



International Baccalaureate®
Baccalauréat International
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Diploma Programme

Language A: literature guide

First examinations 2015





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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.

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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.

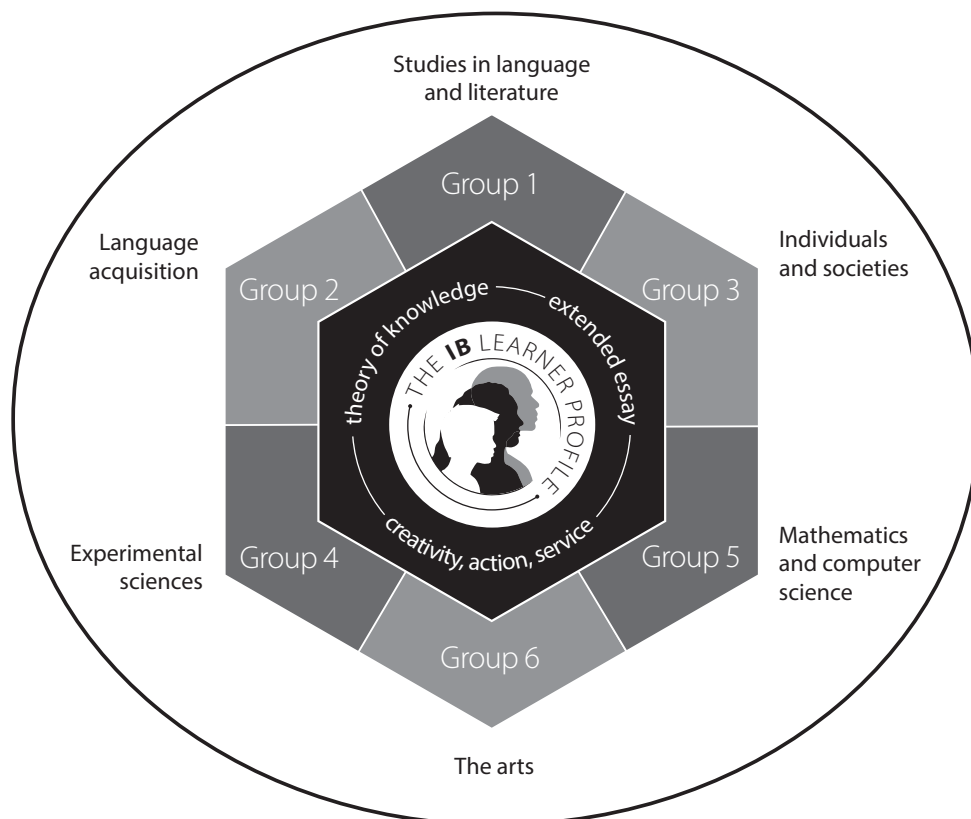


Figure 1
Diploma Programme model

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.

Language A: literature

Language A: literature is a literature course that may be studied in a wide range of languages. Many of these have a prescribed list of authors (PLA). Languages with a PLA are listed in the *Handbook of procedures for the Diploma Programme* and each PLA is published on the online curriculum centre (OCC) at <http://occ.ibo.org>. Language A: literature is the subject through which the IB's policy of mother-tongue entitlement is delivered. (Schools should refer to the IB document *Learning in a language other than mother tongue in IB programmes*, available on the OCC, for support). That policy promotes respect for the literary heritage of the student's home language and provides an opportunity for students to continue to develop oral and written skills in their mother tongue while studying in a different language of instruction. There are two procedures available to facilitate mother-tongue entitlement.

- Where no teacher is available, a student may be allowed to study his or her particular language A as a school-supported self-taught language A: literature student (SL only).
- Through a special request procedure schools may request an examination to be set in languages that are not on the authorized list. In cases where there is little or no printed literature, texts of oral literature may be included, provided the works chosen are of merit and are available in a reliable transcription and/or in another recording.

The course is built on the assumption that literature is concerned with our conceptions, interpretations and experiences of the world. The study of literature can therefore be seen as an exploration of the way it represents the complex pursuits, anxieties, joys and fears to which human beings are exposed in the daily business of living. It enables an exploration of one of the more enduring fields of human creativity, and provides opportunities for encouraging independent, original, critical and clear thinking. It also promotes respect for the imagination and a perceptive approach to the understanding and interpretation of literary works.

Through the study of a wide range of literature, the language A: literature course encourages students to appreciate the artistry of literature and to develop an ability to reflect critically on their reading. Works are studied in their literary and cultural contexts, through close study of individual texts and passages, and by considering a range of critical approaches. In view of the international nature of the IB and its commitment to intercultural understanding, the language A: literature course does not limit the study of works to the products of one culture or the cultures covered by any one language. The study of works in translation is especially important in introducing students, through literature, to other cultural perspectives. The response to the study of literature is through oral and written communication, thus enabling students to develop and refine their command of language.

Language A: literature is a flexible course that allows teachers to choose works from prescribed lists of authors and to construct a course that suits the particular needs and interests of their students. It is divided into four parts, each with a particular focus.

- **Part 1:** Works in translation
- **Part 2:** Detailed study
- **Part 3:** Literary genres
- **Part 4:** Options (in which works are freely chosen)

Distinction between SL and HL

The model for language A: literature is the same at SL and HL but there are significant quantitative and qualitative differences between the levels.

SL students are required to study 10 works, whereas HL students are required to study 13.

Two of the assessment tasks for SL are less demanding than the comparable HL tasks.

- Individual oral commentary—SL students present a 10-minute formal oral commentary on one of two works studied in part 2 of the course, whereas HL students present a formal oral commentary on poetry studied in part 2 and then engage in a discussion with the teacher on one of the other two works studied.
- Paper 1—both SL and HL students write a literary analysis of a previously unseen prose passage or poem. However, SL students write in response to two guiding questions, whereas HL students write a literary commentary with no assistance from guiding questions.

In addition, the external assessment criteria for papers 1 and 2 and the internal assessment criteria are clearly differentiated. HL students are expected to show a deeper understanding of content and writers' techniques than SL students. The requirements for depth of knowledge and understanding, and for demonstrating the skills of analysis, synthesis, evaluation and organization are less demanding at SL than at HL.

The distinction between SL and HL is summarized below.

Part of the course	SL	HL
Part 1: Works in translation	Study of two works in translation from the prescribed literature in translation (PLT) list	Study of three works in translation from the prescribed literature in translation (PLT) list
Part 2: Detailed study	Study of two works, each of a different genre, chosen from the prescribed list of authors (PLA)	Study of three works, each of a different genre (one of which must be poetry), chosen from the prescribed list of authors (PLA)
Part 3: Literary genres	Study of three works of the same genre, chosen from the PLA	Study of four works of the same genre, chosen from the PLA
Part 4: Options	Study of three works freely chosen	Study of three works freely chosen
External assessment	SL	HL
Paper 1: Literary analysis	A literary analysis of a previously unseen passage in response to two guiding questions	A literary commentary on a previously unseen passage
Internal assessment	SL	HL
Individual oral commentary	A 10-minute oral commentary based on an extract from one of the works studied in part 2	A 10-minute oral commentary on poetry studied in part 2, followed by a discussion based on one of the other two works studied

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, not having done so should not exclude them from studying language A. 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.

The Diploma Programme language A: literature course builds on this foundation. While it is not 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.

Language A: literature and theory of knowledge

The study of literature offers many possibilities for the questioning and reflection that form the basis of theory of knowledge (TOK). The language A: literature course focuses on different approaches to reading literary works. It encourages close analysis of language, as well as an understanding of the different perspectives presented through literature and the ways in which these are informed by, and interact with, the student's own culture(s). All of these activities require students to engage in knowledge inquiry, critical thinking and reflection.

The following questions are adapted from the *Theory of knowledge guide*. They are intended to assist teachers in challenging students to explore the methods of study in the field of literature and to enhance students' critical reflection on related knowledge issues, ways of knowing and areas of knowledge.

- Is a work of literature enlarged or diminished by interpretation? What makes something a good or bad interpretation?
- How can a literary work of fiction, which is by definition non-factual, convey knowledge?
- What is the proper function of literature—to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community together, to praise a spiritual power, to provoke reflection or to promote social change?
- Does familiarity with literature 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 social context?
- What knowledge of literature can be gained by focusing attention on its social, cultural or historical context?
- How important is the study of literature in individual/ethical development? In what ways?
- What constitutes good evidence within the study of literature?
- What knowledge can be gained from the study of literature?
- What is lost in translation from one language to another? Why?
- Can literature express truths that cannot be expressed in other ways? If so, what sort of truths are these? How does this form of truth differ from truth in other areas of knowledge?

Language A: literature and the international dimension

The IB has a policy of mother-tongue entitlement that promotes respect for the literary heritage of a student's home language and provides an opportunity for students to continue to develop oral and written skills in their mother tongue while studying in a different language of instruction. In the Diploma Programme the IB addresses mother-tongue entitlement through the language A: literature course. There are over 45 languages that are automatically available, plus special request languages. At SL, students may also take the school-supported self-taught option, thus allowing the greatest possible number of students to follow a literature course in their mother tongue.

The IB's commitment to intercultural understanding is particularly evident in part 1 of the syllabus, in which students are introduced to other cultural perspectives through the study of works in translation, selected from a list that contains works in more than 30 languages. Through the study of these works, students gain a deeper understanding of how works of literature are an important part of their cultural contexts and how they reflect or describe experiences and values.

Aims

Group 1 aims

The aims of **language A: literature** and **language A: language and literature** at SL and at 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.

Language A: literature aims

In addition, the aims of the **language A: literature** course at SL and at HL are to:

8. develop in students an understanding of the techniques involved in literary criticism
9. develop the students' ability to form independent literary judgments and to support those ideas.

Assessment objectives

There are three assessment objectives at SL and at HL for the **language A: literature** course.

