lost, he falls in love with Fusako, and feels “. . . snugly in place of an anchored, amiable world" (Mishima 98). Fusako anchors holds Ryuji's heart comfortably

on land. The *amiable world* emphasizes the warmth and serenity growing within his heart. This causes Ryuji to ignore the hint of danger in Fusako's seduction

because he believes that death and the perfect woman are inextricably linked.

"For Ryuji the kiss was death, the very death in love he had always dreamed of.

The softness of her lips, her mouth so crimson in the darkness he could see it

with closed eyes, so indefinitely moist, a tepid coral sea, her restless tongue

quivering like sea grass . . . in the dark rapture of all this was something directly

linked to death. He was

perfectly aware that he would leave her in a day, yet he was ready to die happily for her sake. Death roused inside him, stirred" (Mishima 77).

Once again, Fusako's softness is utterly appealing to Ryuji. The *crimson* in this context represents blood, like a stimulating alert, symbolizing death. As Ryuji draws closer to her red lips, he draws closer to death. Fusako replaces the sea with her moistness. Yet she is a "tepid sea" and then only "like sea grass" ; these weak comparisons underscore Mishima's point that the sea, in its purity and fierceness, cannot be totally replaced, and Ryuji's acceptance of Fusako must necessarily end in his death. Ryuji is a sailor and therefore a creature of the sea. Her seduction is so complete that though he understands "the dark rapture of all this was something directly linked with death" he remains "ready to die happily for her sake." However, Mishima views this willingness to die for a woman as dishonorable, an act of treachery to the Japanese tradition.

In contrast with Fusako's physical seduction, Clara, in The House of the Spirits, uses her magic and spiritualism to seduce Esteban. After nine years of silence, Clara announced, on her 19th birthday, "I'm going to be married soon" (Allende 82) to Esteban Trueba. She knows before he does, as if she has a magical link to the spirits of the future. When she accepts his hand in marriage, he is stunned at his good fortune, not realizing that "she had seen her own destiny, that she had summoned him with the power of her thought, and that she had already made up her mind to marry without love" (Allende 90). She attracts Esteban with *the power of her thought*, summoning him to her presence, whereupon her charm and beauty captivate him. Esteban, unable to understand his good fortune in winning her for a bride, does not realize that Clara had chosen him before he had even come to her. In the traditional Latin-American society, a

MLA citation dictates that the last name of the author and the page number be included following the quotation. The period is OUTSIDE of the quotation marks!

Transitions to the second work by contrasting essential elements of the two women being compared.

Good quotation integration.

A stronger paper here would have made a brief comment on how this contrasts with Fusako, so that the effect of this paper is not two separate papers, but one cohesive idea. Because the writer only makes a few such comments, this is a particular weakness for this WLA paper.

woman has few rights. However, Allende portrays Clara as powerfully determining her future, bringing her husband to her. He is then consumed, for his "exaggerated love for her was without a doubt the most powerful emotion of his life, greater by far than his rage and pride. Half a century later he would still be speaking of it with the same shudder and the same sense of urgency. In his old man's bed, he would continue to call her name until the day he died" (Allende 130). The effects of Clara's summoning result in an "exaggerated love" that endures the entirety of his life, and her name is the last words upon his lips as he dies. Yet Allende describes Esteban's response to her as a "shudder" and with a sense of "urgency", as an overwhelming passion which overcomes him and rules him his whole life.

This paragraph discusses the power of Clara's thought—her summoning of him rules him his entire life—and because he is not in control even from the beginning, his passion for her rules him his whole life. Again, this would have been a great place to compare the similar effect of Fusako and Clara.

This violence eventually alienates her from him. This loss takes place after Esteban beats Clara viciously: "Esteban, humiliated and furious, remained with the sensation that something in his life had been destroyed forever" (201). Clara becomes this necessary *sensation* to Esteban. He is addicted to her spiritual presence, so when it leaves, he feels withdrawn, desperate. When Clara left, Esteban's harsh nature was broken.

Again, though the writer is only talking about two characters in the novel, he/she ties this discussion into one of the most significant themes of the novel, that of female empowerment in a male-dominated society. WLA papers must show a command of the work as a whole, no matter how fine the focus of the paper is.

