



International Baccalaureate®
Baccalauréat International
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Diploma Programme

Literature and performance guide

First examinations 2013





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IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

IB learners strive to be:

Inquirers	They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.
Knowledgeable	They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.
Thinkers	They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.
Communicators	They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.
Principled	They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.
Open-minded	They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.
Caring	They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.
Risk-takers	They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.
Balanced	They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.
Reflective	They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

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Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the online curriculum centre (OCC) at <http://occ.ibo.org>, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at <http://store.ibo.org>.

Additional resources

Additional publications such as teacher support materials, subject reports, internal assessment guidance and grade descriptors can also be found on the OCC. Specimen and past examination papers as well as markschemes can be purchased from the IB store.

Teachers are encouraged to check the OCC for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

First examinations 2013

The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

The Diploma Programme hexagon

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study: two modern languages (or a modern language and a classical language); a humanities or social science subject; an experimental science; mathematics; one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.

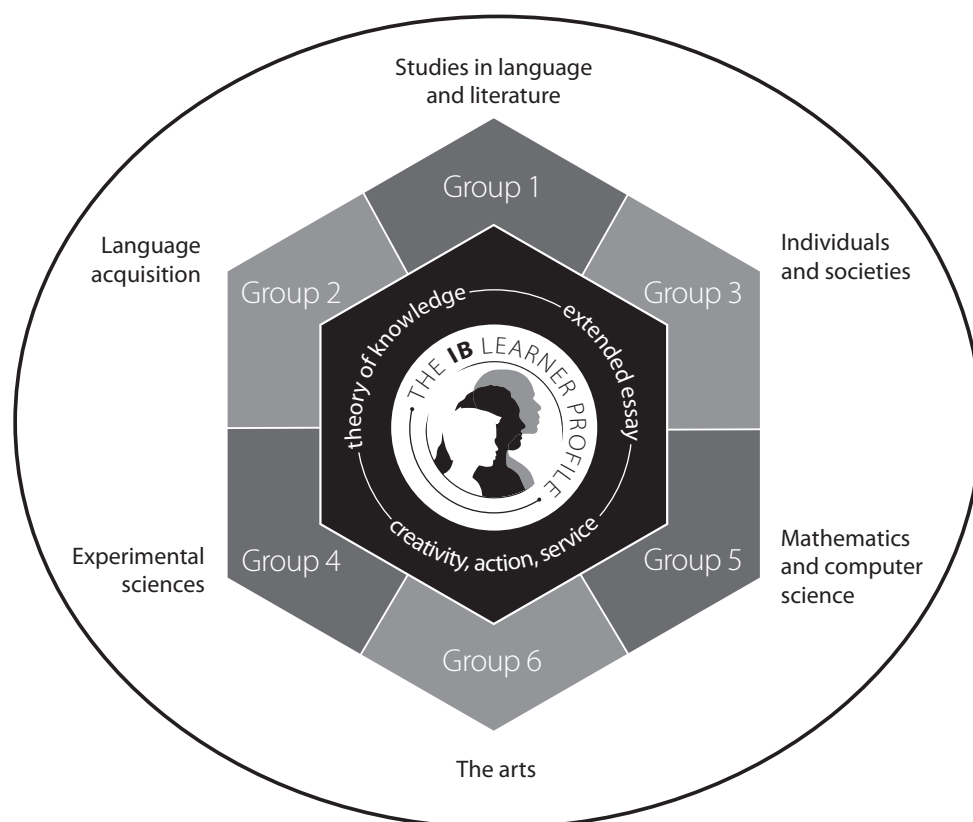


Figure 1
Diploma Programme model

Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can choose a second subject from groups 1 to 5 instead of a group 6 subject. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers. The courses are available for examinations in English, French and Spanish, with the exception of groups 1 and 2 courses where examinations are in the language of study.

The core of the hexagon

All Diploma Programme students participate in the three course requirements that make up the core of the hexagon. Reflection on all these activities is a principle that lies at the heart of the thinking behind the Diploma Programme.

The theory of knowledge course encourages students to think about the nature of knowledge, to reflect on the process of learning in all the subjects they study as part of their Diploma Programme course, and to make connections across the academic areas. The extended essay, a substantial piece of writing of up to 4,000 words, enables students to investigate a topic of special interest that they have chosen themselves. It also encourages them to develop the skills of independent research that will be expected at university. Creativity, action, service involves students in experiential learning through a range of artistic, sporting, physical and service activities.

The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

Nature of the subject

Group 1

Group 1 consists of three courses.

- Language A: literature
- Language A: language and literature
- Literature and performance (interdisciplinary subject)

This is summarized in the table below.

Course	Available SL	Available HL
Language A: literature	✓	✓
Language A: language and literature	✓	✓
Literature and performance	✓	

All three courses are designed for students who have experience of using the language of the course in an academic context. The language background of such students, however, is likely to vary considerably—from monolingual students to students with more complex language profiles. The study of texts, both literary and non-literary, provides a focus for developing an understanding of how language works to create meanings in a culture, as well as in particular texts. All texts may be understood according to their form, content, purpose and audience, and through the social, historical, cultural and workplace contexts that produce and value them. Responding to, and producing, texts promotes an understanding of how language sustains or challenges ways of thinking and being.

To fulfill the requirements of the IB Diploma Programme, all students must study a group 1 subject selected from one of the courses above. One path to a bilingual diploma is to take two group 1 courses, each in a different language, in any combination of the three courses offered. Both the language A: literature course and the language A: language and literature course are offered at SL and HL. Literature and performance, which is an interdisciplinary subject (groups 1 and 6), is only available as an SL course.

Group 1 courses are designed to support future academic study by developing a high social, aesthetic and cultural literacy, as well as effective communication skills. While there is significant difference in the texts presented for study in the three courses, they will clearly overlap somewhat. There is no aim for each course to define completely separate territory. Instead, the main difference lies in the different areas of focus each takes. In the language A: literature course, focus is directed towards developing an understanding of the techniques involved in literary criticism and promoting the ability to form independent literary judgments. The focus of the language A: language and literature course is directed towards developing and understanding the constructed nature of meanings generated by language and the function of context in this process. Literature and performance allows students to combine literary analysis with the investigation of the role of performance in our understanding of dramatic literature.

Note: Expectations of language usage, of level of analysis and of critical reflection are the same across the three courses.

For each course the syllabus and assessment requirements are identical for all languages offered. The teaching and assessment of any particular language A will be conducted in that language.

Literature and performance

This course is an interdisciplinary synthesis of language A and theatre. It incorporates essential elements of literature and performance and aims to explore the dynamic relationship between the two. At the heart of the course is this interaction between (i) a conventional literary emphasis on close reading, critical writing and discussion and (ii) the practical, aesthetic and symbolic elements of performance. A distinctive outcome of this “marriage” is the performance of a piece *transformed* from poetry or prose. In this exciting, creative process text is viewed from different angles in a way that goes beyond what is characteristic of either literary or theatre studies as single disciplines.

