

English A: Language and Literature SL
IB DP course syllabus
2016-2018
School of Young Politicians Gymnasium 1306

Teacher: J. Salway

Course Description:

Language A: language and literature comprises four parts—two relate to the study of language and two to the study of literature.

The study of the texts produced in a language is central to an active engagement with language and culture and, by extension, to how we see and understand the world in which we live. A key aim of this course is to question the meaning generated by language and texts, which, it can be argued, is rarely straightforward and unambiguous. The course also aims to develop skills of textual analysis and the understanding that texts, both literary and non-literary, can be seen as autonomous yet simultaneously related to culturally determined reading practices.

The language A: Language and Literature course does not limit the study of texts to the products of one culture or of the cultures covered by any one language. The study of literature in translation from other cultures is especially important to IB Diploma Programme students because it contributes to a global perspective, thereby promoting an insight into, and understanding of, the different ways in which cultures influence and shape the experiences of life common to all humanity.

Distinction between SL and HL:

The model for the course is the same at SL and HL, but there are significant quantitative and qualitative differences between the levels.

In the literature sections the number of texts prescribed is greater at HL than at SL. In the language sections students are generally expected to cover many more texts of all kinds at HL than at SL.

Two of the assessment tasks at SL are significantly easier than the comparable tasks at HL. The first is the paper 1 textual analysis, where SL students address and analyse only one passage, while HL students make a comparative analysis of two passages. The second is the written tasks, where HL students must produce four tasks, rather than the three produced by SL students. Two of these tasks are submitted for external assessment at HL, while only one is submitted at SL. One of the assessed tasks submitted at HL must be a critical response that addresses one of six set questions and requires students to explore the values, attitudes and beliefs that are implied in the texts they select for this task.

THE AIMS OF ENGLISH A: LANGUAGE AND LITERATURE 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.
- 8.Develop in students an understanding of how language, culture and context determine the ways in which meaning is constructed in texts
- 9.Encourage students to think critically about the different interactions between text, audience and purpose.

ENGLISH A: LANGUAGE AND LITERATURE AND THEORY OF KNOWLEDGE:

Specific cultural and reading practices play a central role in the way we generate the meaning of a text. As these practices change, over time or from place to place, the meaning we ascribe to a text shifts and can become unstable. This creates a clear link with theory of knowledge (TOK). In discussing art as an area of knowledge, for example, the following question might be asked: “What knowledge of art can be gained by focusing attention solely on the **work** itself, in isolation from the artist or the social context?”

Further questions seek to explore the nature and meaning of art through an understanding of its social, cultural or historical context and the role of the reader or audience’s response to the text in generating meaning. Links with TOK also promote an intercultural perspective, encouraging students to reflect on and think beyond their own cultural assumptions as they engage with the learning materials in the course.

The relationship between the subject and TOK is central to the Diploma Programme. Having followed the English A: Language and Literature course in group 1, students should be able to reflect critically on the various ways of knowing and on knowledge issues. The questions noted below highlight the relationship between TOK and the English A: Language and Literature course.

- How does the reader shape the meaning of a text?
- How are our understandings of texts affected by their various historical, social and cultural contexts?
- When does a text become defined as literature?
- Language and literature are never simply transparent. They also encode values and beliefs. To what extent should this be considered when responding to texts?
- How far do power relationships in society determine what is considered literature and define the canon?
- Texts can be analysed from different critical positions. In the light of this, how can their effectiveness be judged relative to one another?
- If meaning is inherently unstable, conditional on the contexts of the text and reader, how can we ever determine what a text means?