"The more distant Clara became, the more I needed her love. The desire I had for her when we married had not diminished; I wanted to possess her absolutely, down to her last thought, but that diaphanous woman would float by me like a breath of air, and even if I held her down with my hands and embraced her with all my strength, I could never make her mine" (Allende 177-178).

As with Fusako, the writer builds upon the analysis of Clara by ending with the ultimate EFFECT of her manipulation, that is that he loses her, but ultimately he is redeemed in the end(which is different from Mishima).

Worth mentioning again is the fact that the writer uses such long quotations that he doesn't get to all the ideas in it. A definite weakness of this paper.

Esteban describes Clara as a ghost or a spirit—she is a “diaphanous” woman who seems without corporal definition; this frustrates and enrages the boldly physical Esteban because she is *like a breath of air, something he cannot compel by his physical presence*. As fragile and almost emotionally unreachable as Clara is, he cannot anchor her.

After Clara's death, Esteban is comforted by the presence of Clara's ghost. He is still comforted by her *ghost* just as much as when she was alive, because his happiness with Clara, as always, lies within her spirit, not her body. He had often described her as a luminous creature, so seeing her as a ghost seems no different to him. He only regrets the love that he never received from her. Clara's seduction of Esteban ended in his fracture; however, this breaking also redeems him, softening his violent and passionate nature. In contrast to Ryuji, Esteban is saved by his fracture and dies almost a complete man as a result.

In both The House of the Spirits, and The Sailor Who Fell from Grace with the Sea, emotional or physical destruction is wreaked upon the men by a woman. Fusako brings destruction to Ryuji, as her love draws him away from the sea, into death. Clara's ghostly and spiritual presence pulls Esteban to her, breaking his violent, oppressive presence. Both authors seem to point to a woman's power to effect dramatic change; for one, this destroys, and for another, this saves. All is not always what it seems, even in a male-dominated society.

(Word count: 1499)

Works Cited

Allende, Isabel. *The House of the Spirits*. New York: Bantam Books, 1986.

Mishima, Yukio. *The Sailor Who Fell from Grace with the Sea*. Chicago: Vintage, 1994.

Markbands for History

Marks	Level descriptor	Assessment objectives and mark range
0	The work does not reach a standard described by the descriptors below.	
1–2	<ul style="list-style-type: none"> • Answers lack understanding of the demands of the question or accurate/relevant historical knowledge. • Answers show little or no evidence of structure and consist of little more than unsupported generalizations. 	<p><i>Low mark range:</i> <u>Assessment objective 1: Knowledge and understanding</u></p> <ul style="list-style-type: none"> • Recall and select relevant historical knowledge • Demonstrate an understanding of historical context • Demonstrate an understanding of historical processes: cause and effect; continuity and change • Deploy detailed, in-depth knowledge <p><u>Assessment objective 4: Use of historical skills</u></p> <ul style="list-style-type: none"> • Demonstrate the ability to structure an essay answer
3–4	<ul style="list-style-type: none"> • Answers reveal little understanding of the question. • While historical details are present, they are largely inaccurate and/or of marginal relevance to the task. • There is little or no understanding of historical context or historical processes. • While there may be a recognizable essay structure, answers consist of little more than poorly substantiated assertions. 	
5–6	<ul style="list-style-type: none"> • Answers indicate some understanding of the question. • There is some relevant, accurate historical knowledge but detail is insufficient. • Understanding of historical processes and (where appropriate) comparison and contrast may be present but underdeveloped. • While there may be a recognizable essay structure, the question is only partially addressed. 	
7–8	<ul style="list-style-type: none"> • Answers indicate that the demands of the question are generally understood. • Relevant in-depth historical knowledge is present but is unevenly applied throughout. • Answers are presented in a narrative or descriptive manner. Alternatively, there is a limited argument that requires further substantiation. Some attempt at analysis may be present but limited. • There has been some attempt to place events in their historical context and to show an understanding of historical processes and (where appropriate) comparison and contrast. • There is evidence of an attempt to follow a structured 	