The course as a whole examines literary and dramatic texts and seeks to develop intellect, imagination and creativity. It encourages intercultural awareness through a study of texts from more than one culture.

Prior learning

There are no formal requirements for students undertaking the group 1 courses. Students who take these courses will often have varied language profiles and may be multilingual. While it is recommended that students have had experience of writing critical essays about texts and involving themselves in performance work, not having done so should not exclude them from studying literature and performance. Schools should refer to the IB document *Learning in a language other than mother tongue in IB programmes*, available on the OCC, for support.

Each course offers the opportunity for continued language development and the acquisition of a range of skills including, for example, textual analysis and the expression of literary appreciation. The choice of the specific group 1 course will depend on the students’ and teacher’s interests and the students’ future educational plans.

Links to the Middle Years Programme

In the IB Middle Years Programme (MYP) language A provides a balance between language and literature where students develop an appreciation of the nature, power and beauty of language and literature, and of the many influences on language and literature globally. Language A courses develop linguistic and literary understanding and skills through the study of a broad range of genres and world literature, as well as language learning in context. The study of one or more languages A enables students to work towards their full linguistic potential. Gaining an understanding that language and literature are creative processes encourages the development of imagination and creativity through self-expression. In addition to this, literature and performance is linked to the work students may undertake in drama in the arts group of the MYP.

The Diploma Programme literature and performance course builds on this foundation and gives students opportunities to explore the way performance broadens the creative expression of literature. While it is not simply a language acquisition course, it aims to ensure the continuing development of a student’s powers of expression and understanding in a variety of language domains.

Literature and performance and theory of knowledge

Literature and performance shares many of the links with theory of knowledge (TOK) that are evident in the language A: literature course. In particular, the encounter with different approaches to reading literary works requires students to engage in knowledge enquiry, critical thinking and reflection.

The interdisciplinary nature of this subject opens a particularly rich connection with TOK. The act of transforming texts, which is so central to this course, encourages students to reflect on the ways in which the presentation of the characters and ideas in a text, for example, is inflected by the medium in which they are transmitted.

The following questions—many shared with language A: literature—are adapted from the *Theory of knowledge guide*. They are intended to assist teachers of literature and performance in challenging students to explore different approaches to performance and in enhancing students' critical reflection on related knowledge issues, ways of knowing and areas of knowledge.

- Is a work of literature enlarged or diminished by interpretation and performance? What makes something a good or bad interpretation or an effective performance?
- How important is form in literature and the theatre?
- What is the proper function of literature and theatre: to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community together or to praise a spiritual power?
- Does familiarity with literature and its expression in the theatre itself provide knowledge and, if so, of what kind? Knowledge of facts? Of the author? Of the conventions of the form or tradition? Of psychology or cultural history? Of oneself?
- What knowledge of literature can be gained by focusing attention on the author? Can, or should, authors' intentions, and the creative process itself, be understood through observing authors or knowing something of their lives? Is the creative process as important as the final product, even though it cannot be observed directly? Are an author's intentions relevant to assessing the work? Can a work of art contain or convey meaning of which the artist is oblivious?
- What knowledge of literature can be gained by focusing attention solely on the work itself, in isolation from the author, or the performance concept, or the social context?
- In what ways does the transformation of a text into another medium alter its meaning?
- What knowledge of literature and theatre can be gained by focusing attention on its social, cultural or historical context?
- How important is the study of literature and theatre in personal/ethical development? In what ways?
- What constitutes good evidence within the study of literature and performance?
- What is lost in translation from one language to another? Why?

Literature and performance and the international dimension

Literature and performance is currently available in English, French and Spanish. While no specific areas in the curriculum necessitate an international outlook, it is expected and hoped that teachers will use the opportunity—in parts 2 and 3 especially—to address ideas and themes that promote interrogation by students of the different cultural positions that may be evident.

Aims

Group 1 aims

The aims of **language A: literature** and **language A: language and literature** at SL and HL, and of **literature and performance** at SL are to:

1. introduce students to a range of texts from different periods, styles and genres
2. develop in students the ability to engage in close, detailed analysis of individual texts and make relevant connections
3. develop the students' powers of expression, both in oral and written communication
4. encourage students to recognize the importance of the contexts in which texts are written and received
5. encourage, through the study of texts, an appreciation of the different perspectives of people from other cultures, and how these perspectives construct meaning
6. encourage students to appreciate the formal, stylistic and aesthetic qualities of texts
7. promote in students an enjoyment of, and lifelong interest in, language and literature.

As an interdisciplinary subject, literature and performance also shares the aims of group 6, which are recorded below.

Group 6 aims

The aims of all subjects in **group 6, the arts** are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

Literature and performance aims

In addition, the aims of the **literature and performance course** are to:

1. equip students with the skills to explore critically and imaginatively a range of literary texts and performance possibilities
2. develop in students the ability to articulate their responses to literature and performance in a variety of styles and contexts
3. introduce students to a range of performance skills
4. broaden the perspectives of students through the exploration of texts from differing cultures, periods and genres
5. foster a personal and passionate engagement with literature and performance, and by so doing guide students towards a better understanding of themselves and the world.

Assessment objectives

There are four assessment objectives for the literature and performance course.

1. Knowledge and understanding of texts from different genres and cultures
 - Demonstrate knowledge and understanding of a range of texts and performances
 - Demonstrate an understanding of structure, technique and style
 - Demonstrate an ability to substantiate the points made through appropriate reference to texts
2. Awareness and understanding of literary techniques and performance potential
 - Demonstrate an ability to identify and evaluate the use and effect of literary techniques and performance potential in texts
 - Demonstrate an ability to use the relevant terminology in the analysis and appreciation of the texts studied
 - Demonstrate an ability to realize the performance potential in a text
3. Commitment and ability as performers
 - Demonstrate an understanding of performance skills
 - Show the necessary commitment in developing and presenting performance
 - Demonstrate an ability to express ideas, emotion, character and atmosphere through performance
4. Ability to speak and write effectively about texts and performances
 - Demonstrate an ability to express ideas clearly and in an appropriate register
 - Use the oral and written forms of the language in a range of styles, registers and situations
 - Demonstrate an ability to discuss and analyse texts and their performance potential in a focused and logical manner

Assessment objectives in practice

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
1. Knowledge and understanding of texts from different genres and cultures	Paper 1	The response to the text and its appropriate dramatization requires students to draw on their knowledge and understanding of the text.
	Paper 2	The essay on poetry requires students to show knowledge and understanding of the chosen texts.
	Written coursework	Critical analysis of a play and performance of an extract requires students to show understanding of the work's meaning and its potential for dramatic realization.
	Internal assessment	The response to the text, its appropriate transformation and their reflection on this process requires students to draw on their knowledge and understanding of the text.
2. Awareness and understanding of literary techniques and performance potential	Paper 1	Students are required to evaluate the performance potential of the text they dramatize, taking into account the way in which literary techniques may affect their choices and interpretation.
	Written coursework	Students are required to identify and exploit the performance potential of an extract from a play.
	Internal assessment	Students are required to identify and realize the performance potential of a variety of texts.
3. Commitment and ability as performers	Written coursework	Students are required to produce and evaluate a performance as the basis for their written coursework.
	Internal assessment	Students are required to rehearse and present a performance on which they base an oral presentation explaining their choices and ideas.