SYLLABUS OUTLINE:

Syllabus Component	Number of Teaching Hours HL
	<p>Introduction to English A: Language and Literature</p> <ul style="list-style-type: none"> • Introduction to the course and overview of expectations, assessment criteria and units of study • Discussion of the course format and key requirements (exams, written tasks and oral assessment)
<p>Part 1: Language in Cultural Context</p> <p>In this part of the course students are given the opportunity to explore how language develops in specific cultural contexts, how it impacts on the world, and how language shapes both individual and group identity. The topics to be explored are listed below, each of which implies a range of vocabulary and writing styles with which students should become familiar.</p> <p>Students studying this part of the course should pay particular attention to the role of language in relation to the many areas involved in the construction of meaning and understanding of particular issues in the world. The study of language in cultural context aims to enable students to meet the following learning outcomes.</p> <ul style="list-style-type: none"> • Analyse how audience and purpose affect the structure and content of texts. • Analyse the impact of language changes. • Demonstrate an awareness of how language and meaning are shaped by culture and context. <p><u>Units of study:</u></p> <p>Language and communities (nation/region, subcultures)</p> <p>History and evolution of the language (disappearing and revival languages, Creoles)</p> <p>Language and power (linguistic imperialism, propaganda)</p> <p>Language and social relations (social and professional status, race)</p> <p><u>Assessment:</u></p> <p>In Part 1 of the course, students will produce one Further Oral Activity as well as one Written Task 1. They will also be introduced to Paper 1 – Comparative Textual Analysis.</p>	50
<p>Part 2: Language and mass communication</p> <p>In Part 2, students consider the way language is used in the media. Mass media include newspapers, magazines, the internet (for example, social networking), mobile telephony, radio and film. This section also addresses the issue of how the production and reception of texts is influenced by the medium through which they are delivered.</p> <p>The study of language and mass communication means that students will be able to meet the following learning outcomes. While each of the learning outcomes must be covered, the examples provided are not prescriptive but are intended to provide guidance on the ways in which these learning outcomes can be incorporated into the teaching of part 2:</p> <ul style="list-style-type: none"> • Examine different forms of communication within the media. • Show an awareness of the potential for educational, political or ideological influence of the media. • Show the way mass media use language and image to inform, persuade or entertain. <p><u>Units of study:</u></p> <p>Textual bias (news reporting, sports coverage)</p> <p>Popular culture (comics, soap operas)</p>	45

Syllabus Component	Number of Teaching Hours HL
<p>Language and presentation of speeches and campaigns (elections, lobbying)</p> <p>Media institutions (television channels, internet search engines)</p> <p>Use of persuasive language (advertising, appeals)</p> <p><u>Assessment:</u></p> <p>In Part 2 of the course, students will produce two Further Oral Activities, one Written Task 1 and one Written Task 2. They will also continue to practice and develop their skills in tackling Paper 1 – Comparative Textual Analysis.</p>	
<p>Part 4: Literature—critical study</p> <p>Close reading is considered to be a core skill in the understanding and interpretation of literature. By looking closely at the detail of literary texts, students develop awareness of their rich complexities and the intricacies of their construction.</p> <p>The study of literature—critical study means that students will be able to meet the following learning outcomes.</p> <ul style="list-style-type: none"> •Explore literary works in detail. •Analyse elements such as theme and the ethical stance or moral values of literary texts. •Understand and make appropriate use of literary terms. <p><u>Texts:</u></p> <p><i>The Tempest</i> (William Shakespeare)</p> <p><i>The World’s Wife</i> (Carol Ann Duffy)</p> <p><i>Jump and Other Stories</i> (Nadine Gordimer)</p> <p><u>Assessment:</u></p> <p>In Part 4 of the course, students will produce one Written Task 1 and one Written Task 2. They will also continue to practice and develop their skills in tackling Paper 1 – Comparative Textual Analysis. Students will complete the Individual Oral Commentary in Part 4 of the course.</p>	45
<p>Part 3: Literature—texts and contexts</p> <p>Meaning in a text is shaped by culture and by the contexts of the circumstances of its production. It is also shaped by what the reader brings to it. Literary texts are not created in a vacuum but are influenced by social context, cultural heritage and historical change. Through the close reading of literary texts, students and issues at large, such as gender, power and identity. Students should be encouraged to consider how texts build upon and transform the inherited literary and cultural traditions. The compulsory study of translated texts encourages students to reflect on their own cultural assumptions through an examination of work produced in other languages and cultures.</p> <p>The study of literature—texts and contexts means that students will be able to meet the following learning outcomes.</p> <ul style="list-style-type: none"> •Consider the changing historical, cultural and social contexts in which particular texts are written and received. •Demonstrate how the formal elements of the text, genre and structure can not only be seen to influence meaning but can also be influenced by context. •Understand the attitudes and values expressed by literary texts and their impact on readers. 	50