Markbands for History

	<p>approach, either chronological or thematic.</p>	
9–11	<ul style="list-style-type: none"> • Answers indicate that the demands of the question are understood and addressed, though not all implications are considered. • Relevant, largely accurate in-depth historical knowledge is present and applied as evidence. Critical commentary indicates some understanding. • Events are generally placed in their historical context. There is an understanding of historical processes and (where appropriate) comparison and contrast. • There may be some awareness of different approaches to, and interpretations of, historical issues and events. However, responses that mainly summarize the views of historians and use these as a substitute for, rather than a supplement to, the deployment of relevant historical knowledge cannot reach the top of this band. • There is a clear attempt to structure answers chronologically or thematically. Synthesis is present but underdeveloped. 	<p><i>Middle mark range:</i> In addition to the above objectives this level also reaches the following objectives.</p> <p><u>Assessment objective 2:</u> <u>Application and interpretation</u></p> <ul style="list-style-type: none"> • Apply historical knowledge as evidence • Show awareness of different approaches to, and interpretations of, historical issues and events <p><u>Assessment objective 4:</u> <u>Use of historical skills</u></p> <ul style="list-style-type: none"> • Demonstrate the ability to structure an essay answer, using evidence to support relevant historical arguments
12–14	<ul style="list-style-type: none"> • Answers are clearly focused responses to the demands of the question. • Relevant in-depth historical knowledge is applied as evidence. Critical commentary indicates some in-depth understanding but is not consistent throughout. • Events are placed in their historical context. There is a sound understanding of historical processes and (where appropriate) comparison and contrast. • There may be awareness and some evaluation of different approaches to, and interpretations of, historical issues and events. These are used to supplement, in a relevant manner, the arguments presented. • Answers are well structured using evidence to support relevant historical arguments. Synthesis is present but not always effectively or consistently integrated 	<p><i>Upper mark range:</i> In addition to the above objectives this level also reaches the following objectives.</p> <p><u>Assessment objective 3:</u> <u>Synthesis and evaluation</u></p> <ul style="list-style-type: none"> • Evaluate different approaches to, and interpretations of, historical issues and events • Develop critical commentary using the evidence base • Synthesize by integrating evidence and critical commentary <p><u>Assessment objective 4:</u> <u>Use of historical skills</u></p> <ul style="list-style-type: none"> • Demonstrate the ability to structure an essay answer, using evidence to support relevant, balanced and focused historical arguments
15–17	<ul style="list-style-type: none"> • Answers are clearly focused responses, showing a high degree of awareness of the demands of the question. Where appropriate, answers may challenge the question successfully. • In-depth and accurate historical knowledge is applied 	

Markbands for History

	<p>consistently and convincingly to support critical commentary.</p> <ul style="list-style-type: none"> • Events are placed in their historical context. There is a clear understanding of historical processes and (where appropriate) comparison and contrast. • There may be evaluation of different approaches to, and interpretations of, historical issues and events. This evaluation is integrated effectively into the answer to support and supplement the argument. • Answers are well structured and clearly expressed, using evidence to support relevant, balanced and focused arguments. Synthesis is well developed, with knowledge and critical commentary fully and effectively integrated. 	
18–20	<ul style="list-style-type: none"> • Answers are clearly focused responses, showing a high degree of awareness of the demands of the question. Where appropriate, answers may challenge the question successfully. • In-depth and accurate historical knowledge is applied consistently and convincingly to support critical commentary. <i>In addition, answers may reveal a high level of conceptual ability.</i> • Events are placed in their historical context. There is a clear understanding of historical processes and (where appropriate) comparison and contrast. • There may be evaluation of different approaches to, and interpretations of, historical issues and events. This evaluation is integrated effectively into the answer to support and supplement the argument. • <i>In addition, an awareness of the reasons for circumstances that produced differing and often conflicting historical interpretations is present.</i> • Answers are well structured and clearly expressed, using evidence to support relevant, balanced and well-focused arguments. <i>Synthesis is highly developed, with knowledge and critical commentary fully and effectively integrated.</i> 	<p><i>Top mark range:</i> In addition to the above objectives this level demonstrates at least one of the additional qualities outlined in <i>italics</i>.</p>