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
4. Ability to speak and write effectively about texts and performances	Paper 1	Students are required to write a formal, well-organized response in an appropriate register.
	Paper 2	Students are required to construct a formal, literary critical essay making appropriate use of literary terms.
	Written coursework	Students are required to produce a critical analysis using appropriate terminology and register.
	Internal assessment	Students are required to speak about their performance of a transformed text.

Syllabus outline

Syllabus component	Teaching hours
	SL
<p>Part 1: Critical study of texts</p> <ul style="list-style-type: none"> • A range of literary texts are studied. • Students develop the skills to identify meaning and make viable interpretations. • Students analyse the effect of literary features. • Students write and speak appropriately about literature. 	50
<p>Part 2: Exploration of the chosen approach to the text</p> <ul style="list-style-type: none"> • Texts are explored in terms of their performance potential. • Students generate ideas for the transformation of prose and poetry texts into dramatic form. • Students speak and write appropriately about their ideas. 	40
<p>Part 3: Realization of texts in performance</p> <ul style="list-style-type: none"> • Students develop the skills to prepare their own pieces for performance, and to perform scripted drama. • Students perform to an audience. • Students analyse and evaluate performance through appropriate speech and writing. 	60
Total teaching hours	150

It is essential that teachers are allowed the prescribed minimum number of teaching hours necessary to meet the requirements of the literature and performance course. The course is available at SL only; the minimum prescribed number of hours is 150 hours.

Approaches to the teaching of literature and performance

While the three courses in group 1 offer a different focus, they are all designed to support future academic study by developing high levels of language competence and communication skills, as well as social, aesthetic and cultural literacy. The literature and performance course aims to support lifelong learning through engaging students as actively as possible with texts and the different ways in which their ideas can be apprehended and expressed.

These courses are designed to allow a variety of teaching approaches. Teachers are given a great deal of freedom and responsibility to interpret the curriculum and to create a course of study that not only meets the aims and objectives of the course but is also relevant to the situation of the school and its community.

Teaching the literature and performance course should be supported in ways that fit with the IB learner profile and with the pedagogical principles that underpin IB programmes: the promotion of critical- and creative-thinking skills, and learning how to learn. At each stage of their course, students should be given the opportunity to engage in inquiry-based learning and to develop the skills required for critical thinking.

The teacher is viewed as a supporter of student learning, rather than a transmitter of knowledge, and should promote the IB learner profile in students and their work in the following ways.

- **Providing an inclusive, positive and safe class ethos.** Students should feel confident to explore and experiment with their own responses and to challenge those of others.
- **Empowering students.** They should have a variety of opportunities, both critical and creative, to demonstrate their understanding of skills through a wide variety of active learning approaches, including discussion, debate, role play, reading, writing and oral presentation.
- **Recognizing that students learn in different ways.** Students should experience a range of activities and assessment tasks that best advance their understanding and enjoyment of the texts they encounter.
- **Facilitating critical discourse.** Teachers should ensure from the very beginning of the course that students acquire, in an integral and practical way, the language of critical discourse for literature and performance.
- **Promoting the appreciation of language as an art form.** Students should have opportunities to go beyond the mere “decoding” of texts towards a wide and humane appreciation of the texts studied.
- **Enabling students to explore a wide variety of texts.** A wide range of texts that are diverse in convention, culture and complexity should be made available.
- **Providing opportunities for student inquiry into the subtleties and implications of cultural contexts.** This should include such dimensions as the geographical, the historical and the ethnic situations of texts.
- **Providing opportunities for writing about literature and performance.** Effective feedback should support students in writing in a structured and analytical manner.
- **Scaffolding the processes necessary for making reasonable comparative judgments about texts.** Students should be able to express these both orally and in writing.

It is also important that teachers focus on the following aspects.

- **Ensure students acquire core skills.** These are the skills that are particular to the study and expression of students' experience of literature and performance.
- **Clarify learning goals for students.** This should be done on a regular basis and should refer to the requirements and learning outcomes of the course.
- **Provide systematic formative assessment.** There should be regular feedback to students about their performance against specified assessment criteria, which should consider the question "What do I need to do to improve?"
- **Ensure practice of rhetorical skills.** These are the skills that students require in order to deliver effective oral presentations to a variety of audiences.

The literature and performance course pivots around the central issue of *transformation*. As well as creating the principle underpinning the key assessment outcomes in paper 1, the written coursework and the performance and individual oral presentation, the action of transforming a text demands extremely close attention to the details of language, message and form. In undertaking this, students are required to examine the ways the contexts of reception and production shape the meaning of the texts and respond to this in their transformation of the text into performance. This way of working with texts is consistent with the pedagogy embodied in the IB learner profile, where the attributes of open-mindedness and reflection are emphasized. Inquiry-based approaches lie at the heart of teaching and learning in the Diploma Programme.

The teacher should provide an arena in which students can critically engage with a wide variety of texts, written, spoken and visual, from a range of sources and media. This is especially relevant in parts 1 and 2 of the course. The availability and range will vary from language to language, but in all cases different text types and genres should be explored throughout the course.

Construction of the course

In keeping with IB principles, teachers are strongly encouraged to design their own course of study and to teach it in a way that takes into account the particular needs and interests of the students and the school. The following points provide general information on constructing the course.

- Teachers should aim to construct a course that is well balanced and cohesive. Such a course should be flexible enough to accommodate students' differing linguistic profiles, interests and talents, teachers' goals, interests and areas of expertise, as well as the availability of resources and specific teaching conditions (for example, class size, availability of space suitable for performance).
- Within a whole-school context teachers should be mindful of promoting concurrency of learning through cross-curricular links to other subjects, where appropriate, and in particular to theory of knowledge.
- The IB does not require that the three parts of the course be taught in any particular order, but teachers will find that certain assessment deadlines, as well as the development of student skills, will have an impact on the decisions made regarding teaching sequence.
- Teachers must take into account the learning outcomes, the type and range of texts to be studied, performance work to be undertaken, and the time required for each part of the course.

