

# Marking notes

May 2018

Literature and performance

Standard level











Paper 1

6 pages/páginas

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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	Caret – indicates omission.	
	Incorrect point – indicates factual inaccuracies or misinterpretations.	
	Ellipse that can be expanded.	
	Horizontal wavy line that can be expanded – indicates language errors / incoherence.	
	Highlight tool that can be expanded.	
	On page comment – justifies application of assessment criteria.	
	Unclear content or language.	
	SEEN - every scanned page must be annotated or marked as SEEN.	
	Good Response/Good Point.	
	Vertical wavy line that can be expanded – indicates irrelevance / going off the point.	

You **must** make sure you have looked at all pages. Please put the **SEEN** annotation on any blank page, to indicate that you have seen it.

When using the **On page comment** annotation, please keep the following in mind:

- Avoid covering the candidate’s own writing. This can be done by writing your comments in the margins then running the arrow attached to the “**On page comment**” annotation to the appropriate place.
- Provide all comments in the target language.
- You may provide summative comments at the end of the script, but please do NOT record numerical marks on the scripts.

### Assessment criteria

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.**

#### Criterion A

[5 max]

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 of these elements of the text will always be 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.

#### Criterion B

[10 max]

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.

#### Criterion C

[5 max]

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 effective use of vocabulary and a combination of preciseness and conciseness which results in an economy of expression. The persuasiveness of a piece of writing will depend on choice of idiom and style.

1. An adequate to good answer will:

- choose an appropriate scene and place it in context in the novel
- give a brief or sufficient summary of the scene and identify the symbol or the symbolic action that is being foregrounded
- propose some aspects of the way the scene is to be staged, finding a way to ensure that the audience will see or hear the weight of the symbolic material
- include specific references to the prose of the original in order to support and elaborate the details of the proposal
- contain a degree of plausibility and justification for the proposal which should be firmly based in the text and the devising of the scene through salient theatrical features
- reveal at least some sense of what it means to transfer materials from page to stage, using a good range of theatrical terminology.

A very good to excellent answer may also:

- reveal itself, first, by a felicitous choice of a passage that effectively foregrounds a symbol or a symbolic action which is apt and credible
- clearly describe and contextualize the passage or scene, highlighting the symbolic material
- pursue a method that clearly delivers the weight of symbol or symbolic action through a well-balanced use of proxemics, set, lighting, sound: whatever is most appropriate
- show the relation and interaction of the details of the theatrical proposal to a sense of a theatre audience.

2. An adequate to good answer will:

- choose a scene that convincingly represents a turning point or shift in the direction of the action
- provide a wider sense of the context so that this shift is validated in terms of effects on characters
- include useful references to the prose text that indicate a sense of how it is constructed
- offer ideas for performance of the scene that are mostly credible
- provide justification for such choices as kind of stage as well as set design, lighting and sound
- ensure that the proposal is in harmony with the manner in which the turning point or shift is delivered in the text
- choose an approach that is clearly theatrical rather than cinematic, using terms appropriate to the theatre.

A very good to excellent answer may also:

- choose a scene that is clearly arguable as a turning point or shift in the direction of the plot
- provide a rationale that indicates a sense of the whole sweep of the text, indicating solid understanding of the way the narrative is constructed
- provide telling details of the original text that will become theatrical elements
- use theatrical terminology precisely to describe the adaptation of the materials from page to stage.

3. An adequate to good answer will:

- select a passage from the novel that arguably suggests some later events, a change in a character, or a significant revelation or resolution
- briefly discuss the events predicted as coming to fruition in the larger scope of the novel
- deliver sufficient details to validate the choice of scene
- offer practical ideas for the adaptation of the prose into a dramatic presentation
- speak about the devising of the scene in theatrical terms, including stage, set, lighting, *etc.*
- maintain a focus on those elements of the question that address foreshadowing or prediction.

A very good to excellent answer may also:

- make a judicious and convincing choice of scene in relation to the question
  - deliver a persuasive explanation of what the scene foreshadows or predicts and how that is connected to the chosen scene
  - offer a viable proposal for creating the desired scene, accompanied by credible and perhaps inventive ideas for its staging
  - manage to convey some of the subtler elements of the scene as they are conveyed in the prose version, whether in imagery or dialogue or similar features.
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