



# **MARKING NOTES**

**May 2013**

**LITERATURE AND PERFORMANCE**

**Standard Level**

**Paper 1**

*This markscheme is **confidential** and for the exclusive use of examiners in this examination session.*

*It is the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of the IB Assessment Centre.*

## ASSESSMENT CRITERIA

### Assessment Criterion A

*Maximum [5 marks]*

The task is essentially focused on an analysis of a chosen passage from a prose text. Through this analysis the level of understanding will be evaluated by the examiner. This “understanding” of the text should include the relevance of the passage and its place in the context of the novel as a whole. A synopsis of the plot of the text may be a first step towards demonstrating understanding but “good” and “perceptive” understanding will evaluate style and theme as well as plot detail. The analysis and understanding of these elements of the text will be always conducted with a view to the performance of the chosen passage. The importance of support and validation of all ideas through reference to the text is crucial. The text is fundamental and reference to it mandatory.

### Assessment Criterion B

*Maximum [10 marks]*

The “ideas” for performance are generated from the text and should not be independent of it. The textual “justification” required to support the “ideas for performance” in Criterion B will be drawn from a thorough contextualization of the passage and a secure understanding of its relevance to whatever issues the questions raise.

The association of “good” and “excellent” with the word “practical” attests to the value of ideas that can be realized in a practical staging context. These are ideas for the stage or a staging area and temptations to propose grandiose scenarios more applicable to “blockbuster” cinema than theatre should be resisted.

The candidate may draw diagrams or make sketches if it is thought that these are necessary to communicate the “ideas for performance” but such visual additions are not mandatory.

**Assessment Criterion C***Maximum [5 marks]*

This criterion evaluates the clarity and coherence of the language used in the essay and looks at the appropriateness of the register, style and terminology which the candidate employs.

Clearly in an exercise which demands a facility in two disciplines, namely literature and performance, the candidate will be expected to demonstrate a facility in the use of the terminology specific to each discipline. As a writer of prose the candidate will be assessed on clarity, variety, precision and concision. The clarity of a written communication depends on accuracy in grammar, spelling and sentence construction. The effectiveness of a written communication will depend on the use of vocabulary, a sense for precision or accuracy of expression and concision which argues for an economy of expression. The persuasiveness of a piece of writing will depend on choice of idiom and style.

These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published external assessment criteria for written paper 1. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here may still be very good answers.

**Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.**

The following elements are particularly relevant to Criteria A, B and C:

### **Question 1**

Adequate to good responses to this question will identify a passage from the text that is appropriate to the question. They will indicate the relevance to the question by placing it into the context of the novel; this may involve a summary of the details of the passage and their further relevance to the work as a whole. Attention will be paid to the “crucial discovery” made by the chosen character and this attention will be more acutely realized by good candidates.

The responses will focus on character and the discovery and are likely to introduce justifications for the crucial nature of the discovery. These will be general in character and may look closely at plot and events from the novel with a tendency to narrate these. The candidates who achieve “good” responses will be establishing analytical points. There will be quotations from the passages which will support rather than illuminate the argument. These are likely to address general rather than specific issues. Specificity will distinguish the good from the adequate candidate. Character interaction and setting forming a backdrop to the crucial discovery will encourage commentary on staging dynamics and set design. The examiner might reasonably expect to see lighting and staging used in conjunction to register the discovery for an audience. Production effects like design, lighting and sound are likely to be broadly sketched out. The detail of this sketching will distinguish the good from adequate candidate. The good candidate will always have one eye on how production effects enhance the quality and clarity of the communication for an audience.

The ideas for the audience will be plausible and have justification from the text. Adequate candidates may not move beyond ideas that are illustrative, they will find it difficult to move outside literal transference. Good candidates will be more imaginative. The ability to use the text as a stimulus rather than a document to be transferred may define this distinction. The average candidate will have an overall concept for staging that is generalized. As this concept becomes more detailed and nuanced the work begins to characterize what might be expected from a good candidate.

The ability to distinguish staging effects for their value in demonstrating the “crucial event” for an audience is probably attainable for an average candidate. This candidate will probably identify a lighting or sound effect in a simple and functional manner. The good candidate will do more with these. This candidate will be able to fit effects into an overall dramatic purpose and make them work as part of the communication of the discovery. The exploration of tension may be a typical way “into” the question. How this is achieved dramatically will also distinguish the good from the average, the latter recognising the importance of the mood of tension and establishing ideas for its generation, while the latter can develop this by exploring it further and managing to build tension by careful use of devices for that purpose.

The writing will be legible and clear with the adequate candidate being able to express ideas reasonably well. There may be redundancy, and a lack of precision, technical vocabulary will be subject to error as will the terminology particular to each genre. The register will be appropriate but a greater “care” and a subsequent enhancement of accuracy will be noted in the written word of the good candidate. Concept and execution will be clearly evident in the structure of the response.

