

# Marking notes

November 2019

Literature and performance

Standard level

Paper 1

5 pages

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### 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:

- select a suitable passage where setting has an impact upon the development of characterization or plot and attempt to provide a rationale for that selection
- provide a sound account of that setting
- demonstrate some understanding of its significance within the context of the novel as a whole
- ensure the discussion is grounded in the text
- provide credible ideas for dramatization of that passage and how it can be communicated to an audience
- provide some justification for that dramatization with some relation to the specific qualities of the selected passage
- use clear and coherent language with a few acceptable lapses in grammar, spelling and sentence structure with some attempt to use appropriate theatrical terminology.

A very good to excellent answer may also:

- select a convincing passage where setting clearly has an impact that is supported with a persuasive rationale for that selection
- provide a detailed and perceptive account of that setting and how it impacts characterization or plot
- identify its significance and contextualize the passage with purpose
- systematically ground the discussion in the text
- provide convincing and well substantiated ideas for dramatization of that setting and how its significance can be effectively communicated to an audience
- provide clear and convincing justification for those choices in relation to the text as a whole
- use clear, varied and precise language with confidence with very minor to no lapses in grammar, spelling and sentence structure with a good range of theatrical terminology.

2. An adequate to good answer will:

- select a key opening passage that is suitable for dramatization and attempt to provide a rationale for that selection. Openings are often key in setting mood or generating intrigue; introducing central themes, protagonists and character relationships, and in that sense, there are a range of possible approaches and focuses to this question. This is permissible if that discussion is plausible and relevant to the selected text
- demonstrate some understanding of the significance of that opening passage within the context of the novel as a whole
- ensure the discussion is grounded in the text
- provide credible ideas for dramatization and how they can be utilized to communicate the importance of the passage to an audience
- provide some justification for that dramatization with some relation to the specific qualities of the selected passage
- use clear and coherent language with a few acceptable lapses in grammar, spelling and sentence structure with some attempt to use appropriate theatrical terminology.

A very good to excellent answer may also:

- select a noteworthy opening passage that is supported with a persuasive rationale for that selection
- provide a detailed and perceptive account of the significance of that opening passage within the context of the novel as a whole
- systematically ground the discussion in the text
- provide convincing and well substantiated ideas for dramatization of that passage and how its significance can be effectively communicated to an audience
- provide clear and convincing justification for those choices in relation to the text as a whole
- use clear, varied and precise language with confidence, with very minor to no lapses in grammar, spelling and sentence structure and with a good range of theatrical terminology.

3. An adequate to good answer will:

- select a passage where guilt and remorse are key to the development of the narrative and attempt to provide a rationale for that selection
- identify how guilt and remorse manifest and how they impact narrative
- demonstrate some understanding of the significance of guilt and remorse within the context of the novel as a whole
- ensure the discussion is grounded in the text
- provide credible ideas for how those emotions and their impact upon narrative can be dramatized and communicated to an audience
- provide some justification for that dramatization with some relation to the specific qualities of the selected passage
- use clear and coherent language with a few acceptable lapses in grammar, spelling and sentence structure, and with some attempt to use appropriate theatrical terminology.

A very good to excellent answer may also:

- choose a convincing passage where guilt and remorse are key that is supported with a persuasive rationale for that selection
  - provide a detailed and perceptive literary account of those emotions and their effect
  - identify significance and contextualize the passage with purpose
  - systematically ground the discussion in the text
  - provide convincing and well substantiated ideas for how those emotions and how their significance for narrative can be creatively dramatized and effectively communicated to an audience
  - provide clear and convincing justification for those choices in relation to the text as a whole
  - use clear, varied and precise language with confidence, with very minor to no lapses in grammar, spelling and sentence structure and with a good range of theatrical terminology.
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