1. Knowledge and understanding
 - Demonstrate knowledge and understanding of individual literary works as representatives of their genre and period, and the relationships between them
 - Demonstrate an understanding of the ways in which cultural values are expressed in literature
 - Demonstrate awareness of the significance of the context in which a work is written and received
 - Substantiate and justify ideas with relevant examples
2. Analysis, synthesis and evaluation
 - Demonstrate an ability to analyse language, structure, technique and style, and evaluate their effects on the reader
 - Demonstrate an ability to engage in independent literary criticism on both familiar and unfamiliar literary texts
 - Show an ability to examine and discuss in depth the effects of literary techniques and the connections between style and meaning **(HL only)**
3. Selection and use of appropriate presentation and language skills
 - Demonstrate an ability to express ideas clearly and fluently in both written and oral communication, with an effective choice of register and style
 - Demonstrate a command of terminology and concepts appropriate to the study of literature
 - Demonstrate an ability to express well-organized oral and written arguments
 - Demonstrate an ability to write a sustained and detailed literary commentary **(HL only)**

Assessment objectives in practice

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
1. Knowledge and understanding	Paper 1	The response to a previously unseen passage requires students to show how they, as readers, have made their own meaning from the text.
	Paper 2	The essay on at least two works from one literary genre requires students to show understanding of the works and the way in which meaning is conveyed through literary conventions.
	Written assignment	Students develop a formal piece of writing that explores a literary aspect of one work, informed by some understanding of the cultural underpinnings of that work.
	Individual oral commentary (and HL discussion)	At SL students are assessed on their detailed knowledge of an extract taken from one of the works studied in part 2 (at HL a poetry extract or complete poem is used). At HL the discussion assesses students' knowledge and understanding of one other part 2 work.
	Individual oral presentation	Students are required to demonstrate knowledge and understanding of at least one part 4 work through a self-chosen task.
2. Analysis, synthesis and evaluation	Paper 1	Students are required to analyse a previously unseen passage and produce an interpretation supported by evaluation of the writer's choice of language, structure, technique and style.
	Paper 2	Students are required to synthesize ideas from at least two works and to apply that knowledge to a question on conventions used in one literary genre.
	Individual oral commentary	Students are required to analyse a short extract from a studied work and to evaluate the effectiveness of the literary techniques in that extract.

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
<p>3. Selection and use of appropriate presentation and language skills</p>	Paper 1	<p>Students are required to write a formal, well-organized and coherent response using language appropriate to a formal essay.</p> <p>At HL students are required to construct a literary commentary.</p>
	Paper 2	<p>Students are required to write a formal essay comparing at least two works in response to one question.</p>
	Written assignment	<p>The written assignment requires personal writing on the development of ideas and the transformation of personal response into a formal essay.</p>
	Individual oral commentary (and HL discussion)	<p>Students are required to deliver a structured and focused commentary using a formal spoken register.</p>
	Individual oral presentation	<p>Students are required to adapt their language to the task and audience.</p> <p>One of the three criteria assesses the effectiveness of the oral presentation with regard to task and audience.</p>

Syllabus outline

Syllabus component	Teaching hours	
	SL	HL
<p>Part 1: Works in translation</p> <p>SL: Two works</p> <p>HL: Three works</p> <p>All works are chosen from the titles in the prescribed literature in translation (PLT) list.</p>	40	65
<p>Part 2: Detailed study</p> <p>SL: Two works</p> <p>HL: Three works</p> <p>All works are chosen from the prescribed list of authors (PLA) for the language A being studied, each from a different genre.</p>	40	65
<p>Part 3: Literary genres</p> <p>SL: Three works</p> <p>HL: Four works</p> <p>All works are chosen from the prescribed list of authors (PLA) for the language A being studied, all from the same genre.</p>	40	65
<p>Part 4: Options</p> <p>SL: Three works</p> <p>HL: Three works</p> <p>Works are freely chosen in any combination.</p>	30	45
Total teaching hours	150	240

It is essential that teachers are allowed the prescribed minimum number of teaching hours necessary to meet the requirements of the language A: literature course. At SL the minimum prescribed number of hours is 150 hours and at HL it is 240 hours.

Approaches to the teaching of language A: literature

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. Language and literature play a central role in these courses, which aim to support lifelong learning through engaging students as actively as possible with texts.

These courses are designed to encourage 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 language A: literature 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.
- **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 variety 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.** 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 language.
- **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.

Construction of the course

In constructing the course there are two essential book lists.

- The prescribed list of authors (PLA), which is specific to each language
- The prescribed literature in translation (PLT) list, which is common to all languages

Teachers must comply with the requirements regarding literary genres, periods and, where applicable, place when constructing courses for their students (see the "Syllabus content" in this guide and the PLA for the relevant language).

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. They should give consideration to the possibility of making links within each part of the course and, to some extent, within the course as a whole.
- Whatever the rationale used to select the works, the choices should give students opportunities to compare and contrast aspects such as the content of the works, themes, styles and techniques, the approaches of different authors and critical perspectives.
- The IB does not require that the four 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 regarding teaching sequence.
- Teachers must take into account the learning outcomes and the time required for each part of the course.
- 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.

For more detailed information, refer to the syllabus content in this guide, as well as 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.

Language skills

Although language A: literature is not a language acquisition course, it nevertheless provides an opportunity for students to develop and refine their language skills. In particular, they are expected to develop the ability to express their ideas in clear, unambiguous language, paying attention to appropriate style and register. Furthermore, they are expected to structure their ideas coherently and effectively, and to acquire vocabulary appropriate to formal expression and literary analysis.

Critical approaches

As part of developing independent literary judgment, students need to have some knowledge of the methodology involved in studying literature. Teaching critical perspectives is an inherent part of the course, and differing critical views of a given text may be highlighted in order to give students a broader understanding of the possible readings of a work. The explicit teaching of critical perspectives does not need to entail a detailed study of schools of theory—rather, it may involve a heightened or more explicit attempt on the teacher's part to ask students to consider the types of questions we ask about literature.

Literary conventions

The term “literary conventions”, as used in this guide, can be interpreted in the broadest sense as the characteristics of a literary genre, such as dialogue or speeches in plays, metre and rhyme in verse or foreshadowing and flashbacks in prose fiction. These features may, of course, vary between languages.

Visual skills

Viewing is part of a general multimodal literacy. Written text is often found in combination with still images, moving images and sound. As students become adept at the other literacy skills of reading, writing, listening and speaking, it is essential that they develop skills in understanding and interpreting the visual images used in conjunction with these skills. Considerations of visual analysis feature as a specific part of the course in part 4: options, where the study of topics such as graphic writing or film and literature are encouraged. In addition, moving images in the form of film are frequently used as part of literature teaching. While teachers of language A: literature are not expected to be art or media teachers, they should make students aware of the way images may be analysed for form, content and meaning in much the same way as a conventional written text.

Syllabus content

Requirements

Students study **10** works at SL and **13** works at HL. 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.

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. Where students are studying a special request language, the school is responsible for providing an appropriate list of works.

If a language A does not have a PLA, teachers must submit a list of works chosen from their own sources in accordance with the syllabus requirements. (See the *Handbook of procedures for the Diploma Programme* for details.)

Failure to fulfill the reading requirements for each component will result in the application of a lower maximum mark (see the relevant criteria).

Authors and works

Authors must not be repeated **within** any part of the syllabus but the same author may be studied in **two different** parts of the syllabus.

Note: No work may be repeated anywhere in the syllabus.

Literary genres

Each PLA includes four or five literary genres. At SL three of the genres represented on the PLA must be selected for the study of works in the target language. At HL four genres must be selected.

Period

Each PLA contains different periods. The language A: literature syllabus as a whole must include works from at least three different periods. “Periods” may refer to classification such as centuries, and literary or historical movements.

Place

Where relevant to the language, PLAs indicate the place(s) with which the author is closely associated. Where between two and five places are specified, the teacher must choose works by authors from at least two different places. When more than five places are specified, the teacher must choose works by authors from at least three different places as listed in the PLA.

Part 1: Works in translation

Number of works studied: Two at SL, three at HL

All works must be chosen from the prescribed literature in translation (PLT) list.

Note: All works studied in part 1 must feature as part of the teaching.

This part of the course is a literary study of works in translation, based on close reading of the works themselves. Students are encouraged to appreciate the different perspectives of people from other cultures and to consider the role that culture plays in making sense of literary works.

Part 1 of the course aims to deepen students' understanding of works as being products of a time and place. Artistic, philosophical, sociological, historical and biographical considerations are possible areas of study to enhance understanding of the works.

Teachers should aim to develop students' ability to:

- understand the content of the work and the qualities of the work as literature
- respond independently to the work by connecting the individual and cultural experience of the reader with the text
- recognize the role played by cultural and contextual elements in literary works.

Part 2: Detailed study

Number of works studied: Two at SL, three at HL

All works must be chosen from the prescribed list of authors (PLA). Each work must be from a different literary genre and by a different author. At HL one of the genres **must** be poetry.

Note: All works studied in part 2 must feature as part of the teaching.

In part 2 the focus is on detailed analysis of a work, both in terms of content and technique. The detailed study is best achieved through approaches that ensure close reading and in-depth analysis of the significant elements of the works involved.

Teachers are encouraged to familiarize their students with a variety of interpretations and critical perspectives. They should also guide students to form and articulate personal responses to the works.

This part of the syllabus will be assessed orally. Teachers should therefore make use of every opportunity to equip students with the skills for speaking appropriately about literature in a variety of contexts. Teachers are encouraged to select works that provide ample scope for formal, close analysis.

Teachers should aim to develop students' ability to:

- acquire detailed knowledge and understanding of the works studied
- demonstrate appropriate analytical responses to specific genres
- show how particular effects are achieved through language use, and analyse elements such as character, theme and setting
- engage with the details of works in order to develop a considered and informed response.

Part 3: Literary genres

Number of works studied: Three at SL, four at HL

All works must be chosen from the **same** literary genre from the prescribed list of authors (PLA).

Note: All works studied in part 3 must feature as part of the teaching.

In part 3, a group of works selected from the same literary genre is studied in depth. Each genre has recognizable techniques, referred to as literary conventions (see the section “Skills” in “Approaches to the teaching of language A: literature”), and writers use these conventions, along with other literary features, in order to achieve particular artistic ends. The grouping of works by genre is intended to provide a framework for the comparative study of the selected works through an exploration of the literary conventions and features associated with that genre.

To ensure a meaningful comparison of the literary genre being studied, teachers are encouraged to be attentive in selecting works. While grouping works by themes can also be useful, the expectation is that students will gain an understanding of the various ways in which conventions of the genre can be used.

Teachers should aim to develop students’ ability to:

- acquire knowledge and understanding of the works studied
- acquire a clear sense of the literary conventions of the selected genre
- understand the ways in which content is delivered through the literary conventions of the selected genre
- compare the similarities and differences between the chosen works.

Part 4: Options

Number of works studied: Three at SL, three at HL

Works are freely chosen by the teacher. There is no requirement for works to be chosen from either of the prescribed lists.

Note: All works studied in part 4 must feature as part of the teaching.

This part of the course is designed to give teachers an opportunity to include in their courses works that reflect their own particular interests, or that meet the specific needs of their students. The choice of works may also be dictated by circumstances that apply to specific regions or countries. Such circumstances may be a study of works in a particular genre or period, or from particular countries, to balance choices elsewhere in the course. The selection of works may fulfill local or national requirements.

All works may be chosen freely and any combination of works may be used, whether originally written in the language A being studied or read in translation. Care must be taken to ensure that only works of literary merit and those that offer a suitable challenge are chosen. Three printed works (or their equivalent) must be studied.

Teachers may freely choose their approach to teaching the works, providing it is in keeping with the aims and objectives of the course. In addition, three options are provided that demonstrate the possibilities open to teachers. The ideas in the options may also be combined in other ways. For example, delivering

an oral presentation that critiques the student's own creative writing (prose other than fiction in option 1) would also be suited to the study of other literary genres such as drama, prose fiction or poetry. Some new textualities, for example graphic novels, are suited to option 3, literature and film.

