



# **MARKING NOTES**

**May 2014**

**LITERATURE AND PERFORMANCE**

**Standard Level**

**Paper 1**

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## 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 its 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 areas of focus which may condition the dramatic approach to the selected passage. The adequate candidate may not immediately respond to this but the good candidate will already be narrowing the perspective around the consequences of the choice made between the description of a place, a character or a significant action.

The adequate responses will focus on how the shifting moods of the characters will combine to create a pivotal scene in the text. This focus will be general in character and may look closely at some of the broader character traits and mood shifts from the novel with a tendency to adopt a narrative rather than analytical style; the candidates who achieve “good” responses will be establishing some analytical points through closer scrutiny of the text. The average candidate will use quotations from the passage which will support rather than illuminate the argument and are likely to address general rather than specific issues; specificity in the use of quotation will distinguish the good from the adequate candidate. The focus on the role of the actors as agents for the communication of mood shifts and the construction of the scene will look at speech, movement, and conflict with varying levels of insight. The average candidate will be able to identify the importance of such strategies but may not be able to direct them as effectively as a good candidate who will associate technique much more closely to the overall purpose the question is denoting.

The adequate candidate may effect a literal translation from one genre to the other, while the good candidate will be more liable to explore both text and stage for how the style of the prose description might be transformed into a stage language that reflects the work of the actor. The relationship of the mood of the actor and the production elements, the use of which allows more striking communication for an audience will only be partially registered by the average candidate whereas the good candidate will be able to explore the possible production effects in more detail through the staging concept. The examiner might reasonably expect to see lighting, sound, costume and staging used in conjunction to register shifting moods in character but this is optional since the question could be answered equally well by not exploring these elements, much depends on the style chosen by the student and the kind of text being transformed. Staging effects like design, lighting and sound are likely to be broadly drawn with more detail again registering a difference in the quality of the response from the adequate to good candidate. The good candidates will be able to see how use of the stage space can be manipulated to shape communication for an audience and will not perceive representation in an exclusively literal manner. They will also be able to move beyond simple identifications of acting style to how style may function in performance to communicate action effectively for an audience.

The ideas for performance will be plausible and have a justification from the text. The overall concept for staging may rely on a generalized grasp of the production elements, as this grasp becomes steadier, more assured and more nuanced the work begins to characterize that expected in a good candidate. The ability to distinguish staging effects for their value in elucidating or establishing mood in character or pivotal dramatic scenes for an audience will probably be attainable by an adequate candidate who will be able to “identify” a lighting or sound effect in a functional manner. The ability to present a plan for the actor’s performance tied to defined purpose will be within the range of an adequate candidate who will identify some of the following: general moods, gestures, movement, blocking and voice for the actor, a more critical understanding of how these combine to communicate the meaning of action in explicit and perhaps implicit terms will move the candidate into the “good category”. The good candidate will be able to fit effects into an aesthetic or dramatic purpose and make them work as part of a subtle communication for the audience. The exploration of design elements or acting style may all typify ways “into” the question. How this might be achieved through dramatic means will also distinguish the adequate from the good candidate, the former recognizing the importance of the production elements as aids to communication, with the latter being capable of building these elements as dynamic elements within the staging.

The writing will be legible and clear with the adequate candidate being able to express ideas reasonably well, though there may be redundancy, a lack of precision, errors in technical vocabulary as well as 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 work of the good candidate. Concept and execution will be clearly evident in the structure of the response.

Excellent responses will choose a passage that is immediately apposite. There will be a powerful understanding of why the selected area is crucial to the text and this will have more than one application both within the passage and to the novel as a whole. The candidate will immediately focus on key detail and show an ability to be selective in the analysis of the literature, focusing only on the material that is responsive to the question. Embedded quotation will be used and this will allow both for a more concise writing style and for illuminating reference. The tone, mood and indeed the vitality of the text will be captured by the way the candidate addresses the task of analysing the shifts in mood and how they contribute to move characters into a pivotal dramatic scene which is effectively communicated to an audience. The essence of the work will capture the quality of the writing as the challenge of staging is taken up. Quotation may also be used structurally in the response as a device which achieves transition between one idea and another; it will be continually relevant to the question.