For more detailed information, refer to the syllabus content in this guide as well as to the teacher support materials available for the course.

Skills

In order to achieve the learning outcomes of this course, students will need a strong grasp of specific skills. An explanation of their importance is given below.

Written and oral expression

Students taking this course must be able to reflect on and communicate their knowledge, understanding and responses to literature and performance in clear and effective language, both orally and in writing. In order to develop these skills, students should:

- be involved in discussing and presenting their views orally
- be introduced to, and practise, a variety of appropriate styles and methods of writing related to literature and performance
- be engaged in activities and exercises that will enable them to write formal literary essays—this includes comparative analysis, justified evaluative comments on what they have read, and appropriate, effective use of the personal voice to convey emotions as well as thoughts.

Performance skills

Literature and performance provides students with an opportunity to practise and develop their performance skills, and the teaching of the course should attempt to integrate this development into their work with texts.

Close analysis of texts

Literature and performance is centrally concerned with the ways in which meaning is generated by the meeting between texts and the process of transforming them into performance outcomes. Close attention to the details of the text and its features is important in developing an informed understanding of the text. Consequently, the ability to undertake detailed critical analysis of texts, which is an important skill in its own right, is crucial in allowing students to assemble the evidence they require to generate a reading of the texts they encounter in the course in both performance and in paper 2 in more formal critical analysis.

Syllabus content

Requirements

The syllabus (available at SL only) pursues an integrated approach to the detailed critical study of texts, the exploration of their performance potential and their realization in performance.

Students study a minimum of **five** texts. There are two book lists that must be used in conjunction with this guide. Both are available on the OCC.

Prescribed literature in translation (PLT)—there is one PLT list for all language A courses, and teachers select works for study from the list as stated below.

Prescribed list of authors (PLA)—each language A that has been authorized for study and listed in the *Handbook of procedures for the Diploma Programme* has its own PLA, and teachers select works for study from the authors listed.

Texts

Literary genres

Assessment will be based on a minimum of:

- one novel—extended work of fiction in prose (for paper 1)
- two poetry texts—at least one of which must be originally written in the language A (for paper 2)
- one play—from a playwright on the PLA (for the written coursework)
- a choice of prose or poetry—prose text can include extracts from novels, short stories and prose other than fiction; poetry can be one or more poems, or extracts from a longer poem. These can be chosen from the PLA for the language A, the PLT list or elsewhere (for the internal assessment task).

A “poetry text” in the context of paper 2 is defined as a single major text of poetry of around 400 lines, or a selection of 12–15 shorter poems that are linked by author, theme or form and are comparable in scope to a substantial novel.

Any text by a playwright on the PLA must be authentic and not a modernized version.

Culture

The school’s syllabus as a whole must include texts from more than one culture, country of origin or language (in translation).

Texts (apart from those selected for the written assignment, which must be selected from the authors listed in the PLA) may be selected from the PLA, the PLT list or elsewhere.

Note: The expectation is that schools will study a wide range of works, either complete or in extract form, in preparation for the various assessment tasks.

Part 1: Critical study of texts

Literary analysis and interpretation

All texts are read in detail and with close attention to their literary features. Students are guided towards identifying literary features and probing the various layers of meaning. Close attention is also paid to the means by which these materials are presented by writers, and to their effects on the reader. Students should be able to discuss the various choices made by authors in their texts, as well as the consequences of those choices for the texts themselves and for the readers. The features to be covered should include:

- diction/language (choice of words)
- imagery
- rhythm
- tone
- structure and form
- point of view
- setting
- plot and characterization.

This list is not exhaustive and other areas may be looked at by students so long as they contribute to a literary analysis of the text. Students must regularly be made aware of and led to explore the similarities and differences between the genres and cultures encountered in their reading. They should consider the implications of these in the interpretations of the texts studied.

Suggested close-reading strategies and activities aimed at “opening up” texts include both written appreciation and class discussion.

Part 2: Exploration of the chosen approach to the text

Students must be given opportunities to explore the possible ways in which the literary features identified in the textual study in part 1 of the course might be realized in performance and in various spaces. This may include consideration of all elements of drama: voice, movement, gesture, use of space, costume, props, lighting, set and sound. However, no specialist technical knowledge or expertise is required, nor is it expected that students will necessarily have access to a wide range of theatrical resources.

Part 3: Realization of texts in performance

In the context of this course a “performance” is defined as the presentation to an audience of a rehearsed performance piece (including prose and poetry). The presentation may use the whole or part of a text.

The audience may consist of the teacher, classmates, a group of peers or any number of spectators from the school or local community.

Developing performance skills

This involves a range of ensemble activity in order to lay the foundations and develop the skills that will be applied in realizing work through performances of both scripted drama and original student work. It includes such things as:

- ensemble work
- movement and voice work
- improvisation
- role play
- characterization.

Realizing work in performance

When presenting a rehearsed performance piece, production elements may include, as appropriate, the use of costumes, props, lighting, sound and set. However, the essential focus is on performance. A specialized drama space, such as a fitted drama studio with lighting, is not required.

Anticipating assessment requirements, this part of the syllabus involves the presentation of work derived from two different kinds of source.

- A script by a major playwright on the PLA
- A transformation of a piece of poetry or prose

Note: The piece of poetry or prose chosen for the transformation task must not be studied for paper 1 or paper 2.

Play script

In developing the play script presentation, students should be encouraged to work on interpretive techniques such as:

- character and role
- exploration of stage space
- status, movement and gesture
- experimentation with language and voice
- non-verbal elements.

While the play script provides the basis and framework for the presentation, students should be encouraged to be adventurous in their exploration and interpretation of the script.

Transformation

This is defined as the adaptation or reconstruction of a non-dramatic text for live theatrical presentation. Any type of text may be transformed: prose or poetry, fiction or non-fiction. Possibilities for transformation include the following.

- Speech may become dramatic dialogue and monologue.
- A narrated incident may become a scripted scene.
- A reported episode may become a performed episode.
- Viewpoint may be shifted, for example, from third person to first person.
- Focus or emphasis may be shifted.

Production elements (for example, costumes, lighting, make-up and sound) can be used to support the performance but it should be remembered that the students will be assessed on their theatrical performance.

Dance and music are acceptable as production elements. However, performances involving only dance or music are not appropriate in this assessment. Teachers who wish to use a particular cultural form involving only dance should contact the Diploma Programme help desk before proceeding.

The following examples of professional transformation may be helpful.

- Steven Berkoff's adaptation of *Metamorphosis*
- David Edgar's Royal Shakespeare Company adaptation of *Nicholas Nickleby*
- Theatrical adaptation of Anne Sexton's *Transformations*
- Theatrical adaptation of Carol Ann Duffy and Tim Supple's *Grimm Tales* and *More Grimm Tales*
- Shared Experience theatre company's production of *Jane Eyre*
- Company B's adaptation of Tim Winton's *Cloudstreet*

Analysing performance

Students need to be equipped with the skills to carry out critical analysis of performances. They should learn to identify:

- the effect of direction, performance skills and acting techniques
- the synthesis of elements in a performance
- the clear intent and effect of the performance on the target audience.