Syllabus Component	Number of Teaching Hours
	HL
<u>Texts:</u> <i>Pygmalion</i> (George Bernard Shaw) <i>The Cherry Orchard</i> (Anton Chekov) <i>Black Boy</i> (Richard Wright) <u>Assessment:</u> In Part 3 of the course, students will/might need to produce one Written Task 1. They will also continue to practice and develop their skills in tackling Paper 1 – Comparative Textual Analysis. Students will practice and prepare for Paper 2 – Essay in Part 3 of the course.	
Paper 1: Comparative Textual Analysis (HL) <ul style="list-style-type: none"> • Breaking down the requirements and expectations of Paper 1 • Past papers • Text types and connections • Structure and form • Theme and content • Tone, mood and atmosphere • Language and style 	15
Mock Individual Oral Commentaries will take place with a week of lessons collapsed to give time for each student.	10
Review/revision of the course components: <ul style="list-style-type: none"> • Literature revision • Commentary work • Exam components 	20
Total teaching hours	240

Assessment Components	Weighting
External assessment - Examinations (HL - 4 hours)	50%
HL Paper 1 – Comparative textual Analysis (2 hours) (20 marks)	25%
HL Paper 2 - Essay (2 hours) (25 marks)	25%
External assessment – Written Tasks (HL – 2 x Written Tasks – 20 marks each)	20%
Internal Assessment	30%
Further Oral Activities (30 marks)	15%
Individual Oral Commentary (30 marks)	15%

ASSESSMENT DETAILS

Higher Level – External Assessment 70%

Higher Level Paper 1: Comparative Textual Analysis 25%

Paper 1 contains two pairs of previously unseen texts for comparative analysis. The pairing could include two non-literary texts or one literary and one non-literary text. There will never be two literary texts in a pair. Each pair will be linked in such a way that invites investigation of similarities and differences. Students are instructed to compare and analyse one of the pairs of texts, including comments on the similarities and differences between the texts, the significance of any possible contexts, audience and purpose, and the use of linguistic and literary devices.

A pair may include complete pieces of writing or extracts from longer pieces, or a combination of these. The provenance of all texts will be clearly indicated. One of the two pairs may include one visual text. This could be an image with or without written text. The texts for analysis are not necessarily related to specific parts of the syllabus. The links between texts will be varied and could include theme, genre features or narrative stance. Different text types are included, for example:

- advertisement
- opinion column
- extract from an essay
- electronic text (such as social networking sites, blogs)
- brochure (such as a public information leaflet)
- extract from a memoir, diary or other autobiographical text
- poem
- extract from a screenplay
- extract from a novel or short story
- press photograph
- satirical cartoon.

Students are required to analyse, compare and comment on the texts in the light of their understanding of audience and purpose. In order to achieve this, students need to analyse structure, language and style in addition to aspects such as text type, context, bias and/or ideological position.

The comparative analysis should be continuous and structured, include relevant examples from the texts and be balanced in its comments on the similarities and differences between the texts. Rather than simply listing formal aspects, students should focus on how such aspects are used to create particular effects.

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

Higher Level Paper 2: Essay 25%

Paper 2 consists of six questions based on the literary texts studied in part 3 of the language A: language and literature course. Students are required to answer one question only.

The format of paper 2 and the six questions are the same for both SL and HL students. However, there are specific assessment criteria for each level, reflecting different expectations in terms of the complexity and depth of the students' responses.