The ideas for performance will be conveyed in precise terminology, to evoke mood and atmosphere underlying action, the candidate will make staging, acting and design choices and these will function as a totality sharing a common communicative purpose for an audience. A sophisticated understanding of the genre and the possibilities inherent in the application of the performance and design elements to the staging concept will characterize the work of an excellent candidate. The candidate will be aware of the text as a fluid entity and the stage as a location where action and movement in space will combine through the actor to register meaning for an audience. The aesthetics of performance will be keenly felt and the encouragement this question gives to ensemble playing, and a play of moods on stage will not be neglected. The use of lighting, sound, costume and staging may enhance these effects.

The examiner will be aware of an individual “style of writing”, sentences will vary in length, and the structure of the response will support the argument and ensure that its presentation is clear and convincing. There will be a precise naming of stylistic elements in the text and staging elements in the concept for performance. The candidate will present work that, while concise, nevertheless evokes the quality and dramatic potential of the chosen passage in relation to the specific question being asked.

## Question 2

Adequate to good responses to this question will identify a passage from the text that is appropriate to the question. They will indicate its 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 immediately respond to this but the good candidate will already be narrowing the perspective around the consequences of a choice of passage that exemplifies how staging and acting may support the generation of atmosphere for an audience.

The responses of the average candidate will attempt to focus on the question but may not always succeed in doing so. They are likely to introduce references from the text. 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 some analytical points. There will be quotations from the passage which will support rather than illuminate the argument and are likely to address general rather than specific issues; again specificity will distinguish the good from the adequate candidate. Since the question specifies “staging” as a focal point the designated chosen performance space should be stated by the candidate as part of the introduction of the essay. The actions selected should also be explicitly considered and varying levels of relevance and focus will distinguish the average from the good candidate.

The adequate candidate may effect a literal translation from one genre to the other, while the good candidate will be more liable to explore both text and stage for how the style of the prose description might be transformed into a dramatic space and a series of purposeful actions. The examiner might reasonably expect to see lighting and staging used in conjunction to enhance these representations for an audience. Staging effects like design, lighting and sound are likely to be broadly drawn with more detail again registering a difference in the quality of the response. The good candidates will be able to see how use of the stage space can be manipulated to shape communication for an audience and will not perceive representation in an exclusively literal manner. Attention to the role of sound, lighting, costume and movement in the generation of atmosphere will vary between the average and good candidate.

The ideas for performance will be plausible and have a justification from the text. The overall concept for staging may rely on a generalized grasp of the production elements, as this grasp becomes steadier, more assured and more nuanced the work begins to characterize that expected in a good candidate. The ability to distinguish staging effects for their effectiveness in building an atmosphere for an audience will probably be attainable by an adequate candidate who will be able to “identify” a lighting or sound effect in a functional manner. The good candidate will be able to fit effects into an aesthetic or dramatic purpose and make them work as part of subtle or forceful communication for the audience. The exploration of set design or make-up or the focus on movement on stage in the exploration of character in action may all typify ways “into” the question. This might be achieved through dramatic means which will also distinguish the adequate from the good candidate, the former recognizing the importance of the production elements as aids to communication, with the latter being capable of building these elements as dynamic elements within the staging.



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 work of the good candidate. Concept and execution will be clearly evident in the structure of the response.

Excellent responses will choose a passage that is immediately apposite. There will be a powerful understanding of why the selected area is crucial to the text and this will have more than one application both within the passage and to the novel as a whole. The candidate will immediately focus on key detail and show an ability to be selective in the analysis of the literature, focusing only on the material that is responsive to the question. Embedded quotation will be used and this will allow both for a more concise writing style and for illuminating reference. The tone, mood and indeed the vitality of the text will be captured by the way the candidate addresses the task of analysing the event and how it is communicated. The essence of the work will capture the quality of the writing as the challenge of staging it is taken up. Quotation may also be used structurally in the response as a device which achieves transition between one idea and another; it will be continually relevant to the question.