The excellent candidate will choose a subject that is immediately apposite to the question. There will be a powerful understanding of why the discovery is crucial and this will have more than one application both within the passage and to the novel as a whole. The excellent candidate will focus on key detail and demonstrate the ability to be selective in the analysis of literature, scrutinizing the material most relevant to the answering of the question. Embedded quotation will be used and this will facilitate concise writing and illuminating reference. The tone, mood and vitality of the prose will be captured by the manner in which the candidate addresses the question.

The ideas for performance will be conveyed in precise terminology and the action of the character detailed through specific staging decisions. It might be imagined that tension and the building up of it might form part of the staging challenge. The combination of action and space prescribes the attention of the candidate; all staging details pertinent to the act of discovery will be carefully described for the audience who will be led through their significance. The aesthetics of the staging will be felt and conveyed in a way that describes the effect for the audience. The use of lighting and sound may make important contributions to this and should not be neglected.

The examiner will be aware throughout of an “individual style of writing”; sentences will vary in length. The structure of the response to the question will support the candidate’s perspective and ensure clarity. There will be a precise naming of stylistic elements, both in relation to the text and the performance. The excellent candidate will present work that evokes the quality of the passage and its dramatic potential.

## Question 2

Adequate to good responses will identify a passage from the text that is appropriate to the question. They will indicate the relevance to the question by placing it into the context of the novel; this may involve a summary of the details of the passage and their further relevance to the work as a whole. Attention will be paid to the choices the question asks the candidate to make. The candidate will select the area of focus which may condition the dramatic approach to the selected passage. The adequate candidate may not be immediately responsive to this but the good candidate will already be narrowing his perspective around the consequences of the choice made between the description of a place, a character or a significant action.

The responses will focus on how descriptions of setting and action in the text may provide ideas for stage design and approaches to performance. These will be general in character and may look closely at plot and events from the novel with a tendency to narrate these. The candidates who achieve “good” responses will be establishing analytical points. There will be quotations from the passages which will support rather than illuminate the argument. These are likely to address general rather than specific issues. Specificity will distinguish the good from the adequate candidate. Setting and action are described textually but a different theatrical approach will be required to convey these descriptions as stage design and performance. The examiner might reasonably expect to see lighting and staging used in conjunction to represent setting and action for an audience. Production effects like design, lighting and sound are likely to be broadly sketched out. The detail of this sketching will distinguish the good from adequate candidate. The good candidate will always have one eye on how production effects enhance the quality and clarity of the communication for an audience.

The ideas for the audience will be plausible and have justification from the text. Adequate candidates may not move beyond ideas that are illustrative, they will find it difficult to move outside literal transference. Good candidates will be more imaginative. The ability to use the text as a stimulus rather than a document to be transferred may define this distinction. The average candidate will have an overall concept for staging that is generalized. As this concept becomes more detailed and nuanced the work begins to characterize what might be expected from a good candidate.

The ability to distinguish staging effects for their value in conveying a “sense of place” for an audience is probably attainable for an average candidate. This candidate will probably identify a lighting or sound effect in a simple and functional manner. The good candidate will do more with these. The ability to present a plan for the actor’s performance will be within the range of the adequate candidate who will identify some of the following: general mood, gesture, movement, blocking, and voice. A more critical understanding of how these combine to communicate the meaning of an action in both explicit and implicit terms will be the mark of a good candidate. The exploration of set design or make up or movement focus in the exploration of character on stage may all typify ways into the question.

The writing will be legible and clear with the adequate candidate being able to express ideas reasonably well. There may be redundancy, and a lack of precision, technical vocabulary will be subject to error as will the terminology particular to each genre. The register will be appropriate but a greater “care” and a subsequent enhancement of accuracy will be noted in the written word of the good candidate. Concept and execution will be clearly evident in the structure of the response.

The excellent candidate will choose a passage that is relevant to the question. There will be a powerful understanding of how the stage design and performances of the actors may register the setting for the passage and the actions performed for an audience by the actors. As always the focal point for the staging and acting will be the audience and this will be appreciated by the candidate and conveyed in the response to the question.

The excellent candidate will immediately look at the passage for the detail that can be transformed into a plausible and practical setting. The nature of the characterizations will also be scrutinized for ideas about how these may be communicated to an audience through actions. Embedded quotation will be used from the passage and wedded to ideas for transformation, either as a starting point, or as reflections of this process. The ideas for performance will be conveyed in precise terminology just as the stylistic features of the prose passage will be clearly named. The excellent candidate will be aware of the text not as a static but as a fluid entity and the stage will consequently be so designed as to effectively register the actions of the character in a dramatic way. The aesthetics of the staging will be keenly felt but they will be shaped to facilitate the actions of the characters who occupy that stage.