For all choices the assessment task is the same, and students will be assessed on their literary understanding as well as their ability to produce an effective oral presentation.

Teachers should aim to develop students' ability to:

- acquire knowledge and understanding of the works studied
- present an individual, independent response to works studied
- acquire powers of expression through oral presentation
- learn how to interest and hold the attention of an audience.

Option 1: The study of prose other than fiction leading to various forms of student writing

This option acquaints students with various forms of writing that fall outside the realm of such fictional forms as novels or short stories. "Prose other than fiction" may include travel writing, autobiography, letters, essays, speeches, or more contemporary experiments in "creative non-fiction".

The intent is to study such types in terms of both form and content. The further goal is a sufficient grasp of the techniques to enable students to develop their own explorations of these forms through personal writing.

In addition to the common aims for part 4, in this option students will develop the ability to:

- understand the conventions of prose other than fiction through writing
- acquire detailed understanding of effective authorial choices in these forms
- use a critique of their own writing as the basis for their oral presentation.

Option 2: New textualities

This option provides an opportunity for students to study rapidly evolving text forms. Examples of such text forms are graphic novels, hypertext narratives and fan fiction—all of which blend media and defy easy categorization. The following guidelines apply to the choice of such materials.

- The text forms should be original texts, not adaptations of previous literary texts.
- The materials should have some evident aesthetic/intellectual merit.

In addition to the common aims for part 4, in this option students will develop the ability to:

- appreciate new textualities within a critical framework
- explore how these forms relate to conventional written texts
- explore the relevance of these forms to the larger context of changing modes of literacy.

Option 3: Literature and film

In this option the three works at the centre of the study must be printed works, and the study will focus on adaptation, remediation, comparative narrative strategies, or the skills of reading and viewing. This option is not a media study unit. Additional guidance on visual texts is given in the "Visual skills" section in "Approaches to the teaching of language A: literature".

The study of the adaptation of a literary work into a film increases students' understanding of how literature and film work in their respective ways. Students are exposed to moving images at every stage of their lives, both inside and outside the classroom. This option can serve to merge their often uncritical experience of watching films and television with a deeper reflection that is learned when reading literature in school.

In addition to the common aims for part 4, in this option students will develop the ability to:

- compare films and their literary roots from a critical perspective
- analyse the reasons for the choices made when adapting a film from a literary work
- acquire an understanding of how characters evolve in a specific time and space
- understand the use of symbolism and how it can be translated from one medium to another
- understand and evaluate the importance of elements such as music, sound and inserts in films.

School-supported self-taught students

Self-taught students may study language A: literature at SL only. They will be expected to meet the same syllabus requirements as for taught SL students, but with the following exception.

- In part 4, all three works must be chosen from the PLA.

Whenever possible, self-taught students should be given assistance with specific aspects of their studies. This may be done either in a special class for the self-taught students or in a class of students preparing a taught language A. Such an arrangement is especially useful in equipping self-taught students with the information and skills necessary for carrying out the part 1 written assignment task, and for answering paper 1 and paper 2.

Students will also need guidance in choosing extracts in preparation for section 1 of the alternative oral examination and in preparing their individual presentation for section 2 of the oral.

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—SL

First examinations 2013

Assessment component	Weighting
<p>External assessment (3 hours)</p> <p>Paper 1: Guided literary analysis (1 hour 30 minutes) The paper consists of two passages: one prose and one poetry. Students choose one and write a guided literary analysis in response to two questions. (20 marks)</p> <p>Paper 2: Essay (1 hour 30 minutes) The paper consists of three questions for each literary genre. In response to one question students write an essay based on at least two works studied in part 3. (25 marks)</p> <p>Written assignment Students submit a reflective statement and literary essay on one work studied in part 1. (25 marks) The reflective statement must be 300–400 words in length. The essay must be 1,200–1,500 words in length.</p>	<p>70%</p> <p>20%</p> <p>25%</p> <p>25%</p>
<p>Internal assessment</p> <p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Individual oral commentary (10 minutes) Students present a formal oral commentary and answer subsequent questions on an extract from a work studied in part 2. (30 marks)</p> <p>Individual oral presentation (10–15 minutes) The presentation is based on works studied in part 4. It is internally assessed and externally moderated through the part 2 internal assessment task. (30 marks)</p>	<p>30%</p> <p>15%</p> <p>15%</p>

Assessment outline: School-supported self-taught students—SL

First examinations 2013

Assessment component	Weighting
<p>External assessment (3 hours)</p> <p>Paper 1: Guided literary analysis (1 hour 30 minutes) The paper consists of two passages: one prose and one poetry. Students choose one and write a guided literary analysis in response to two questions. (20 marks)</p> <p>Paper 2: Essay (1 hour 30 minutes) The paper consists of three questions for each literary genre. In response to one question students write an essay based on at least two works studied in part 3. (25 marks)</p> <p>Written assignment Students submit a reflective statement and literary essay on one work studied in part 1. (25 marks) The reflective statement must be 300–400 words in length. The essay must be 1,200–1,500 words in length.</p>	<p>70%</p> <p>20%</p> <p>25%</p> <p>25%</p>
<p>Alternative oral examination (20 minutes) This component consists of two compulsory oral activities that are externally assessed by the IB.</p> <p>Section 1: Individual oral commentary (10 minutes) Students present a formal oral commentary on an extract from a work studied in part 2. (30 marks)</p> <p>Section 2: Individual oral presentation (10 minutes) Students make a presentation based on two works studied in part 4. (30 marks)</p>	<p>30%</p> <p>15%</p> <p>15%</p>

Assessment outline—HL

First examinations 2013

Assessment component	Weighting
External assessment (4 hours)	70%
<p>Paper 1: Literary commentary (2 hours) The paper consists of two passages: one prose and one poetry. Students choose one and write a literary commentary. (20 marks)</p> <p>Paper 2: Essay (2 hours) The paper consists of three questions for each literary genre. In response to one question students write an essay based on at least two works studied in part 3. (25 marks)</p> <p>Written assignment Students submit a reflective statement and literary essay on one work studied in part 1. (25 marks) The reflective statement must be 300–400 words in length. The essay must be 1,200–1,500 words in length.</p>	<p>20%</p> <p>25%</p> <p>25%</p>
Internal assessment	30%
<p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Individual oral commentary and discussion (20 minutes) Formal oral commentary on poetry studied in part 2 with subsequent questions (10 minutes) followed by a discussion based on one of the other part 2 works (10 minutes). (30 marks)</p> <p>Individual oral presentation (10–15 minutes) The presentation is based on works studied in part 4. It is internally assessed and externally moderated through the part 2 internal assessment task. (30 marks)</p>	<p>15%</p> <p>15%</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 four criteria.

For paper 2 there are five criteria.

For the written assignment there are five criteria.

The descriptors are related to the assessment objectives established for the language A: literature course. Different assessment criteria are provided for the written papers at SL and at HL. The part 1 written assignment has the same criteria at SL and at HL.

The external components contribute 70% to the final assessment at SL and at HL.

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

Written examination papers

At SL and at HL there are two examination papers that are set and assessed externally. They are designed to allow students to demonstrate their competencies in relation to the language A: literature assessment objectives and to specific parts of the syllabus. Paper 1 is linked to the skill of literary analysis and paper 2 is linked to the works studied in part 3: literary genres. At HL, paper 1 also requires students to demonstrate their competency in writing a literary commentary.

In both examination papers students are expected to support their answers with specific references to literary texts—in paper 1 with references to the unseen passage, and in paper 2 with references to the works studied in part 3. Retelling of the plot or content of a work or extract is not expected in any component of the assessment.

Written assignment

At SL and at HL students are required to complete an assignment of 1,200–1,500 words, with a reflective statement of 300–400 words, based on a work studied in part 1 of the course and assessed externally. Reflection on an interactive oral is part of the assignment and some of the writing is completed during supervised class time.

If the word limit is exceeded, the assessment of the reflective statement will be based on the first 400 words and the assessment of the essay on the first 1,500 words.

Guidance and authenticity

The written assignment submitted for external assessment at SL and at HL 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 task without any further support from the teacher. 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 should understand that the work submitted for assessment must address these criteria effectively).

Students should be encouraged to initiate discussions with the teacher in order to obtain advice and information during the initial planning of the written assignment. Students must not be penalized for seeking guidance. However, if a student could not have completed the work without substantial support from the teacher, this should be reported at submission as instructed in the *Handbook of procedures for the Diploma Programme*.

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 task. 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 verify that the work is his or her authentic work and constitutes the final version of this work. Once a student has officially submitted the final version of the work to a teacher (or the Diploma Programme coordinator) for assessment it cannot be retracted.

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

- The student's supervised writing from which the topic has been generated
- 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 supervising teachers and students to authenticate the work applies to the work of all students. If either the student or the supervising teacher is unable to authenticate the work, 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—SL

Paper 1: Guided literary analysis

Duration: 1 hour 30 minutes

Weighting: 20%

Paper 1 contains two previously unseen passages and students are instructed to write a guided literary analysis on one of these passages. A guided literary analysis in this context refers to an interpretation of the

passage supported by two guiding questions. One passage will be poetry; the other passage will be taken from works such as:

- a novel or short story
- an essay
- a biography
- a journalistic piece of writing of literary merit
- a play.

The passages for analysis may be either a complete piece of writing or an extract from a longer piece, and wherever possible they will **not** have been written by authors listed on the PLA nor be taken from works likely to have been studied in class.

Two guiding questions are provided—one on understanding and interpretation, and the other on style. Students are required to address both questions in their answer. However, it is anticipated that students may also explore other relevant aspects beyond the guiding questions in order to achieve the higher marks. Attention should be paid to accuracy of expression and coherence of ideas.

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

Paper 2: Essay

Duration: 1 hour 30 minutes

Weighting: 25%

Paper 2 contains three essay questions for each literary genre represented on the PLA of the language A being examined. Students answer **one** essay question only.

The essay is written under examination conditions, without access to the studied texts. Each question directs students to explore the ways in which content is delivered through the conventions of the selected genre. Students are required to compare and contrast the similarities and differences between at least two of the works studied in part 3 of the course. The comparison of the works is assessed under criterion B: response to the question (see “External assessment criteria—SL” and “External assessment criteria—HL”).

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

Written assignment

Weighting 25%

The written assignment is based on a work in translation studied in part 1 of the course. Students produce an analytical essay with reflective statement, undertaken during the course and externally assessed. The goal of the process detailed below is to assist students in producing individual, well-informed essays.