Students should keep a personal journal in which they record ideas and responses, and collect notes and other supporting material—among other things, these materials will help them with the various assessment tasks.

Assessment in the Diploma Programme

General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessment are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The Diploma Programme primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: Principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses, a variety of resources can be found on the OCC or purchased from the IB store (<http://store.ibo.org>). Teacher support materials, subject reports, internal assessment guidance, grade descriptors, as well as resources from other teachers, can be found on the OCC. Specimen and past examination papers, as well as markschemes, can be purchased from the IB store.

Methods of assessment

The IB uses several methods to assess work produced by students.

Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses.

Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

Markschemes

This generic term is used to describe analytic markschemes that are prepared for specific examination papers. Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from the students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response. A markscheme may include the content expected in the responses to questions or may be a series of marking notes giving guidance on how to apply criteria.

Assessment outline

First examinations 2013

Assessment component	Weighting
<p>External assessment (3 hours)</p> <p>Paper 1: Prose and performance (1 hour 30 minutes) Students answer one essay question from a choice of three concerned with issues involved in dramatizing a novel. (20 marks)</p> <p>Paper 2: Poetry (1 hour 30 minutes) Students answer one comparative essay question from a choice of six. (25 marks)</p> <p>Written coursework: Major playwrights in performance Students produce one piece of writing that incorporates critical analysis of the realization of an extract or a series of linked extracts from a play by a playwright listed on the PLA, as well as reflection on the student's performance in a staged interpretation of it. (20 marks)</p> <p>The written coursework must be 1,500–2,000 words in length.</p>	<p>60%</p> <p>20%</p> <p>20%</p> <p>20%</p>
<p>Internal assessment (20 minutes)</p> <p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>The internal assessment component has two compulsory parts.</p> <p>Performance (5 minutes) and individual oral presentation (15 minutes) (40 marks)</p> <p>Students present one performance during the course. This must be a transformation based on one or more of the poetry and prose texts studied in class. It must not be based on the texts studied for papers 1 and 2.</p> <p>The individual oral is a structured presentation about this performance.</p>	<p>40%</p>

External assessment

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide.

For paper 1 there are three criteria.

For paper 2 there are five criteria.

For the written coursework there are three criteria.

The descriptors are related to the assessment objectives established for the literature and performance course. Different assessment criteria are provided for the written papers and the written coursework.

The external components contribute 60% to the final assessment.

Note: All responses, written and oral, must be in the language A of the examination.

Written examination papers

There are two examination papers that are set and marked externally. They are designed to allow students to demonstrate their competencies in relation to the literature and performance assessment objectives and to specific parts of the syllabus. Paper 1 is linked to the skill of understanding the ways in which texts can be transformed into dramatic outcomes and Paper 2 is linked to the skill of literary analysis.

In both examination papers students are expected to support their answers with specific references to the texts—in the case of paper 1 to the novel, and in the case of paper 2 to the poetry works studied. Retelling of the plot or content of a work or extract is not expected in any component of the assessment.

Written coursework

Students are required to complete a written assignment of 1,500–2,000 words in length, which is written at school and assessed externally. Reflection on a performance undertaken by the student is part of the assignment.

Guidance and authenticity

The written coursework submitted for external assessment must be the student's own work. However, it is not the intention that students should decide upon a title or topic and be left to work on the assignment without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the assignment. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the work must be entirely their own.

As part of the learning process, teachers can give advice to students on a first draft of the assignment. This advice should be in terms of the way in which the work could be improved, but this first draft must not be annotated or edited by the teacher. After making general comments on the first draft, teachers should not provide any further assistance.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed malpractice. Each student must sign the coversheet to confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work to a teacher (or the Diploma Programme coordinator) for assessment, together with the signed coversheet, it cannot be retracted.

Authenticity may be checked by discussion with the student on the content of the work, and by scrutiny of one or more of the following.

- The first draft of the written work
- The references cited
- The style of writing compared with work known to be that of the student

The requirement for teachers and students to sign the coversheet applies to the work of all students. If the teacher and student sign a coversheet but there is a comment to the effect that the work may not be authentic, the student will not be eligible for a mark in that component and no grade will be awarded. For further details refer to the IB publication *Academic honesty* and the relevant articles in the *General regulations: Diploma Programme*.

External assessment details

Paper 1: Prose and performance

Duration: 1 hour 30 minutes

Weighting: 20%

Paper 1 contains three essay questions concerned with issues involved in dramatizing a passage from a novel into a performance. The questions ask students to address the dramatic possibilities of sections of their chosen novel in the context of the whole work.

Students are required to answer **one** question. Diagrams may be used but are not required. A clean copy of the novel studied in class may be taken into the examination. This is defined as follows.

A copy of a text suitable for examination purposes is defined as the student's copy of the text, which may have marginal annotations (for example, word meanings), underlining of key sentences or phrases, but not extended writing. There must be no notes on any pages apart from the main text of the novel.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 1 is 20.

Paper 2: Poetry

Duration: 1 hour 30 minutes

Weighting: 20%

Paper 2 consists of six questions based on the poetry texts studied in part 1 of the course. Students are required to answer **one** question only.

Students will be expected to respond to questions in a way that shows their understanding of the learning outcomes demanded in part 1 of the course. They are expected to refer to the texts they have studied in class, analysing and comparing both the works they have studied.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 25.

Written coursework: Major playwrights in performance

Weighting: 20%

Students are required to write **one** piece incorporating critical analysis of an extract or a series of linked extracts from a play by a playwright that appears on the PLA, as well as reflection on its realization in performance. This is written during the course and externally assessed.

The written assignment must be 1,500–2,000 words in length. If the word limit is exceeded, the assessment will be based on the first 2,000 words.

The written assignment is assessed according to the assessment criteria published in this guide. The maximum mark for the written assignment is 20.

Formal requirements

The written assignment should include:

- critical analysis of literary features of the text
- comments on how aspects of the text have informed dramatic choices
- analysis of the dramatic choices made in the realization of the text in performance.

Practical requirements

On the coversheet that precedes the written assignment, students must include:

- student details
- examination session details
- a summary of the coursework and title of the play chosen for their coursework
- the total number of words for the assignment.

Both the student and teacher must sign the coversheet as a declaration that the assignment is the authentic work of the student.

The written assignment must be word processed. Illustrations may be used but must be electronically embedded in the document. The total file size of the whole assignment must not exceed 2 MB.

The assignment must be written in the language A studied.