The ideas for performance will be conveyed in precise terminology, the candidate will make staging and acting/action choices on the basis of conveying the atmosphere of the passage in the chosen performance space for an audience. Therefore communication for an audience will be the agent of staging ideas and these will reflect a sophisticated understanding of the genre and the possibilities inherent in the application of the production and design elements to the staging concept. The candidate will be aware of the text as a fluid entity and the performance space as a location where action and movement will combine to register meaning for an audience. The aesthetics of performance will be keenly felt and the encouragement this question gives to the creation of staging effects will not be neglected. The use of lighting and sound may be enhancements to these effects as will an appreciation of the effect of make-up and costume for the actor.

The examiner will be aware of an individual “style of writing”, sentences will vary in length, and the structure of the response will support the argument and ensure that its presentation is clear and convincing. There will be a precise naming of stylistic elements in the text and staging elements in the concept for performance. The candidate will present work that, while concise, nevertheless 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 its 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 choice the question asks the candidate to make. The candidate will select the areas of focus which may condition the dramatic approach to the selected passage. The adequate candidate may not immediately respond to this but the good candidate will already be narrowing the perspective around the consequences of the choice of passage most suitable for the dramatic treatment of loss.

The responses will vary on what aspects of dramatic performance and production the candidate will focus on since the question only directs them to the staging of loss. This makes for an open-ended approach to performance. The examiner may expect the candidate to designate a performance space and explore how production elements and acting skills might best convey a sense of loss for the audience. The average candidate will tend to identify broader effects and possibilities while the good candidate will focus on specifics through analysis. The average candidate may be detained longer than necessary on reflections on plot, whereas the good candidate will be more selective in the approach taken looking to respond more quickly to the question. There will be quotations from the passage which will support rather than illuminate the argument and are likely to address general rather than specific issues; specificity will distinguish the good from the adequate candidate. There are many different kinds of “loss” and it may be necessary to be quite specific in the nature of the loss being dramatized. Again accuracy in this matter will be characteristic of the good candidate whereas the average candidate might understand loss more generically. The adequate candidate may effect a literal translation from one genre to the other, while the good candidate will be more liable to explore both text and stage for how the style of the prose description might be transformed into a stage language that reflects not only the subject of loss but will also go some way to capturing its essence through the design and performance choices made by the candidate in the staging concept. Staging effects like design, lighting and sound are likely to be broadly drawn with more detail again registering a difference in the quality of the response from the adequate to good candidate. The good candidates will be able to see how use of the stage space can be manipulated to shape communication for an audience and will not perceive representation in an exclusively literal manner. They will also be able to move beyond simple identifications of acting style to how style may function in performance to communicate action effectively for an audience.

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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 work of the good candidate. Concept and execution will be clearly evident in the structure of the response.

Excellent responses will choose a passage that is immediately apposite. There will be a powerful understanding of why the selected area is crucial to the text and this will have more than one application both within the passage and to the novel as a whole. The candidate will immediately focus on key detail and show an ability to be selective in the analysis of the literature, focusing only on the material that is responsive to the question. Embedded quotation will be used and this will allow both for a more concise writing style and for illuminating reference. The tone, mood and indeed the vitality of the text will be captured by the way the candidate addresses the task of dealing with loss and how it is communicated. The essence of the work will capture the quality of the writing as the challenge of staging it is taken up. Quotation may also be used structurally in the response as a device which achieves transition between one idea and another; it will be continually relevant to the question.

The ideas for performance will be conveyed in precise terminology, to evoke mood and atmosphere underlying action, the candidate will make staging choices, beginning with the stage design for which there will be justification. The communication for an audience will be the agent of staging ideas and these will reflect a sophisticated understanding of the genre and the possibilities inherent in the application of the performance and design elements to the staging concept. The candidate will be aware of the text as a fluid entity and the stage as a location where action and movement in space will combine through the actor to register meaning for an audience. The aesthetics of performance will be keenly felt and the encouragement this question gives to the creation of staging effects will not be neglected. The use of lighting and sound may be enhancements to these effects.

The examiner will be aware of an individual “style of writing”, sentences will vary in length, and the structure of the response will support the argument and ensure that its presentation is clear and convincing. There will be a precise naming of stylistic elements in the text and staging elements in the concept for performance. The candidate will present work that, while concise, nevertheless evokes the quality and dramatic potential of the chosen passage.

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