Work submitted	Literary essay 1,200–1,500 words (assessed) Relevant reflective statement 300–400 words (assessed)
Goal	To produce an analytical, literary essay on a topic generated by the student and developed from one of the pieces of supervised writing
Assessment	A combined mark out of 25 to be awarded for the reflective statement and the literary essay, based on five assessment criteria (A–E)

Process Four-stage process consisting of both oral and written tasks—see below for more details on each stage

Administration Copies of all reflective statements and supervised writing to be kept on file

Stage 1: The interactive oral

The interactive oral is a focused class discussion in which all students and the teacher participate. Each student should be responsible for initiating some part of the discussion in at least one of the interactive orals for one work. Students may participate as a group or individually, and teachers may organize the discussion in a variety of different ways.

The discussions should address the following cultural and contextual considerations.

- In what ways do time and place matter to this work?
- What was easy to understand and what was difficult in relation to social and cultural context and issues?
- What connections did you find between issues in the work and your own culture(s) and experience?
- What aspects of technique are interesting in the work?

Formal requirements

At least one oral must be completed in relation to each work studied in part 1.

The suggested minimum time for discussion of each work is 30 minutes.

Stage 2: The reflective statement

The reflective statement is a short writing exercise and should be completed as soon as possible following the interactive oral. Each student is asked to provide a reflection on each of the interactive orals. The reflective statement on the same work as the student's final assignment is submitted for assessment.

The reflective statement must be based on the following question.

- How was your understanding of cultural and contextual considerations of the work developed through the interactive oral?

Formal requirements

Length 300–400 words. If the limit is exceeded, assessment will be based on the first 400 words.

Submission The reflective statement about the work used in the student's final assignment (essay) is submitted together with the assignment.

Assessment The reflective statement is awarded a mark out of 3 using assessment criterion A.

Administration All reflective statements must be kept on file at the school.

Stage 3: Developing the topic—supervised writing

Supervised writing is intended as a springboard to elicit ideas from the student. From these ideas the student develops a topic and the final essay. The ultimate goal of this stage of the process is to help students to produce good essays with appropriate topics. To this end students are required to respond to each of the works studied in a written exercise undertaken during class time.

For each work studied (two at SL, three at HL) one piece of writing produced during class time is required. The recommended time for each piece of writing is 40–50 minutes and the writing must be in continuous prose. At the end of the lesson the writing must be handed to the teacher and an unedited copy kept on file until the end of the examination session.

Teachers need to provide three or four prompts for each work studied. There must be no opportunity for students to prepare beforehand, so it is essential that students are not given the prompts prior to the lesson.

The aim of the prompts is to encourage independent critical writing and to stimulate thinking about an assignment topic. The prompts may be selected from the list below, from those given in the teacher support material, or teachers may devise their own.

The students will choose **one** of their pieces of supervised writing and develop that into the essay required for submission. There must be an apparent connection between the supervised writing and the final essay, but students are encouraged to provide their own title and to develop the chosen prompt in an independent direction.

Below are examples of prompts for the supervised writing, showing how that prompt could be applied to a specific work and developed into a suitable essay title.

Prompt Which minor character plays the most significant role?

Work *A Doll's House* by Henrik Ibsen

Essay title Mrs Linde as role model in *A Doll's House*

Prompt Do you think there are some characters in the work whose chief role is to convey cultural values?

Work *Chronicle of a Death Foretold* by Gabriel García Márquez

Essay title The Vicario brothers as champions of honour

Prompt Identify a symbol, motif or strand of imagery (or more than one if you prefer). What role does it play in the work?

Work *Dr Zhivago* by Boris Pasternak

Essay title The contrasting roles of ice and snow in *Dr Zhivago*

Note: Further examples can be found in the teacher support material for the language A: literature course.

Formal requirements

Length There is no specified length.

Submission The original piece of supervised writing is not submitted.

Assessment Supervised writing is not awarded a mark but may be used to authenticate the individuality of a student's work.

Administration The task is "open book" and students should have access to the literary works being used for the writing. Annotations are acceptable, but students should not have access to secondary material.

All pieces of supervised writing must be kept on file at the school.

Stage 4: Production of the essay

Each student is required to produce an essay of 1,200–1,500 words in length on a literary aspect of one work. The essay is developed from one of the pieces of supervised writing completed in class, with the guidance of the teacher.

The role of the teacher

- Provide guidance on the development of the essay topic.
- Discuss the connections between the supervised writing and the essay.
- Ensure that the topic is suitable to the length and the focus of the task.
- Read the first draft of the essay and provide feedback to the student. This may take the form of a conversation and/or a written response on a piece of paper separate from the draft essay.

Completion of the essay for submission by the student

After receiving feedback on the first draft, the student must complete the written assignment without further assistance.

Note: The assignment must be the independent work of the student, and both the student and supervising teacher must authenticate the assignment as such.

Formal requirements

Length	1,200–1,500 words. If the limit is exceeded, assessment will be based on the first 1,500 words.
Submission	The final essay is submitted for assessment along with the relevant reflective statement. The essay should be a well-presented, formal piece of work.
Assessment	The final essay is awarded a mark out of 22 using assessment criteria B, C, D and E.
Administration	The relevant reflective statement must be submitted with the final essay.

External assessment details: School-supported self-taught students—SL

All assessment tasks for self-taught students are externally assessed.

Paper 1 and paper 2 are the same as for taught students. The weightings for each component, as well as the assessment criteria and the marks awarded, are also the same as for taught students.

The alternative oral examination is assessed externally.

Written assignment

The assessment criteria and the marks awarded are the same as for taught students (see “External assessment criteria—SL”).

Stage 1: Journal writing

In place of the interactive oral undertaken by taught students, school-supported self-taught students are required to keep a literary journal in which, for both the works in translation studied in part 1 of the course, they write their personal response to the following questions.

- In what ways do time and place matter to this work?
- What was easy to understand and what was difficult in relation to social and cultural context and issues?
- What connections did you find between issues in the work and your own culture(s) and experience?
- What aspects of technique are interesting in the work?

Stage 2: The reflective statement

Having decided on which work their assignment will be based, self-taught students are required to write a reflective statement of 300–400 words in length, based on their journal writing for that work. The reflective statement must be in response to the following question.

- How was your understanding of cultural and contextual considerations of the work developed through your journal writing?

The reflective statement is awarded a mark out of 3 using criterion A of the assessment criteria for the written assignment. The reflective statement that is sent with the assignment must be on the work used but does not have to be explicitly connected to the topic.

Stage 3: Developing the topic

Self-taught students must choose one of the prompts listed below and apply it to one of the two works studied. Using the prompt as a starting point they should develop an essay title suited to the particular work chosen. Examples of how a prompt can lead to a title are given in the “Written assignment” section of “External assessment details—SL”, and further examples can be found in the teacher support material.

- What is the impact on the work of a major choice and/or decision made by characters?
- In what ways are the voices of history and tradition present in the work?
- Which minor character plays the most significant role?
- To what extent is the natural landscape important to the impact of this work?
- Do you think there are some characters in the work whose chief role is to convey cultural values?
- How does the author convey the sense of time passing in the work?
- In what ways is the work interested in being realistic?
- Identify one or more symbol, motif or strand of imagery. What role do they play in the work?

Stage 4: Production of the essay

Each student must produce an essay of 1,200–1,500 words in length on a literary aspect of one work, developed from one of the prompts listed above.

The student must complete the essay on his or her own and submit it for external assessment. When submitted, it must be accompanied by the appropriate **reflective statement**.

The final essay is awarded a mark out of 22 using criteria B, C, D and E of the assessment criteria for the written assignment.

Note: The assignment must be the independent work of the student, and the student must authenticate the assignment as such.

Alternative oral examination

The assessment criteria and the marks awarded are the same as for taught students (see “External assessment criteria—SL”).

Section 1: Individual oral commentary

Weighting: 15%

Duration: Preparation 20 minutes; delivery 10 minutes

The individual oral commentary is a literary analysis of an extract taken from one of the works studied in part 2 of the course.

Choice of extract

Self-taught students prepare for section 1 of the alternative oral examination—the individual oral commentary—by using guiding questions supplied by the IB as a basis for choosing extracts from the works studied in part 2. Each extract must be approximately 40 lines in length (or a whole poem or part of a poem that is roughly equivalent to 40 lines). The content must be linked to the question so that, in the oral examination, a close literary analysis can be presented on the extract in response to that question.

Focus and structure

Students should aim to identify and explore all significant aspects of the extract. These include:

- situating the extract as precisely as possible in the context of the work from which it has been taken (or in the body of work, in the case of poetry)
- commenting on the effectiveness of the writer’s techniques, including the use of stylistic devices and their effect(s) on the reader.

The commentary should focus on the extract itself, relating it to the whole work where relevant (for example, to establish context). It should not be used as a springboard for a discussion of everything the student knows about the work in question.

A commentary should be sustained and well organized. It should neither be delivered as a series of unconnected points nor take the form of a narration or a line-by-line paraphrase of the passage or poem.

Section 2: Individual oral presentation

Weighting: 15%

Duration: 10 minutes

The individual oral presentation is based on two works studied in part 4 of the course.

Preparation

Prior to the alternative oral examination, the student prepares notes for an oral presentation on two of the three works studied in part 4.

Students may take prepared notes into the examination and these notes are sent to the examiner, along with the recording. The notes must be points only, not the full text of a talk.

Note: Detailed procedures for the school-supported self-taught alternative oral examination can be found in the *Handbook of procedures for the Diploma Programme* and the additional guidance on self-taught oral procedures on the OCC.

External assessment criteria—SL

Overview

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide. There are different assessment criteria at SL and at HL for paper 1 and paper 2.

The following is an overview of the external assessment criteria at SL.

Paper 1: Guided literary analysis

There are four assessment criteria at SL.

Criterion A	Understanding and interpretation	5 marks
Criterion B	Appreciation of the writer's choices	5 marks
Criterion C	Organization	5 marks
Criterion D	Language	5 marks
	Total	20 marks

Paper 2: Essay

There are five assessment criteria at SL.

Criterion A	Knowledge and understanding	5 marks
Criterion B	Response to the question	5 marks
Criterion C	Appreciation of the literary conventions of the genre	5 marks
Criterion D	Organization and development	5 marks
Criterion E	Language	5 marks
	Total	25 marks

Written assignment

There are five assessment criteria at SL.

Criterion A	Fulfilling the requirements of the reflective statement	3 marks
Criterion B	Knowledge and understanding	6 marks
Criterion C	Appreciation of the writer's choices	6 marks
Criterion D	Organization and development	5 marks
Criterion E	Language	5 marks
	Total	25 marks

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

Paper 1: Guided literary analysis (SL)

Criterion A: Understanding and interpretation

- How well does the student's interpretation reveal understanding of the thought and feeling of the passage?
- How well are ideas supported by references to the passage?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is very basic understanding of the passage, with mainly irrelevant and/or insignificant interpretation.
2	There is some understanding of the passage but little attempt at interpretation, with few references to the passage.
3	There is adequate understanding of the passage, demonstrated by an interpretation that is mostly supported by references to the passage.
4	There is good understanding of the passage, demonstrated by convincing interpretation that is fully supported by references to the passage.
5	There is very good understanding of the passage, demonstrated by sustained and convincing interpretation that is supported by well-chosen references to the passage.