Role of the teacher

The teacher may comment on or raise questions about a draft of the written coursework but should not correct or edit the work.

External assessment criteria

Overview

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide.

The following is an overview of the external assessment criteria.

Substantiation from works and passages is always required to demonstrate understanding and appreciation of literature. The use of supporting references is specifically rewarded in the “Knowledge and understanding of texts” criterion in paper 2.

Paper 1: Prose and performance

There are three assessment criteria.

Criterion A	Understanding of the novel and selection of the extract	5 marks
Criterion B	Ideas for dramatization based on interpretation of the literary text	10 marks
Criterion C	Use of language	5 marks
	Total	20 marks

Paper 2: Poetry

There are five assessment criteria.

Criterion A	Knowledge and understanding of texts	5 marks
Criterion B	Response to the question	5 marks
Criterion C	Appreciation of literary features	5 marks
Criterion D	Presentation	5 marks
Criterion E	Formal use of language	5 marks
	Total	25 marks

Written coursework: Major playwrights in performance

There are three assessment criteria.

Criterion A	Analysis of the literary features of the text	5 marks
Criterion B	Exploration of the chosen approach to the text	10 marks
Criterion C	Use of language, structure	5 marks
	Total	20 marks

The following descriptors are for examiner use and teacher and student information.

Paper 1: Prose and performance

Criterion A: Understanding of the novel and selection of the extract

- Has the student chosen a relevant extract in relation to the question?
- How well does the student understand the extract in relation to the novel as a whole?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited understanding of the text but it is not effectively substantiated with few or irrelevant references.
2	There is some understanding that is given limited support by references to the text.
3	There is an adequate understanding that is supported by relevant references to the text.
4	There is a good understanding that is supported by relevant and detailed references to the text.
5	There is a perceptive understanding that is supported by detailed and well-chosen references to the text.

Criterion B: Ideas for dramatization based on interpretation of the literary text

- Has the student successfully linked ideas for dramatization to the chosen text?
- How well are these ideas justified in relation to the chosen text?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There are credible ideas for dramatization, though most are vague or impractical, with limited or no justification in relation to the original text.
3–4	There are credible ideas for dramatization, though some may be vague or impractical; there is some justification in relation to the original text.
5–6	There are credible ideas for dramatization, which are adequate and justified in relation to the original text.
7–8	There are good, practical ideas for dramatization, which are well justified in relation to the original text.
9–10	There are excellent practical ideas for dramatization, which are well justified and provide original insights into the text.

Criterion C: Use of language

- How accurate, clear and precise is the language used in the essay?
- How appropriate is the choice of register, style and terminology for this task? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task. Terminology relates to the forms of prose and drama.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Comprehensible language is used to a limited degree. There are significant lapses in grammar, spelling and sentence construction.
2	There is some degree of clarity and coherence in the use of language. There is some degree of accuracy in grammar, spelling and sentence construction.
3	There is clear and coherent use of language. There are only a few significant lapses in grammar, spelling and sentence construction. The register is generally appropriate.
4	The use of language is clear, varied and precise. There are no significant lapses in grammar, spelling and sentence construction. The choice of register is suitable.
5	The use of language is clear, varied, precise and concise. There are no significant lapses in grammar, spelling and sentence construction. The choice of register is effective.

Paper 2: Poetry

Criterion A: Knowledge and understanding of texts

- How well does the student know the texts studied?
- How much understanding has the student shown of the texts studied in relation to the question answered?
- How detailed and/or appropriate are the student's references to the texts studied?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited knowledge of, or familiarity with, the texts used to answer the question.
2	There is some knowledge of, or familiarity with, the texts used to answer the question. There is superficial understanding of the texts used.
3	There is adequate understanding of the texts used to answer the question. There are relevant references to the texts.
4	There is good understanding of the texts used to answer the question. There are detailed and appropriate references to the texts.
5	There is perceptive understanding of the texts used to answer the question. There are detailed and well-chosen references to the texts.

Criterion B: Response to the question

- How well has the student understood the specific demands of the question?
- To what extent has the student responded to these demands?
- How well has the student illustrated claims?
- To what extent has the student expressed a relevant personal response?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited awareness of the main implications of the question. The ideas are mainly insignificant and/or irrelevant, or The essay consists mainly of paraphrase and/or narration and/or repetition of content.
2	There is some awareness of, or response to, the main implications of the question. The ideas are sometimes relevant. The essay consists mainly of unsubstantiated generalizations.
3	There is an adequate response to the main implications of the question. The ideas are generally relevant. The analysis of the ideas is adequate and sometimes illustrated by relevant examples.
4	There is a good response to the main implications of the question. The ideas are relevant and include a personal response, where appropriate. The analysis of the ideas includes some detail and is illustrated by relevant examples.
5	There is an excellent response to the main implications as well as some of the subtleties of the question. The ideas are carefully considered and show some independence of thought, where appropriate. The analysis of the ideas is detailed and well illustrated by good examples.

Criterion C: Appreciation of literary features

- To what extent is the student aware of the presence of literary features in the texts, such as diction, imagery, tone, structure, style and technique?
- To what extent does the student appreciate the effects of the literary features in relation to the question?
- How well has the student supported claims about the effects of the literary features?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited mention or consideration of some of the literary features of the texts in relation to the question.
2	There is mention or consideration of the literary features of the texts in relation to the question. There is a superficial analysis of the literary features mentioned.
3	There is some analysis of the effects of the literary features of the texts in relation to the question. The analysis is illustrated by some relevant examples.
4	There is adequate analysis of the effects of the literary features of the texts in relation to the question. The analysis is appropriately illustrated by relevant examples.
5	There is detailed analysis of the effects of the literary features of the texts in relation to the question. The analysis is well illustrated by carefully chosen examples.

Criterion D: Presentation

- How well organized is the essay?
- How effectively have the student's thoughts and feelings been presented?
- To what extent are supporting examples integrated into the body of the essay?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Ideas are presented with limited evidence of a structure to the essay. The ideas presented are not ordered or in a logical sequence.
2	Ideas are presented with some evidence of a structure to the essay. Ideas are sometimes presented in an ordered or logical sequence.
3	There is adequate structure to the essay. Ideas are generally presented in an ordered and logical sequence. Supporting examples are sometimes appropriately integrated into the body of the essay.
4	There is a clear and logical structure to the essay. Supporting examples are appropriately integrated into the body of the essay.
5	There is a purposeful and effective structure to the essay. Supporting examples are well integrated into the body of the essay.