**Assessment Criteria, World Literature Assignments
(IB English 11)**

Selection of the Aspect & Its Treatment	Knowledge & Understanding of Works	Presentation	Language
<i>How has the student defined the aspect chosen? How appropriate is the aspect chosen to the assignment? How well has the aspect chosen been explored in relation to the assignment? To what extent has the student expressed a relevant personal response?</i>	<i>How well does the student know the work(s) studied? How much understanding has the student shown of the work(s) studied in relation to the assignment? To what extent does the student appreciate the cultural setting relevant to the assignment where appropriate?</i>	<i>Word Limit 1000-1500? How effectively has the candidate presented the assignment? How precise and relevant are the student's references? How detailed and meaningful is the statement of intent provided, where appropriate?</i>	<i>How clear is the student's written expression? How well has the student observed conventions such as paragraphing, grammar, spelling citations? How appropriate is the register selected by the student for assignment? (Register refers, to the student's sensitivity to vocab., tone, sentence structure & idiom.)</i>
5 -Clearly defined aspect followed by a highly appropriate treatment of ideas - aspect chosen has a specific and relevant focus -the ideas show independence of thought and their treatment is highly relevant to the aspect chosen.	-Excellent understanding of the work(s) studied -in-depth knowledge of, and very good insight into, the aspects of the work(s) most relevant to the assignment -meaningful and perceptive linking of works, where appropriate -excellent appreciation of the cultural setting relevant to the assignment, where appropriate.	-The formal structure and/or development of ideas are highly effective -purposeful and effective structure to the assignment -precise and highly pertinent references to the work(s) -where appropriate, the statement of intent is clear, detailed and highly relevant.	-Excellent use of appropriate language -the register is highly effective and appropriate for the assignment selected - careful attention is given to the conventions of written work -clarity, consistency and fluency of style.
4 -Clearly defined aspect followed by an appropriate treatment of ideas -the aspect chosen has a specific and relevant focus -the ideas show independence of thought and their treatment is relevant to the aspect chosen.	-Detailed knowledge of, and good insight into, the aspects of the work(s) most relevant to the assignment -clear and meaningful linking of works, where appropriate -good appreciation of the cultural setting relevant to the assignment, where appropriate.	-The formal structure and/or development of ideas are very effective -clear and logical structure to the assignment -precise and pertinent references to the work(s) -where appropriate, the statement of intent is clear, detailed and relevant.	-Good use of appropriate language - the register is effective and appropriate for the assignment selected -the conventions of written work are closely followed -clarity, consistency and general fluency of expression.
3 -The aspect is defined and followed by a generally appropriate treatment of ideas -the aspect chosen has a specific and generally relevant focus -the treatment of ideas is relevant to the aspect chosen, and includes a personal response to the work(s).	-Adequate understanding of the work(s) studied -knowledge and satisfactory understanding of the aspects of the work(s) most relevant to the assignment -meaningful linking of works, where appropriate -appreciation of the cultural setting relevant to the assignment, where appropriate.	-The formal structure and/or development of ideas are effective -adequate structure to the assignment - references are generally to the point - where appropriate, the presentation of aims in the statement of intent is generally clear and includes some details -student has remained within the prescribed word-limit.	-Adequate use of appropriate language -appropriate register for the assignment selected -the conventions of written work are generally followed -consistency and some clarity of expression.
2 -Attempt to define the aspect chosen; the treatment of ideas is to some extent appropriate -the aspect chosen has focus, but it is too wide -the treatment of ideas is sometimes not relevant to the aspect chosen or the assignment consists in part of paraphrase.	-Knowledge and some understanding of the aspects of the work(s) most relevant to the assignment -a link between the works, where appropriate - some appreciation of the cultural setting relevant to the assignment, where appropriate.	-Formal structure and/or development of ideas are to some extent effective - evidence of a structure to the assignment -references are occasionally to the point -where appropriate, the statement of intent includes a few details about the aims of the assignment.	-Generally appropriate register for the assignment selected -some lapses in the conventions of written work - some consistency or clarity of expression.
1 -Little attempt to define the aspect chosen; the treatment of ideas is generally inappropriate to the assignment -the aspect chosen has little focus - the treatment of ideas is generally not relevant to the aspect chosen or -the assignment consists mainly of paraphrase.	-Knowledge but little understanding of the aspects of the work(s) most relevant to the assignment -a few links between works, where appropriate - little appreciation of the cultural setting relevant to the assignment, where appropriate.	-Little evidence of a structure to the assignment selected -a few references to the work(s), but they are generally not pertinent to the assignment -where appropriate, the statement of intent provides few details about the aims of the assignment.	-Little use of appropriate language - generally inappropriate register for the assignment selected -frequent lapses in the conventions of written work.
0 Student has not reached level 1	Student has not reached level 1	Student has not reached level 1	Student has not reached level 1