Criterion B: Appreciation of the writer's choices

- To what extent does the analysis show appreciation of how the writer's choices of language, structure, technique and style shape meaning?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is virtually no reference to the ways in which language, structure, technique and style shape meaning.
2	There is some reference to, but no analysis of, the ways in which language, structure, technique and style shape meaning.
3	There is adequate reference to, and some analysis and appreciation of, the ways in which language, structure, technique and style shape meaning.
4	There is good analysis and appreciation of the ways in which language, structure, technique and style shape meaning.
5	There is very good analysis and appreciation of the ways in which language, structure, technique and style shape meaning.

Criterion C: Organization

- How well organized and coherent is the presentation of ideas?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Ideas have little organization and virtually no coherence.
2	Ideas have some organization, but coherence is often lacking.
3	Ideas are adequately organized, with some coherence.
4	Ideas are well organized and coherent.
5	Ideas are effectively organized, with very good coherence.

Criterion D: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the task.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Paper 2: Essay (SL)

Criterion A: Knowledge and understanding

- How much knowledge and understanding has the student shown of the part 3 works studied in relation to the question answered?

Note: The part 3 works MUST be chosen from the relevant prescribed list of authors (PLA) and be the genre relevant to the question. If not, the maximum mark for this criterion will be reduced to 3.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little knowledge and no understanding of the part 3 works in relation to the question answered.
2	There is some knowledge but little understanding of the part 3 works in relation to the question answered.
3	There is adequate knowledge and some understanding of the part 3 works in relation to the question answered.
4	There is good knowledge and understanding of the part 3 works in relation to the question answered.
5	There is very good knowledge and understanding of the part 3 works in relation to the question answered.

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 have the works been compared and contrasted in relation to the demands of the question?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The student shows virtually no awareness of the main implications of the question, and ideas are mostly irrelevant or insignificant. There is no meaningful comparison of the works used in relation to the question.
2	The student shows limited awareness of the main implications of the question, and ideas are sometimes irrelevant or insignificant. There is little meaningful comparison of the works used in relation to the question.
3	The student responds to most of the main implications of the question, with relevant ideas. A comparison is made of the works used in relation to the question, but it may be superficial.
4	The student responds to the main implications of the question, with consistently relevant ideas. An appropriate comparison is made of the works used in relation to the question.

5	The student responds to the main implications and some subtleties of the question, with relevant and carefully explored ideas. An effective comparison is made of the works used in relation to the question.
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Criterion C: Appreciation of the literary conventions of the genre

- To what extent does the student identify and appreciate the use of literary conventions in relation to the question and the works used?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Virtually no literary conventions are identified, and there is no development relevant to the question and/or the works used.
2	Examples of literary conventions are sometimes correctly identified, but there is little development relevant to the question and the works used.
3	Examples of literary conventions are mostly correctly identified, and there is some development relevant to the question and the works used.
4	Examples of literary conventions are clearly identified and effectively developed, with relevance to the question and the works used.
5	Examples of literary conventions are clearly identified and effectively developed, with clear relevance to the question and the works used.

Criterion D: Organization and development

- How well organized, coherent and developed is the presentation of ideas?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Ideas have virtually no organization or structure, and coherence and/or development are lacking.
2	Ideas have some organization and structure, but there is very little coherence and/or development.
3	Ideas are adequately organized, with a suitable structure and some attention paid to coherence and development.
4	Ideas are well organized, with a good structure, coherence and development.
5	Ideas are effectively organized, with a very good structure, coherence and development.

Criterion E: Language

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Written assignment (SL and HL)

Criterion A: Fulfilling the requirements of the reflective statement

- To what extent does the student show how his or her understanding of cultural and contextual elements was developed through the interactive oral?

Note: The word limit for the reflective statement is 300–400 words. If the word limit is exceeded, 1 mark will be deducted.

Marks	Level Descriptor
0	The work does not reach a standard described by the descriptors below.
1	Reflection on the interactive oral shows superficial development of the student’s understanding of cultural and contextual elements.
2	Reflection on the interactive oral shows some development of the student’s understanding of cultural and contextual elements.
3	Reflection on the interactive oral shows development of the student’s understanding of cultural and contextual elements.

Criterion B: Knowledge and understanding

- How effectively has the student used the topic and the essay to show knowledge and understanding of the chosen work?

Note: The chosen work MUST be selected from the prescribed literature in translation (PLT) list. If not, the maximum mark for this criterion will be reduced to 3.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The essay shows some knowledge but little understanding of the work used for the assignment.
3–4	The essay shows knowledge and understanding of, and some insight into, the work used for the assignment.
5–6	The essay shows detailed knowledge and understanding of, and perceptive insight into, the work used for the assignment.

Criterion C: Appreciation of the writer's choices

- To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is some mention, but little appreciation, of the ways in which language, structure, technique and style shape meaning.
3–4	There is adequate appreciation of the ways in which language, structure, technique and style shape meaning.
5–6	There is excellent appreciation of the ways in which language, structure, technique and style shape meaning.

Criterion D: Organization and development

- How effectively have the ideas been organized, and how well are references to the works integrated into the development of the ideas?

Note: The word limit for the essay is 1,200–1,500 words. If the word limit is exceeded, 2 marks will be deducted.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is some attempt to organize ideas, but little use of examples from the works used.

Marks	Level descriptor
2	Ideas are superficially organized and developed, with some integrated examples from the works used.
3	Ideas are adequately organized and developed, with appropriately integrated examples from the works used.
4	Ideas are effectively organized and developed, with well-integrated examples from the works used.
5	Ideas are persuasively organized and developed, with effectively integrated examples from the works used.

Criterion E: Language

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

External assessment details—HL

Paper 1: Literary commentary

Duration: 2 hours

Weighting: 20%

Paper 1 contains two previously unseen passages and students are instructed to write a literary commentary on one of these passages. One passage will be poetry; the other passage will be taken from works such as:

- a novel or short story
- an essay
- a biography

- a journalistic piece of writing of literary merit.

The passages for commentary may be either a complete piece of writing or an extract from a longer piece, and wherever possible they will **not** have been written by authors listed on the PLA nor be taken from works likely to have been studied in class.

The term “literary commentary” is used to refer to a close reading of a passage that is presented in the form of an essay. Students need to explore aspects such as content, technique, style, structure, theme and language, and they are assessed on their ability to:

- demonstrate understanding of the thought and feeling in the passage through interpretation that is supported by detailed references to the passage
- analyse and appreciate how the passage achieves its effects.

There are many acceptable ways of approaching and structuring a literary commentary, but a good commentary explains, rather than merely summarizing content or listing effects. All commentaries should be continuous and developed; commentaries comprising unrelated paragraphs will not merit a high achievement level.

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

Paper 2: Essay

Duration: 2 hours

Weighting: 25%

Assessment details are the same as at SL.

Written assignment

Weighting: 25%

Assessment details are the same as at SL.

External assessment criteria—HL

Overview

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide. There are different assessment criteria at SL and at HL.

The following is an overview of the external assessment criteria at HL.

Paper 1: Literary commentary

There are four assessment criteria at HL.

Criterion A	Understanding and interpretation	5 marks
Criterion B	Appreciation of the writer’s choices	5 marks
Criterion C	Organization and development	5 marks
Criterion D	Language	5 marks
	Total	20 marks

Paper 2: Essay

There are five assessment criteria at HL.

Criterion A	Knowledge and understanding	5 marks
Criterion B	Response to the question	5 marks
Criterion C	Appreciation of the literary conventions of the genre	5 marks
Criterion D	Organization and development	5 marks
Criterion E	Language	5 marks
	Total	25 marks

Written assignment

There are five assessment criteria at HL.

Criterion A	Fulfilling the requirements of the reflective statement	3 marks
Criterion B	Knowledge and understanding	6 marks
Criterion C	Appreciation of the writer's choices	6 marks
Criterion D	Organization and development	5 marks
Criterion E	Language	5 marks
	Total	25 marks

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

Paper 1: Literary commentary (HL)**Criterion A: Understanding and interpretation**

- How well does the student's interpretation reveal understanding of the thought and feeling of the passage?
- How well are ideas supported by references to the passage?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is basic understanding of the passage but virtually no attempt at interpretation and few references to the passage.
2	There is some understanding of the passage, with a superficial attempt at interpretation and some appropriate references to the passage.
3	There is adequate understanding of the passage, demonstrated by an interpretation that is supported by appropriate references to the passage.

Marks	Level descriptor
4	There is very good understanding of the passage, demonstrated by sustained interpretation supported by well-chosen references to the passage.
5	There is excellent understanding of the passage, demonstrated by persuasive interpretation supported by effective references to the passage.

Criterion B: Appreciation of the writer's choices

- To what extent does the analysis show appreciation of how the writer's choices of language, structure, technique and style shape meaning?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There are few references to, and no analysis or appreciation of, the ways in which language, structure, technique and style shape meaning.
2	There is some mention, but little analysis or appreciation, of the ways in which language, structure, technique and style shape meaning.
3	There is adequate analysis and appreciation of the ways in which language, structure, technique and style shape meaning.
4	There is very good analysis and appreciation of the ways in which language, structure, technique and style shape meaning.
5	There is excellent analysis and appreciation of the ways in which language, structure, technique and style shape meaning.

Criterion C: Organization and development

- How well organized, coherent and developed is the presentation of ideas?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Ideas have little organization; there may be a superficial structure, but coherence and development are lacking.
2	Ideas have some organization, with a recognizable structure; coherence and development are often lacking.
3	Ideas are adequately organized, with a suitable structure; some attention is paid to coherence and development.
4	Ideas are effectively organized, with very good structure, coherence and development.
5	Ideas are persuasively organized, with excellent structure, coherence and development.

Criterion D: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the commentary.
3	Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the commentary.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the commentary.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the commentary.

Paper 2: Essay (HL)**Criterion A: Knowledge and understanding**

- How much knowledge and understanding has the student shown of the part 3 works studied in relation to the question answered?

Note: The part 3 works MUST be chosen from the relevant prescribed list of authors (PLA) and be the genre relevant to the question. If not, the maximum mark for this criterion will be reduced to 3.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is some knowledge but virtually no understanding of the part 3 works in relation to the question answered.
2	There is mostly adequate knowledge and some superficial understanding of the part 3 works in relation to the question answered.
3	There is adequate knowledge and understanding of the part 3 works in relation to the question answered.
4	There is good knowledge and understanding of the part 3 works in relation to the question answered.