Criterion E: Formal use of language

- How accurate, clear and precise is the language used?
- How appropriate is the choice of register and style for this task? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task. Terminology relates to the forms of prose and drama.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Comprehensible language is used to a limited degree. There are significant lapses in grammar, spelling and sentence construction. The vocabulary used is rarely accurate or appropriate.
2	There is some degree of clarity and coherence in the use of language. There is some degree of accuracy in grammar, spelling and sentence construction. The vocabulary is sometimes appropriate to the literary analysis.
3	There is clear and coherent use of language. There are only a few significant lapses in grammar, spelling and sentence construction. Some care is shown in the choice of vocabulary, idiom and style. The register is generally appropriate for literary analysis.
4	The use of language is clear, varied and precise. There are no significant lapses in grammar, spelling and sentence construction. The use of vocabulary, idiom and style is effective and appropriately varied. The choice of register is suitable for literary analysis.
5	The use of language is clear, varied, precise and concise. There are no significant lapses in grammar, spelling and sentence construction. There is precise use of wide vocabulary and varied idiom and style. The choice of register is effective for literary analysis.

Written coursework: Major playwrights in performance

Criterion A: Analysis of the literary features of the text

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited analysis of the chosen extract, with very few or no supporting references.
2	There is some analysis of the chosen extract, with few supporting references.
3	There is an adequate analysis of the chosen extract supported by some references.
4	There is a sound, detailed analysis of the chosen extract supported by relevant references.
5	There is a perceptive and detailed analysis of the chosen extract supported by precise references.

Criterion B: Exploration of the chosen approach to the text

- How well has the student addressed the theatrical questions raised by the extract?
- How well has the student explored the dramatic potential of the chosen extract through his or her selected approach and its realization?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is limited exploration of how the chosen approach has realized the dramatic potential of the extract.
3–4	There is some exploration of how the chosen approach has realized the dramatic potential of the extract.
5–6	There is adequate exploration of how the chosen approach has realized the dramatic potential of the extract.
7–8	There is a focused and detailed exploration of how the chosen approach has realized the dramatic potential of the extract.
9–10	There is a focused, detailed and imaginative exploration of how the chosen approach has realized the dramatic potential of the extract.

Criterion C: Use of language, structure

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The work shows limited evidence of organization; the use of language is often unclear.
2	The work shows some evidence of organization; the use of language is mostly adequate, though with some shortcomings.
3	The organization of the work and use of language are adequate.
4	The work is well organized, with appropriate use of language.
5	The work is very well organized, with appropriate and effective use of language.

Internal assessment

Purpose of internal assessment

Internal assessment is an integral part of the course. It enables students to demonstrate the application of their skills and knowledge. The internal assessment should, as far as possible, be woven into normal classroom teaching and not be a separate activity conducted after a course has been taught.

Students are required to present a short performance followed by a presentation on the performance.

The performance and individual oral presentation must be conducted in the language A studied.

Guidance and authenticity

The component submitted for internal assessment must be the student's own work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

The requirement for teachers and students to sign the coversheet for internal assessment applies to the work of all students, not just the sample work that will be submitted to an examiner for the purpose of moderation. If the teacher and student sign a coversheet, but there is a comment to the effect that the work may not be authentic, the student will not be eligible for a mark in that component and no grade will be awarded. For further details refer to the IB publication *Academic honesty* and the relevant articles in the *General regulations: Diploma Programme*.

Time allocation

Internal assessment is an integral part of the literature and performance course, contributing 40% to the final assessment. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work.

During the two-year course consideration should be given to:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component
- time for consultation between the teacher and each student
- time to review and monitor progress.

Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work against the criteria using the level descriptors.

- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent.
- Only whole numbers should be recorded; partial marks, that is fractions and decimals, are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is recommended that the assessment criteria be made available to students.

Internal assessment details

Performance and individual oral presentation

Weighting: 40%

Students will create a **performance** and present it in front of a live audience ("audience" as defined in "Syllabus content").

The performance must be a transformation based on one or more of the poetry and prose texts studied in class. It must not be based on the works studied for papers 1 or 2.

Note: Schools are advised that for assessment purposes it is recommended that no group exceed seven students for the performance component.

While students may make use of production elements such as stage furnishings, properties and costume in their presentations, the focus of the assessment will be on their performance.

- Performance time should be sufficient to allow each participant to be assessed. This may range from 5 minutes for a solo performer, up to a suggested maximum of 20 minutes for a group.
- The performance must be recorded, using media as described in the *Handbook of procedures for the Diploma Programme*, for moderation purposes. See “Video recording of performance” in the appendices to this guide for requirements and advice.

Each student will also do an **individual oral presentation** based on his or her performance of a transformed or adapted piece of poetry or prose.

In the oral presentation students will be expected to demonstrate:

- understanding of the text(s)
- critical perspectives on the dramatic potential of the text(s)
- insights into the performance process experienced from page to stage
- critical evaluation of their particular role and contribution to this process of transformation or adaptation and realization.

During the presentation students will be allowed access to their texts and notes for reference purposes only. The presentation should not be read.

Each oral presentation will last 12–15 minutes. The teacher should not guide students or intervene unless the student is clearly struggling to continue. In such circumstances, the teacher may ask a question in order to help the student to continue. The presentation will be recorded on audio or video for moderation purposes. Teachers are reminded that the moderator is instructed not to listen to any material beyond 15 minutes in the individual oral presentation and that no marks will be awarded for any material contributed beyond this time.

The performance and presentation are given a combined mark. The maximum mark for internal assessment is 40.

Role of the teacher

The teacher must ensure that students are allowed scope to develop their own **performances** for assessment. General pointers may be given but detailed teacher direction is inappropriate in work for assessment (see “External assessment”, where detailed editing of the written assignment by the teacher is equally inappropriate).

Teachers should neither interfere in nor attempt to organize the student’s **presentation**. Teachers may only intervene where a student panics and finds it difficult to continue. Such intervention should seek to re-establish the presentation without leading the student.

The performance and individual oral presentation are assessed jointly using assessment criteria.

Internal assessment criteria

Overview

There are five assessment criteria for the performance and individual oral presentation.

Criterion A	Performance	15 marks
Criterion B	Presentation of evidence supporting the student's involvement in the process leading up to the performance	5 marks
Criterion C	Presentation and use of language	5 marks
Criterion D	Critical reflection	5 marks
Criterion E	Knowledge and understanding of the literary features of the original text and rationale for its realization	10 marks
	Total	40 marks

Performance and individual oral presentation

- In cases where a student's internally assessed work contains features not adequately conveyed by the level descriptors (or where the features indicate qualities appropriate to a high level combined with defects appropriate to a lower one), teachers and examiners are instructed to exercise their professional judgment with a view to rewarding the positive achievements of the student.
- It is expected that teachers will assess the student's performance first, according to criteria A and B, and then the oral presentation, according to criteria C, D and E. The marks are then added together to give a combined total out of 40.