Assessment Criteria English HL, Exam Scoring Guide, Paper 1 (unseen, single work)

	Understanding	Interpretation	Apprec. of Lit Ftrs	Presentation	Formal use Lang
	<i>How well has student understood the thought & feeling expressed?</i>	<i>How relevant student's ideas? How well are ideas explored? How well illustrated claims? To what extent has the student expressed a relevant personal response?</i>	<i>To what extent student aware of lit. features: imagery, tone, structure, style & technique? To what extent appreciate the effects of lit. features? Has student supported claims abt effects of lit. features?</i>	<i>How well student organized the commentary? How effectively have the ideas been presented? To what extent are supporting examples integrated into the body of the commentary?</i>	<i>How accurate, clear & precise is the language used? . . . choice of register & style for task? (Register refers to sensitivity to elements such as vocab. tone, sent. structure & idiom)</i>
5	-Excellent: perceptive understanding of the thought & feeling as well as some of the subtleties - detailed & persuasive references	-Excellent: ideas are convincing & include an appropriate & considered personal response -analysis is consistently detailed & persuasively illustrated by carefully chosen examples	-Excellent: detailed & persuasive appreciation of the effects of lit. features -analysis is detailed & illustrated by carefully chosen examples	-Clearly focused, well-developed & persuasive argument -purposeful and effective structure -supporting examples are well integrated into the body of the commentary	-Language is clear, varied, precise & concise -no significant lapses in grammar, spelling & sentence construction -precise use of wide vocab. & varied idiom & style -effective choice of register
4	-Good: understanding of thought & feeling as well as some subtleties - detailed & pertinent references	-Good: ideas are clearly relevant & include an appropriate personal response -analysis is generally detailed & well illustrated by relevant examples	-Good: generally detailed appreciation of the effects of lit. features - analysis is generally detailed & illustrated by relevant examples	-Clearly focused & well-developed argument -clear & logical structure supporting examples are appropriately integrated in the body of the commentary	-Lang. is clear varied & precise -no significant lapses in grammar, spelling & sent. construction -effect & varied vocab -suitable choice of register
3	-Adequate: understanding of the thought & feeling -adequate & appropriate references	-Adequate: ideas are generally relevant -analysis is generally detailed & well illustrated by relevant examples	-Adequate: appreciation of the effects of lit. features -analysis is sometimes illustrated by relevant examples	-Generally focused & developed argument -adequate structure -ideas generally presented in an ordered & logical sequence -supporting examples are sometimes appropriately integrated	-Lang. gnally clear & coherent -only a few significant lapses of grammar, spelling & sent. construction -some care shown in the choice of vocab. idiom & style -generally approp register
2	-Some: superficial understanding of the thought & feeling -a few relevant references	-Some: ideas are sometimes relevant -commentary consists mainly of unsubstantiated generalizations or -commentary is mainly a paraphrase of the text	-Some: awareness or appreciation, consideration of the lit. features -superficial analysis of the lit. features mentioned	-Some sense of a focused & developed argument -some evidence of structure -some attempt to present ideas in an ordered & logical sequence	-Some: degree of clarity & coherence in the use of lang. -some degree of accuracy in grammar, spelling & sent. construction -vocab. is sometimes approp. to discussion of lit.
1	-Little: mainly irrelevant and or inappropriate references to text	-Little: ideas are mainly insignificant &/or irrelevant -commentary consists mainly of narration &/or repetition of content	-Little: awareness, mention or consideration of the lit. features of the text	-Little sense of focus & development of argument -little evidence of a structure -little attempt to present ideas with order or logic	-Language is rarely clear or coherent -not readily comprehensible -many lapses in mechanics -vocab. inaccurate or inapprop.
0	Student not reached lvl 1	Student has not reached lvl 1	Student has not reached lvl 1	Student has not reached lvl 1	Student has not reached lvl 1