5	There is perceptive knowledge and understanding of the part 3 works in relation to the question answered.
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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 have the works been compared and contrasted in relation to the demands of the question?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The student shows little awareness of the main implications of the question, and ideas are mainly irrelevant and/or insignificant. There is little meaningful comparison of the works used in relation to the question.
2	The student responds to some of the main implications of the question with some relevant ideas. There is a superficial attempt to compare the works used in relation to the question.
3	The student responds to most of the main implications of the question with consistently relevant ideas. There is adequate comparison of the works used in relation to the question.
4	The student responds to the main implications and some subtleties of the question, with relevant and carefully explored ideas. The comparison makes some evaluation of the works used in relation to the question.
5	The student responds to all the implications, as well as the subtleties of the question, with convincing and thoughtful ideas. The comparison includes an effective evaluation of the works in relation to the question.

Criterion C: Appreciation of the literary conventions of the genre

- To what extent does the student identify and appreciate the use of literary conventions in relation to the question and the works used?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Some literary conventions are identified but there is limited development relevant to the question and/or the works used.
2	Examples of literary conventions are sometimes correctly identified and developed, with some relevance to the question and the works used.
3	Examples of literary conventions are satisfactorily identified and developed, with relevance to the question and the works used.
4	Examples of literary conventions are clearly identified and effectively developed, with relevance to the question and the works used.
5	Examples of literary conventions are perceptively identified and persuasively developed, with clear relevance to the question and the works used.

Criterion D: Organization and development

- How well organized, coherent and developed is the presentation of ideas?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Ideas have little organization; there may be a superficial structure, but coherence and/or development are lacking.
2	Ideas have some organization, with a recognizable structure, but coherence and development are often lacking.
3	Ideas are adequately organized, with a suitable structure and attention paid to coherence and development.
4	Ideas are effectively organized, with a very good structure, coherence and development.
5	Ideas are persuasively organized, with excellent structure, coherence and development.

Criterion E: Language

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Written assignment (SL and HL)

Criterion A: Fulfilling the requirements of the reflective statement

- To what extent does the student show how his or her understanding of cultural and contextual elements was developed through the interactive oral?

Note: The word limit for the reflective statement is 300–400 words. If the word limit is exceeded, 1 mark will be deducted.

Marks	Level Descriptor
0	The work does not reach a standard described by the descriptors below.
1	Reflection on the interactive oral shows superficial development of the student's understanding of cultural and contextual elements.
2	Reflection on the interactive oral shows some development of the student's understanding of cultural and contextual elements.
3	Reflection on the interactive oral shows development of the student's understanding of cultural and contextual elements.

Criterion B: Knowledge and understanding

- How effectively has the student used the topic and the essay to show knowledge and understanding of the chosen work?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The essay shows some knowledge but little understanding of the work used for the assignment.
3–4	The essay shows knowledge and understanding of, and some insight into, the work used for the assignment.
5–6	The essay shows detailed knowledge and understanding of, and perceptive insight into, the work used for the assignment.

Criterion C: Appreciation of the writer's choices

- To what extent does the student appreciate how the writer's choices of form, structure, technique and style shape meaning?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is some mention, but little appreciation, of the ways in which language, structure, technique and style shape meaning.
3–4	There is adequate appreciation of the ways in which language, structure, technique and style shape meaning.
5–6	There is excellent appreciation of the ways in which language, structure, technique and style shape meaning.

Criterion D: Organization and development

- How effectively have the ideas been organized, and how well are references to the works integrated into the development of the ideas?

Note: The word limit for the essay is 1,200–1,500 words. If the word limit is exceeded, 2 marks will be deducted.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is some attempt to organize ideas, but little use of examples from the works used.
2	Ideas are superficially organized and developed, with some integrated examples from the works used.
3	Ideas are adequately organized and developed, with appropriately integrated examples from the works used.
4	Ideas are effectively organized and developed, with well-integrated examples from the works used.
5	Ideas are persuasively organized and developed, with effectively integrated examples from the works used.

Criterion E: Language

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction, and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction, despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Internal assessment

Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge. The preparation of students for the internal assessment tasks should be part of normal classroom teaching.

At SL students are required to present a 10-minute oral commentary (including subsequent questions) on an extract taken from one of the part 2 works studied.

At HL the commentary will be based on a poem or an extract from a poem. Students present a 10-minute commentary and this is followed by a 10-minute discussion on one of the other part 2 works.

Both SL and HL students are also required to complete an oral presentation on one or more of the part 4 works studied.

At SL and HL the weighting is 15% for the commentary and 15% for the presentation.

Guidance and authenticity

The SL and HL oral components 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.

For the oral commentary, it is essential that students do not have prior knowledge of the work or the extract for commentary. The oral presentation must be the work of the student and it may not be written out in full and read. Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of the notes (if any) used by the student.

The requirement for teachers and students to authenticate work produced 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 either the student or the teacher is unable to authenticate the work, 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 language A: literature course, contributing 30% to the final assessment in the SL and the HL courses. 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.

Requirements and recommendations

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

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 at SL and at HL against the criteria using the level descriptors.

- Different assessment criteria are provided for SL and HL.
- 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—SL

Note: The individual oral commentary is internally assessed and externally moderated by the IB. Recordings of the individual oral commentary are required for the purposes of moderation. Procedures for the recording and mailing of recordings are provided each year in the *Handbook of procedures for the Diploma Programme*.

The table below gives an overview of the requirements for the SL internally assessed oral work.

The maximum mark for each task is 30.

Individual oral commentary (30 marks)	
Extracts	Based on either of the two works studied in part 2 of the course
Preparation time	20 minutes
Total delivery time	10 minutes
Breakdown of delivery time	Presentation: 8 minutes Subsequent questions from the teacher: 2 minutes
Individual oral presentation (30 marks)	
Work(s)	Based on one or more works studied in part 4 of the course
Preparation time	Students prepare the presentation in their own time
Total delivery time	10–15 minutes

Individual oral commentary

Weighting: 15%

Duration: 10 minutes

- The individual oral commentary is a literary analysis of an extract taken from one of the works studied in part 2 of the syllabus.
- Until the start of the preparation period students must not know the selection or the part 2 work from which the extract for the individual oral commentary will be taken.
- Each extract must be accompanied by one or two guiding questions set by the teacher.

Focus and structure

Students should aim to identify and explore all significant aspects of the extract. These include:

- situating the extract as precisely as possible in the context of the work from which it has been taken (or in the body of work, in the case of poetry)
- commenting on the effectiveness of the writer's techniques, including the use of stylistic devices and their effect(s) on the reader.

The commentary should focus on the extract itself, relating it to the whole work where relevant (for example, to establish context). It should not be used as a springboard for a discussion of everything the student knows about the work in question.

A commentary should be sustained and well organized. It should neither be delivered as a series of unconnected points nor take the form of a narration or a line-by-line paraphrase of the passage or poem.

Students should talk up to, but not beyond, 8 minutes, with 2 minutes for subsequent questions. When students do not speak for up to 8 minutes, the remainder of the 10 minutes must be filled with subsequent questions.

Choice of extract

The length of the extract will depend on its complexity, but should be 20–30 lines. In the case of poetry, teachers may use a single complete poem, or a significant extract from a longer poem. Shorter poems may be suitable for commentary if there is sufficient material for comment.

Students must be given a clean copy of the extract without page numbers, headings, annotations or notes.

Number of extracts

The number of different extracts to be selected will depend on the number of students in the class. The acceptable minimum number of different extracts to use in relation to the number of students in the class is as follows.

Number of students	Number of extracts required
1–5	1 per student
6–10	6
11–15	7
16–20	8
21–25	9
26–30	10

Guiding questions

Teachers should set one or two questions for each extract.

Guiding questions should relate to some of the most significant aspects of the extract, and should help students to focus on their analysis. They should suggest areas for discussion, but students are free to use the guiding questions or not, as they choose. Students are not penalized if their commentary does not directly address the guiding questions.

The following list of guiding questions is intended to assist teachers in formulating their own questions. Teachers may also make direct use of sample questions that suit their chosen extracts. A more comprehensive list of sample questions is included in the teacher support material.

The questions are grouped under broad literary genres. However, the PLA for each language A will have its own literary genres, which may differ slightly from those listed below.

Drama

- What is revealed about the character(s) through the diction employed?
- What role do music/sound/lighting effects have to play in this extract?

- What impact is this extract likely to have on the audience?
- For what reasons can this extract be considered a pivotal/key moment in the play?

Prose: Novel and short story

- How does structure function in this extract to convey key ideas?
- How does the balance between dialogue and narrative affect your understanding of this extract?
- How are the key themes of the work explored in this extract?
- How does this extract work to change your understanding of the characters involved?

Prose other than fiction

- To what effect is sentence structure used in this extract?
- In what ways is the style of this extract typical of the work as a whole?
- What is the likely impact of this extract on the reader?
- How important is the logical sequence of ideas in this extract?

Poetry

- What is the relationship between the title and the poem itself?
- How does the progression of ideas contribute to the development of the theme(s)?
- How does stanza structure reflect the development of the poem's subject?
- In what ways does the final line/stanza change your understanding of the poem as a whole?

Conduct of the individual oral commentary

The time and place are chosen by the teacher, provided they are consistent with IB deadlines and regulations. Teachers may, if they wish, conduct all individual oral commentaries on one day or over several days. Students must be given adequate notice of when the oral will take place.

Preparation (20 minutes)

During this time students are supervised. They are expected to:

- read the extract and accompanying guiding questions carefully
- identify and analyse closely all the significant aspects of the extract
- make notes for the commentary
- organize the structure of the commentary.

Delivery (8 minutes)

Students must be allowed to deliver their commentaries without interruption and teachers must not distract students or attempt to rearrange their commentaries. Teachers may only intervene if a student panics and needs positive encouragement, or if a student is off target or is finding it difficult to continue.

Subsequent questions (2 minutes)

Teachers must engage in a discussion with students to probe further into their knowledge and understanding of the extract or poem. In the case of less confident students, teachers must draw them out on the original guiding questions to give them the opportunity to improve or expand on doubtful or inadequate statements.

Teachers must be satisfied that students have understood specific words, phrases and allusions, as well as appreciated their importance within the extract or poem. They should also be satisfied that students understand the significance of the extract within the whole work or, in the case of a complete poem, the relationship between the poem and other poems by that author that have been studied.

Teachers must satisfy themselves that students understand, and can comment on, the writer's technique.

Individual oral presentation

Note: The individual oral presentation is internally assessed and IB moderation takes place through the individual oral commentary. Recordings are not sent to the IB. Details are provided each year in the *Handbook of procedures for the Diploma Programme*.

Weighting: 15%

Duration: 10–15 minutes

The individual oral presentation is based on a work or works studied in part 4 of the syllabus. Each student chooses a topic for this exercise in consultation with the teacher.

Choice of topic

Students should choose topics that reflect their personal interests. Topics may be based on any aspect(s) of the work(s) studied, including:

- the cultural setting of the work(s) and related issues
- thematic focus
- characterization
- techniques and style
- the author's attitude to particular elements of the works (for example, character(s), subject matter)
- the interpretation of particular elements from different perspectives.