Criterion A: Performance

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–4	Limited performance skills are deployed, sometimes effectively and appropriately. This limited involvement is reflected in a performance that shows a lack of conviction and a limited understanding of the text.
5–8	Adequate performance skills are deployed, mostly effectively and appropriately. This involvement is reflected in a performance that shows some conviction and an adequate understanding of the text.
9–12	Good performance skills are deployed effectively and appropriately. This commitment is reflected in a performance that shows conviction and some sensitivity, imagination or originality in interpretation of the text.
13–15	Excellent performance skills are deployed highly effectively and appropriately. This commitment is reflected in a performance that shows a high degree of conviction and a sensitive, imaginative or original response to the text.

Criterion B: Presentation of evidence supporting the student's involvement in the process leading up to the performance

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The student has taken a limited part in the process leading up to performance.
2	The student has taken an adequate part in the process leading up to performance.
3	The student has shown engagement in the process leading up to performance.
4	The student has been fully engaged in the process leading up to performance.
5	The student has been fully and profoundly engaged in the process leading up to performance.

Criterion C: Presentation and use of language

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The student makes a presentation but it is poorly organized and the use of language is often unclear.
2	The presentation and use of language are mostly adequate, although there may be some lapses; there is some evidence of structure and organization.
3	The presentation and use of language are adequate; the structure and organization are adequate.
4	The presentation and use of language are good; the structure and organization are clear and coherent.
5	The presentation and use of language are excellent; the structure and organization are persuasive, clear and coherent.

Criterion D: Critical reflection

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited critical reflection on the performance.
2	There is some critical reflection on the performance..
3	There is adequate critical reflection on the performance.
4	There is sustained critical reflection on the performance.
5	There is sustained and illuminating critical reflection on the performance.

Criterion E: Knowledge and understanding of the literary features of the original text and rationale for its realization

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is limited knowledge and understanding of the literary features of the original text.
3–4	There is some knowledge and understanding of the literary features of the original text but a limited rationale for its realization.
5–6	There is an adequate knowledge and understanding of the literary features of the original text and an adequate rationale for its realization.
7–8	There is a good knowledge and understanding of the literary features of the original text and a coherent rationale for its realization.
9–10	There is an excellent knowledge and understanding of the literary features of the original text and a coherent and persuasive rationale for its realization.

Video recording of performance

Requirements

It is essential that the DVD recordings sent to the examiner for moderation are in an appropriate **format** and provide the necessary **information** in order for fair judgments to be made.

Note that these are recordings of live performance, not “mini-films”. Ideally a single camera should be fixed on a tripod and allowed simply to record what happens in front of it. Certain stagings may require different approaches to the filming process. There should be no cutting between shots but zooming in or out to emphasize details is permissible if the nature of the action requires it. If it is unavoidable (for example, in order to capture what is happening in a small space), the camera may pan from side to side.

- **Format**—recordings must be made on a non-regional DVD, capable of being played on a DVD player as well as a personal computer.
- **Information**—there must be clear identification of each student, with adequate quality of sound and vision.

Practical advice

Circumstances are different in every school. Video equipment is also constantly evolving, mostly in a direction that makes it cheaper and easier to use. Obtaining reasonable quality in both drama studios and classrooms is a challenge. What is offered here are some useful tips on what has worked in various settings: it is not definitive and will not be appropriate in every situation.

Identification of students

As a minimum, each performer should announce his or her name and candidate details (candidate number and session details) to the camera at the start of the recording. If there may still be difficulties in telling performers apart, consider using different clothing/costume, colour coding or numbering. There is an obvious tension here between the needs of assessment and what may lead to a quality, committed performance. Teachers should exercise judgment and use ingenuity.

Sound

Sound is often difficult because school spaces tend to have many hard, reflective surfaces that encourage echoes—floors can be noisy and electrical equipment, such as air conditioning, can interfere. Here are some possible steps to take.

- Consider using a different, carpeted space, or use a temporary floor covering (matting).
- Use curtains or drapes to cover hard vertical surfaces.
- Use a microphone external to the camera, positioned as close as possible to the action.
- Turn off electrical equipment if possible.

- Try to find a time when there is not too much noisy activity in adjacent spaces, such as corridors.
- Make sure that people “behind the camera” are quiet: most microphones are omnidirectional and pick up whatever sound is nearest. They also adjust themselves to overall sound levels (so becoming more sensitive to background noises during quiet parts of a performance).

Vision

Vision is often more straightforward than sound. Modern video cameras work well, even when light levels are quite low. However, they do not cope well with very high contrast levels, and auto-focus devices can play tricks. Here are some practical steps to consider.

- A tripod is essential. The camera must be placed far enough away to be able to “see” everything that is happening. This means that the internal microphone will be inclined to “hear” things nearer to it, rather than the dramatic action (hence the reason for recommending an external microphone).
- Theatrical spotlighting with dark backgrounds results in very high contrast levels. Consider using flatter lighting (for example, using floodlights to brighten the background).
- If the camera’s auto focus tends to “hunt” between the background distance and characters in the foreground, try reducing the distance between the two (perhaps move the actors further back). Alternatively, many cameras allow this feature to be turned off, enabling a manual fixed focus on a point that gives maximum clarity for most of the action.
- If filming using natural light (for example, in a classroom), be wary of bright backgrounds. These can cause the camera to “narrow its eye”, making the foreground (the performers) dark and difficult to see. Often this can be overcome by drawing blinds or curtains to exclude background brightness from windows. Alternatively, a different part of the room may be used, so that the camera is looking away from the problem brightness (for example, away from a window, rather than towards it).

Glossary of command terms

Command terms with definitions

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below. Although these terms will be used frequently in examination questions, other terms may be used to direct students to present an argument in a specific way.

Analyse	Break down in order to bring out the essential elements or structure.
Annotate	Add brief notes to a diagram or graph.
Classify	Arrange or order by class or category.
Comment	Give a judgment based on a given statement or result of a calculation.
Compare	Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.
Compare and contrast	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
Construct	Display information in a diagrammatic or logical form.
Contrast	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
Deduce	Reach a conclusion from the information given.
Define	Give the precise meaning of a word, phrase, concept or physical quantity.
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	Give a detailed account.
Discuss	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Distinguish	Make clear the differences between two or more concepts or items.
Evaluate	Make an appraisal by weighing up the strengths and limitations.
Examine	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	Give a detailed account including reasons or causes.
Explore	Undertake a systematic process of discovery.
Identify	Provide an answer from a number of possibilities.

Investigate	Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions.
Justify	Give valid reasons or evidence to support an answer or conclusion.
Outline	Give a brief account or summary.
Present	Offer for display, observation, examination or consideration.
State	Give a specific name, value or other brief answer without explanation or calculation.
Suggest	Propose a solution, hypothesis or other possible answer.
To what extent	Consider the merits or otherwise of an argument or concept. Opinions and conclusions should be presented clearly and supported with appropriate evidence and sound argument.