**Assessment Criteria English HL, Exam Scoring Guide,
Paper 2 (known, multiple works)**

Knowledge & Understanding	Response to t. Question	Appreciation of Literary Features	Presentation	Formal use of Language
<i>How well does t. stdnt know t. works studied & undrstning has stdnt shown of t. works studied in relation to t. question answered? How detailed and/or appropriate are t. stdnt references to t. works studied.</i>	<i>How well has t. stdnt understood t. specific demands of t. question? To what extent has t. stdnt responded to these demands? How well has t. stdnt illustrated claims? To what extent has stdnt expressed a relevant personal response?</i>	<i>To what extent stdnt aware of lit. features: diction, imagery, tone, structure, style & technique? To what extent appreciate t. effects of lit. features? Has stdnt supported claims abt effects of lit. features?</i>	<i>How well has t. stdnt organized t. essay? How effectively have t. ideas been presented? To what extent are supporting examples integrated into t. body of t. commentary?</i>	<i>How accurate, clear & precise is t. language used? . . . choice of register & style for task? (Register refers to sensitivity to elements such as vocab. tone, sent. structure & idiom</i>
5 -Excellent: perceptive understanding of t. Part 3 (and Part 2) works used to answer t. question -detailed and well-chosen references to t. works	-Excellent: response to t. main implications as well as some of t. subtleties of t. question -ideas carefully considered & show some independence of thought where appropriate -analysis is detailed & well illustrated by good examples	-Excellent: detailed & persuasive appreciation of t. effects of lit. features -analysis is detailed & illustrated by carefully chosen examples	-Clearly focused, well-developed & persuasive argument -purposeful and effective structure -supporting examples are well integrated into t. body of t. commentary	-Language is clear, varied, precise & concise -no significant lapses in grammar, spelling & sentence construction -precise use of wide vocab. & varied idiom & style -effective choice of register
4 -Good: understanding of t. Part 3 (and Part 2) works used to answer t. question -detailed & appropriate references to t. works.	-Good: response to t. main implications of t. question -idease are relevant & include a personal response, where approp -analysis is generally detailed & illustrated by relevant examples	-Good: generally detailed appreciation of t. effects of lit. features - analysis is generally detailed & illustrated by relevant examples	-Clearly focused & well-developed argument -clear & logical structure supporting examples are appropriately integrated in t. body of t. commentary	-Lang. is clear varied & precise -no significant lapses in grammar, spelling & sent. construction -effect & varied vocab -suitable choice of register
3 -Adequate: understanding of t. Part 3 (and Part 2) works used to answer t. question -relevant references to t. works.	-Adequate: response to t. main implications of t. question -idease are generally relevant -analysis of ideas is adequate & generally illustrated by some relevant examples.	-Adequate: appreciation of t. effects of lit. features -analysis is illustrated by some relevant examples	-Generally focused & developed argument -adequate structure -ideas generally presented in an ordered & logical sequence -supporting examples are sometimes appropriately integrated	-Lang. gnrally clear & coherent -only a few significant lapses of grammar, spelling & sent. construction -some care shown in t. choice of vocab. idiom & style -register approp. for lit analysis
2 -Some: knowledge of, or familiarity with, t. Part 3 (and Part 2) works used to answer t. question -superficial understanding of t. works used	-Some: awareness of, or response to, t. main implications of t. questions -ideas are sometimes irrelevant -essay consists mainly of unsubstantiated generalizations	-Some: awareness or appreciation, consideration of t. lit. features -superficial analysis of t. lit. features mentioned	-Some sense of a focused & developed argument -some evidence of structure -some attempt to present ideas in an ordered & logical sequence	-Some: degree of clarity & coherence in t. use of lang. -some degree of accuracy in grammar, spelling & sent. construction -vocab. is sometimes approp. to discussion of lit.
1 -Little: knowledge of, or familiarity with, t. Part 3 (and Part 2) works used to answer t. question.	-Little: awareness of t. main implications of t. question -candidates's ideas are mainly insignificant and/or irrelevant or -t. essay consists mainly of a paraphrase, narration, repetition	-Little: awareness, mention or consideration of t. lit. features of t. text	-Little sense of focus & development of argument -little evidence of a structure -little attempt to present ideas with order or logic	-Language is rarely clear or coherent -not readily comprehensible -many lapses in mechanics -vocab. inaccurate or inapprop.
0 Stdnt not reached lvl 1	Stdnt has not reached lvl 1	Stdnt has not reached lvl 1	Stdnt has not reached lvl 1	Stdnt has not reached lvl 1