Focus of the individual oral presentation

The focus of each oral presentation will depend on the nature and scope of the topic chosen. Whatever the topic and type of presentation chosen, students will be expected to show:

- knowledge and understanding of the works
- thorough appreciation of the aspect discussed
- good use of strategies to engage an audience
- delivery of the presentation in a manner that is appropriate to the task.

Structure of the individual oral presentation

The structure of each oral presentation depends largely on the type of activity selected for the topic.

It is the responsibility of the student to select the type of presentation that most effectively enables the objectives of the topic to be realized. Whatever the activity chosen, all presentations must have a coherent structure.

Preparation for the individual oral presentation

It is expected that students will prepare for their presentation outside class hours. When students have chosen the topic for their presentation it will be their responsibility to:

- select appropriate material for the presentation
- organize the material into a coherent structure
- choose a means of presentation and delivery that is suited to the activity and topic.

Suggested activities

The following list applies to all the options studied in part 4 of the course and contains examples of the wide range of activities that are acceptable for the individual oral presentation. This list is neither exhaustive nor prescriptive. The examples are only suggestions and may be added to by teachers, or by students with the approval of teachers. Students should select the activity most appropriate to the topic chosen.

The individual presentation may be done in a pair or as part of a small group of students. In that case, each student must give an individual presentation 10–15 minutes in length that can be individually assessed by the teacher.

- A critique of the student's own writing that has been produced in the style of one of the literary genres studied
- An explanation of a particular aspect of an author's work
- The examination of a particular interpretation of a work
- The setting of a particular writer's work against another body of material, for example, details on social background or political views
- A commentary on the use of a particular image, idea or symbol in one text or in a writer's work
- A performance or a pastiche of a poem being studied—this activity should be followed by some explanation and discussion of what the student attempted to do
- A comparison of two passages, two characters or two works
- A commentary on a passage from a work studied in class, which has been prepared at home
- An account of the student's developing response to a work
- The presentation of two opposing readings of a work
- A monologue or dialogue by a character at an important point in the work
- Reminiscences by a character from a point in later life
- An author's reaction to a particular interpretation of elements of his or her work in a given context (for example, a critical defence of the work against a charge of subversion, or immorality, before a censorship board)

Please note that students who choose creative presentations should provide a rationale for what they have done.

Conduct of the presentation and subsequent discussion

Teachers must allow students to do their presentation without any interruption or assistance.

When the presentation is completed teachers may engage in a discussion with students in order to probe further into their knowledge and understanding of the work(s) or topic. Teachers should be satisfied that students have justified their selection of:

- the material used in the presentation
- the activity chosen to convey the topic
- the suitability of the style of presentation.

The whole class may participate in the subsequent discussion. The student is, however, only assessed on the presentation (which includes the rationale where appropriate).

Internal assessment criteria—SL

Overview

Individual oral commentary

There are four assessment criteria at SL.

Criterion A	Knowledge and understanding of the extract	10 marks
Criterion B	Appreciation of the writer's choices	10 marks
Criterion C	Organization and presentation	5 marks
Criterion D	Language	5 marks
	Total	30 marks

Individual oral presentation

There are three assessment criteria at SL.

Criterion A	Knowledge and understanding of the work(s)	10 marks
Criterion B	Presentation	10 marks
Criterion C	Language	10 marks
	Total	30 marks

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

Individual oral commentary (SL)

Criterion A: Knowledge and understanding of the extract

- How well is the student's knowledge and understanding of the extract demonstrated by their interpretation?

Note: The extract chosen for the commentary **MUST** be from a work selected from the relevant prescribed list of authors (PLA). If not, the maximum mark for this criterion will be reduced to 6.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is virtually no knowledge, demonstrated by irrelevant and/or insignificant references to the extract.
3–4	There is some knowledge, demonstrated by very limited interpretation, but with some relevant references to the extract.
5–6	There is adequate knowledge and understanding, demonstrated by interpretation supported by mostly appropriate references to the extract.

7–8	There is good knowledge and understanding, demonstrated by interpretation supported by relevant and appropriate references to the extract.
9–10	There is very good knowledge and understanding, demonstrated by careful interpretation supported by well-chosen references to the extract.

Criterion B: Appreciation of the writer's choices

- To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is virtually no reference to the ways in which language, structure, technique and style shape meaning in the extract.
3–4	There is some reference to the ways in which language, structure, technique and style shape meaning in the extract.
5–6	There is adequate reference to, and some appreciation of, the ways in which language, structure, technique and style shape meaning in the extract.
7–8	There is good appreciation of the ways in which language, structure, technique and style shape meaning in the extract.
9–10	There is very good appreciation of the ways in which language, structure, technique and style shape meaning in the extract.

Criterion C: Organization and presentation

- To what extent does the student deliver a structured, well-focused commentary?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The commentary has virtually no structure and/or focus.
2	The commentary has limited evidence of a planned structure and is only occasionally focused.
3	The commentary shows some evidence of a planned structure and is generally focused.
4	The commentary has a clearly planned structure and is focused.
5	The commentary is very clearly structured and the focus is sustained.

Criterion D: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register and style? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The language is rarely clear and appropriate, with many errors in grammar and sentence construction and little sense of register and style.
2	The language is sometimes clear and appropriate; grammar and sentence construction are generally accurate, although errors and inconsistencies are apparent; register and style are to some extent appropriate.
3	The language is mostly clear and appropriate, with an adequate degree of accuracy in grammar and sentence construction; the register and style are mostly appropriate.
4	The language is clear and appropriate, with a good degree of accuracy in grammar and sentence construction; register and style are effective and appropriate.
5	The language is very clear and entirely appropriate, with a high degree of accuracy in grammar and sentence construction; the register and style are consistently effective and appropriate.

Individual oral presentation (SL)

Criterion A: Knowledge and understanding of the work(s)

- How much knowledge and understanding does the student show of the work(s) used in the presentation?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is very limited knowledge and virtually no understanding of the content of the work(s) presented.
3–4	There is some knowledge and superficial understanding of the content of the work(s) presented.
5–6	There is adequate knowledge and understanding of the content and some of the implications of the work(s) presented.
7–8	There is good knowledge and understanding of the content and many of the implications of the work(s) presented.
9–10	There is very good knowledge and understanding of the content and most of the implications of the work(s) presented.

Criterion B: Presentation

- How much attention has been given to making the delivery effective and appropriate to the presentation?
- To what extent are strategies used to interest the audience (for example, audibility, eye contact, gesture, effective use of supporting material)?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	Delivery of the presentation is inappropriate, with virtually no attempt to interest the audience.
3–4	Delivery of the presentation is sometimes appropriate, with some attempt to interest the audience.
5–6	Delivery of the presentation is generally appropriate and shows an intention to interest the audience.
7–8	Delivery of the presentation is consistently appropriate, with suitable strategies used to interest the audience.
9–10	Delivery of the presentation is effective, with very good strategies used to interest the audience.

Criterion C: Language

- How clear and appropriate is the language?
- How well is the register and style suited to the choice of presentation? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the presentation.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The language is inappropriate, with virtually no attempt to choose register and style suited to the choice of presentation.
3–4	The language is sometimes appropriate, but with little sense of register and style suited to the choice of presentation.
5–6	The language is mostly appropriate, with some attention paid to register and style suited to the choice of presentation.
7–8	The language is clear and appropriate, with register and style well suited to the choice of presentation.
9–10	The language is very clear and entirely appropriate, with register and style consistently effective and suited to the choice of presentation.

Internal assessment details—HL

Note: The individual oral commentary is internally assessed and externally moderated by the IB. Recordings of the individual oral commentary and discussion are required for the purposes of moderation. Procedures for the recording and mailing of recordings are provided each year in the *Handbook of procedures for the Diploma Programme*.

The table below gives an overview of the requirements for the HL formal oral work.

The maximum mark for each task is 30.

Individual oral commentary and discussion (30 marks)	
Extracts	Based on poetry studied in part 2 of the course
Preparation time	20 minutes (for preparing the commentary; there is no preparation time for the discussion)
Total delivery time	20 minutes (10 minutes of oral commentary followed by 10 minutes of discussion)
Breakdown of delivery time	Oral commentary: 8 minutes of presentation followed by 2 minutes of subsequent questions from the teacher Discussion: 10 minutes
Individual oral presentation (30 marks)	
Work(s)	Based on one or more works studied in part 4
Preparation time	Students prepare the presentation in their own time
Total delivery time	10–15 minutes

Individual oral commentary and discussion

Weighting: 15%

Duration: 20 minutes

Individual oral commentary: 10 minutes

- The individual commentary is a literary analysis of a poem, or an extract from a poem, selected by the teacher from the poetry studied in part 2 of the syllabus.
- Students must not know on which poem, or extract from a poem, the commentary will be based until the start of the preparation period.
- The poem must be accompanied by one or two guiding questions set by the teacher.

Discussion: 10 minutes

- The discussion is conducted by the teacher and follows immediately after the individual oral commentary without stopping the recording.
- The work on which the discussion questions are based must be one of the part 2 works that was not used for the commentary.
- The student must not know on which work the discussion questions will be asked until the time of the discussion (that is, after the commentary).

Focus and structure

Students should aim to identify and explore all significant aspects of the extract. These include:

- situating the extract as precisely as possible in the context of the poem from which it has been taken (or in the body of work, in the case of a complete poem)
- commenting on the effectiveness of the writer’s techniques, including the use of stylistic devices and their effect(s) on the reader.

The commentary should focus on the extract itself, relating it to the whole poem (or body of work when a complete poem is used). It should not be used as a springboard for a discussion of everything the student knows about the work in question.

A commentary should be sustained and well organized. It should neither be delivered as a series of unconnected points nor take the form of a narration or a line-by-line paraphrase of the passage or poem.

Students should talk up to, but not beyond, 8 minutes, with 2 minutes for subsequent questions. When students do not speak for up to 8 minutes, the remainder of the 10 minutes must be filled with subsequent questions.

Choice of extract

The length of the extract will depend on its complexity, but should be 20–30 lines. Teachers may use a single complete poem, or a significant extract from a longer poem. Shorter poems may be suitable for commentary if there is sufficient material for comment.

Students must be given a clean copy of the extract without page numbers, headings, annotations or notes.

Number of extracts

The number of different extracts to be selected will depend on the number of students in the class. The acceptable minimum number of different extracts to use in relation to the number of students in the class is as follows.

Number of students	Number of extracts required
1–5	1 per student
6–10	6
11–15	7
16–20	8
21–25	9
26–30	10

Guiding questions

Teachers should set one or two questions for each extract.

Guiding questions should relate to some of the most significant aspects of the extract, and should help students to focus on their analysis. They should suggest areas for discussion, but students are free to use the guiding questions or not, as they choose. Students are not penalized if their commentary does not directly address the guiding questions.