Attention will be paid to description of place or location in the text as a foundation point for staging decisions and the actions of the characters described in the text will be carefully registered through how those same actions might be transferred to the stage.

The examiner will be aware of an individual style of writing, sentences will vary in length and use of terminology pertinent to literature, design and performance will be sophisticated and assured. The excellent candidate will present work that evokes the quality and dramatic potential of the chosen passage.



### Question 3

Adequate to good responses to this question will identify a passage from the text that is appropriate to the question. They will indicate the relevance to the question by placing it into the context of the novel; this may involve a summary of the details of the passage and their further relevance to the work as a whole. Attention will be paid to the choices the question asks the candidate to make. The candidate will select the area of focus which may condition the dramatic approach to the selected passage. The adequate candidate may not be immediately responsive to this but the good candidate will already be narrowing his perspective around the consequences of the choice of the passage where the antagonism occurs.

The responses will focus on how descriptions of setting and action in the text may provide ideas for stage design and approaches to performance. These will be general in character and may look closely at plot and events from the novel with a tendency to narrate these. The candidates who achieve “good” responses will be establishing analytical points. There will be quotations from the passages which will support rather than illuminate the argument. These are likely to address general rather than specific issues. Specificity will distinguish the good from the adequate candidate. The nature of the antagonism which the actors will stage is described in the text but it will require a particular approach to staging in order to convey this dramatically. While an adequate candidate may find a literal translation from page to stage is enough to convey the concept a good candidate is more liable to explore this relationship looking for instance how style in a prose description might be transformed into a stage language that is convincing for an audience. The details of the antagonism will be reflected, the hinterland might be suggested, and the actors will be expected to capture more than simple conflict. The examiner might reasonably expect to see lighting and staging used in conjunction to represent setting and action for an audience. Production effects like design, lighting and sound are likely to be broadly sketched out. The detail of this sketching will distinguish the good from adequate candidate. The good candidate will always have one eye on how production effects enhance the quality and clarity of the communication for an audience.

The ideas for the audience will be plausible and have justification from the text. Adequate candidates may not move beyond ideas that are illustrative, they will find it difficult to move outside literal transference. Good candidates will be more imaginative. The ability to use the text as a stimulus rather than a document to be transferred may define this distinction. The average candidate will have an overall concept for staging that is generalized. As this concept becomes more detailed and nuanced the work begins to characterize what might be expected from a good candidate.

The ability to distinguish staging effects for their value in demonstrating the “conflict” for an audience is probably attainable for an average candidate. The candidate will probably identify a lighting or sound effect in a simple and functional manner. The good candidate will do more with these. The ability to present a plan for the actor’s performance will be within the range of the adequate candidate who will identify some of the following: general mood, gesture, movement, blocking, and voice. A more critical understanding of how these combine to communicate the meaning of an action in both explicit and implicit terms will be the mark of a good candidate. The exploration of set design or make up or movement focus in the exploration of character on stage may all typify ways into the question. The precise nature of the antagonism, the ambiguities

that probably surround it will fall within the provenance of the good candidate who, unlike the adequate candidate who will be limited by the conflict itself, may be more capable of having a vision of its deeper meaning and how this meaning might be conveyed to an audience.

The writing will be legible and clear with the adequate candidate being able to express ideas reasonably well. There may be redundancy, and a lack of precision, technical vocabulary will be subject to error as will the terminology particular to each genre. The register will be appropriate but a greater “care” and a subsequent enhancement of accuracy will be noted in the written word of the good candidate. Concept and execution will be clearly evident in the structure of the response.

The excellent candidate will choose a passage that resonates with the question. The concept of “antagonism” will be immediately understood and registered in the chosen passage. The “significance” of the conflict is crucially important and argues for the ability of the excellent candidate to demonstrate this in the staging while also cueing it in descriptions and analysis of the original text. The use of staging and design to emphasize aspects of the passage for their significance will complement the performance of the actors. In all features of the performance the excellent candidate will be looking to establish a communicative relationship with the audience.

Embedded quotation from the text will be used as it is relevant to the action of the characters and its significance. There will be a continual awareness of context and how this might be further traced through the antagonism between the actors. The use of stage space to create tension and conflict will be explored and the excellent candidate will be aware of how important the control of the pacing of the scene can be in developing the antagonism through its phases. The aesthetics of the performance and the staging will be keenly felt and design elements like lighting and sound may play a pre-eminent role in this.

The examiner will be made aware of an individual style of writing and sentences will vary in length while the use of terminology will be careful and precise in relation to both genres. The excellent candidate will present work that evokes the quality and dramatic potential of the chosen passage.

---