The following list of guiding questions is intended to assist teachers in formulating their own questions. Teachers may also make direct use of sample questions that suit their chosen extracts. Some more sample questions are included in the teacher support material.

- What is the relationship between the title and the poem itself?
- How are sound effects employed in this poem?

- How does the progression of ideas contribute to the development of the theme(s)?
- How is the character of the speaker revealed through the diction employed?
- How does this poem seek to create an emotional response in the reader?
- How does stanza structure reflect the development of the poem's subject?
- In what ways does the final line/stanza change your understanding of the poem as a whole?
- How does the figurative language used by the poem aim to stimulate the reader's imagination?
- How does the punctuation used influence how the poem is read/heard?
- To what effect is rhythm used in this poem?
- In what ways does the tone shift throughout the poem?
- What might be considered ambiguous in this poem?
- How does this extract reveal the thoughts/feelings of the persona?
- How is figurative language used to convey the content?

Conduct of the individual oral commentary

The time and place are chosen by the teacher, provided they are consistent with IB deadlines and regulations. Teachers may, if they wish, conduct all individual oral commentaries and discussions on one day or over several days. Students must be given adequate notice of when the oral will take place.

Preparation (20 minutes)

During this time students are supervised. They are expected to:

- read the extract and accompanying guiding questions carefully
- identify and analyse closely all the significant aspects of the extract
- make notes for the commentary
- organize the structure of the commentary.

Delivery (8 minutes)

Students must be allowed to deliver their commentaries without interruption and teachers must not distract students or attempt to rearrange their commentaries. Teachers may only intervene if a student panics and needs positive encouragement, or if a student is off target or is finding it difficult to continue.

Subsequent questions (2 minutes)

Teachers must engage in a discussion with students to probe further into their knowledge and understanding of the extract or complete poem. In the case of less confident students, teachers must draw them out on the original guiding questions to give them the opportunity to improve or expand on doubtful or inadequate statements.

Teachers must be satisfied that students have understood specific words, phrases and allusions, as well as appreciated their importance within the extract or poem. They should also be satisfied that students understand the significance of the extract within the whole poem or, in the case of a complete poem, the relationship between the poem and other poems by that author that have been studied.

Teachers must satisfy themselves that students understand, and can comment on, the writer's technique.

Conduct of the discussion

Transition from the commentary

After the 10-minute commentary and subsequent questions, the teacher informs the student that the discussion is commencing (note that the recording device is not switched off).

The aim of the discussion is to engage the student in a literary discussion of the work. Prepared questions will be a starting point for the discussion, but the discussion need not be limited to those questions. Students should be given an opportunity to demonstrate their independent understanding of the work under discussion.

The questions below are intended as a guide. They may be used when appropriate to the work, but teachers are free to formulate their own questions.

Sample discussion questions

Prose: Novel and short story

- Which fictional character did you find most interesting? Can you account for that effect based on some choices you see that the writer has made in constructing the character?
- Did you observe any contrivances in the novel that were in some way distracting, such as coincidences, or unresolved questions, unconvincing resolutions, chance meetings and so on?
- How powerfully—or not—would you say the setting affected the events or action of the novel?
- How emotionally or intellectually satisfying did you find the conclusion of the novel or short story?
- How enthusiastic were you about the novel or short story in the opening pages or paragraphs?

Drama

- Did you find the dramatist using different kinds of tension in the play in order to engage and hold the audience?
- What for you was the most riveting or satisfying moment in the play? Can you account for how the playwright managed to achieve that effect?
- What do you consider the strengths and weaknesses of the protagonist, and what effect do you think these have on the believability of the play?
- Who was your favourite or least favourite secondary character in the play? Can you see how the playwright elicited such a response?
- Do you think any profound human truths are being considered in this play or do you see its main purpose as keeping an audience interested in human behaviour?

Prose other than fiction

- What cultural aspects of the context do you think had the strongest impact on the writer's story?
- Is there any person in the work, other than the writer, whose presence you found to be forceful or memorable?
- Were there some aspects of life that you found significantly omitted in the writer's story of experience?
- What features of the work most attracted you, for example, the history or the geography, the encounters with people, or the personal reactions of the writer?
- What is the role of anecdote in the work and how well do you think this writer handled that feature?
- Do you have any reservations about the writer's responses or attitudes to the places/people/ideas?
- What human issues form the subjects of the work? Did you find any of them particularly well handled?
- Did you find the essayist skilled in bringing the work to a particularly satisfying conclusion?

Detailed procedures for the oral activity can be found in the *Handbook of procedures for the Diploma Programme*. A more extensive list of samples of discussion questions can be found in the teacher support material.

Individual oral presentation

Note: The individual oral presentation is internally assessed and IB moderation takes place through the individual oral commentary. Recordings are not sent to the IB. Details are provided each year in the *Handbook of procedures for the Diploma Programme*.

Assessment details are the same as at SL.

Internal assessment criteria—HL

Overview

Individual oral commentary and discussion

There are six assessment criteria at HL.

Criterion A	Knowledge and understanding of the poem	5 marks
Criterion B	Appreciation of the writer's choices	5 marks
Criterion C	Organization and presentation of the commentary	5 marks
Criterion D	Knowledge and understanding of the work used in the discussion	5 marks
Criterion E	Response to the discussion questions	5 marks
Criterion F	Language	5 marks
	Total	30 marks

Individual oral presentation

There are three assessment criteria at HL.

Criterion A	Knowledge and understanding of the work(s)	10 marks
Criterion B	Presentation	10 marks
Criterion C	Language	10 marks
	Total	30 marks

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

Individual oral commentary and discussion (HL)

Criterion A: Knowledge and understanding of the poem

- How well is the student's knowledge and understanding of the poem demonstrated by their interpretation?

Note: The work chosen for the commentary MUST be poetry and selected from the relevant prescribed list of authors (PLA). If not, the maximum mark for this criterion will be reduced to 3.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited knowledge and little or no understanding, with poor interpretation and virtually no relevant references to the poem.
2	There is superficial knowledge and some understanding, with limited interpretation occasionally supported by references to the poem.
3	There is adequate knowledge and understanding, demonstrated by interpretation supported by appropriate references to the poem.
4	There is very good knowledge and understanding, demonstrated by careful interpretation supported by well-chosen references to the poem.
5	There is excellent knowledge and understanding, demonstrated by individual interpretation effectively supported by precise and well-chosen references to the poem.

Criterion B: Appreciation of the writer's choices

- To what extent does the student appreciate how the writer's choices of language, structure, technique and style shape meaning?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There are few references to, and no appreciation, of the ways in which language, structure, technique and style shape meaning in the poem.
2	There is some mention, but little appreciation, of the ways in which language, structure, technique and style shape meaning in the poem.
3	There is adequate appreciation of the ways in which language, structure, technique and style shape meaning in the poem.
4	There is very good appreciation of the ways in which language, structure, technique and style shape meaning in the poem.
5	There is excellent appreciation of the ways in which language, structure, technique and style shape meaning in the poem.

Criterion C: Organization and presentation of the commentary

- To what extent does the student deliver a structured, well-focused commentary?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.

1	The commentary shows little evidence of planning, with very limited structure and/or focus.
2	The commentary shows some structure and focus.
3	The commentary shows evidence of a planned structure and is generally focused.
4	The commentary is clearly structured and the focus is sustained.
5	The commentary is effectively structured, with a clear, purposeful and sustained focus.

Criterion D: Knowledge and understanding of the work used in the discussion

- How much knowledge and understanding has the student shown of the work used in the discussion?

Note: The work used in the discussion MUST be chosen from the relevant prescribed list of authors (PLA) and be of a different genre from the poetry used in the commentary. If not, the maximum mark for this criterion will be reduced to 3.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little knowledge or understanding of the content of the work discussed.
2	There is some knowledge and superficial understanding of the content of the work discussed.
3	There is adequate knowledge and understanding of the content and some of the implications of the work discussed.
4	There is very good knowledge and understanding of the content and most of the implications of the work discussed.
5	There is excellent knowledge and understanding of the content and the implications of the work discussed.

Criterion E: Response to the discussion questions

- How effectively does the student respond to the discussion questions?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is limited ability to respond meaningfully to the discussion questions.
2	Responses to the discussion questions are sometimes relevant.
3	Responses to the discussion questions are relevant and show some evidence of independent thought.
4	Well-informed responses to the discussion questions show a good degree of independent thought.
5	There are persuasive and independent responses to the discussion questions.

Criterion F: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register and style? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The language is rarely clear and appropriate, with many errors in grammar and sentence construction and little sense of register and style.
2	The language is sometimes clear and appropriate; grammar and sentence construction are generally accurate, although errors and inconsistencies are apparent; register and style are to some extent appropriate.
3	The language is mostly clear and appropriate, with an adequate degree of accuracy in grammar and sentence construction; the register and style are mostly appropriate.
4	The language is clear and appropriate, with a good degree of accuracy in grammar and sentence construction; register and style are effective and appropriate.
5	The language is very clear and entirely appropriate, with a high degree of accuracy in grammar and sentence construction; the register and style are consistently effective and appropriate.

Individual oral presentation (HL)**Criterion A: Knowledge and understanding of the work(s)**

- How much knowledge and understanding does the student show of the work(s) used in the presentation?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little knowledge or understanding of the content of the work(s) presented.
3–4	There is some knowledge and superficial understanding of the content of the work(s) presented.
5–6	There is adequate knowledge and understanding of the content and some of the implications of the work(s) presented.
7–8	There is very good knowledge and understanding of the content and most of the implications of the work(s) presented.
9–10	There is excellent knowledge and understanding of the content and the implications of the work(s) presented.

Criterion B: Presentation

- How much attention has been given to making the delivery effective and appropriate to the presentation?
- To what extent are strategies used to interest the audience (for example, audibility, eye contact, gesture, effective use of supporting material)?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	Delivery of the presentation is seldom appropriate, with little attempt to interest the audience.
3–4	Delivery of the presentation is sometimes appropriate, with some attempt to interest the audience.
5–6	Delivery of the presentation is appropriate, with a clear intention to interest the audience.
7–8	Delivery of the presentation is effective, with suitable strategies used to interest the audience.
9–10	Delivery of the presentation is highly effective, with purposeful strategies used to interest the audience.

Criterion C: Language

- How clear and appropriate is the language?
- How well is the register and style suited to the choice of presentation? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the presentation.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The language is rarely appropriate, with a very limited attempt to suit register and style to the choice of presentation.
3–4	The language is sometimes appropriate, with some attempt to suit register and style to the choice of presentation.
5–6	The language is mostly clear and appropriate, with some attention paid to register and style that is suited to the choice of presentation.
7–8	The language is clear and appropriate, with register and style consistently suited to the choice of presentation.
9–10	The language is very clear and entirely appropriate, with register and style consistently effective and suited to the choice of presentation.

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.
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.
Contrast	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
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.
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.
Interpret	Use knowledge and understanding to recognize trends and draw conclusions from given information.
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.
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.