Students will be expected to respond to questions in a way that shows their understanding of the learning outcomes demanded in part 3 of the course. They are expected to refer to at least two of the texts they have studied in class, analysing the works in the light of the way in which the contexts of production and reception affect their meaning. The following examples pinpoint some areas of discussion that students need to consider in their classwork while preparing for the assessment.

- Which social groups are omitted from a text, and what might this reflect about its production?
- What do you think of the assertion that the meaning of a text is fixed and does not change over time?
- How does a particular term or concept, such as childhood, change in the way it is represented in the texts you have studied?
- How is our critical perspective on literary texts affected by cultural practices?
- To what purpose do authors sometimes choose not to follow a chronological sequence of events in their literary works?
- How valid is the assertion that literature is a voice for the oppressed?
- To what extent is the critical approach taken to the analysis of a text itself influenced by specific cultural practices?

These ideas may be used interchangeably with those given at SL.

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

Higher Level Written Tasks: 20%

A written task demonstrates the student's ability to choose an imaginative way of exploring an aspect of the material studied in the course. It must show a critical engagement with an aspect of a text or a topic. Students complete at least four written tasks, two of which are submitted for external assessment.

The written tasks are assessed according to the assessment criteria published in this guide. The maximum mark for each written task is 20.

Formal requirements for tasks 1 and 2

- One of the tasks submitted for external assessment must be a critical response to one of six prescribed questions (task 2).
- One of the tasks submitted for external assessment must be based on a literary text studied in part 3 or part 4 of the course. The other must be based on material studied in part 1 or part 2 of the course.
- Each task must be 800–1,000 words in length; task 1 should be accompanied by a rationale of 200–300 words, while task 2 should be accompanied by an outline, completed on the designated form that can be found in the *Handbook of Procedures for the Diploma Programme*. If the word limits are exceeded, the assessment will be based on the first 1,000 words of the task for both tasks 1 and 2, and on the first 300 words of the rationale for task 1."

Formal requirements for task 1

- The content of task 1 must relate to one of the four parts of the course.
- Students are free to choose a text type that is appropriate to the content of the task.
- A rationale must precede task 1.

Note: A formal essay is not an acceptable text type for task 1. Students are required to write an essay in paper 2 and in written task 2.

Rationale

The rationale is not included in the word count (800–1,000 words) for the written task and should be 200–300 words in length. Text titles or topics recorded on the rationale are expected to match those recorded on the coversheet. In their rationale students must explain:

- how the content of the task is linked to a particular part of the course
- how the task is intended to explore particular aspects of the course
- the nature of the task chosen
- information about audience, purpose and the social, cultural or historical context in which the task is set.

The rationale should not only include knowledge about the text or topic studied, but also about the formal conventions of the text type produced and how they relate to the aims of the task.

Supervision and teacher assistance

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.

Students must acknowledge all sources used. Where appropriate—for example, when the task relies on the reader referring to stimulus material such as a key passage in a literary text, or an illustration, in order to understand what the student is attempting to do—the source material must be clearly referenced in a bibliography. These sources may be referred to by the examiner but will not be taken account of in the assessment; nevertheless they are important information for the assessor. In addition, this promotes good academic practice on the part of the student.

Examples of task 1

The following are examples of possible written tasks. These are intended for guidance only and are neither exhaustive nor compulsory.

- A short story exploring a minor character's view of the main action of a literary text
- A public information document explaining the effects of new legislation on a community
- A diary entry in which a character from a work of fiction reveals his or her true feelings about another character or any aspects of the action of a literary text
- An episode from a literary text rewritten to place the action in another setting
- An opinion column that emphasizes the pervasiveness of female stereotyping in advertising and how these stereotypes are promoted for the purpose of raising company profits

Aims of task 2

Task 2 takes the form of a critical response and is a requirement of the HL course only. The aims of task 2 are:

Students may include illustrations in support of their work where this is appropriate. These must always be electronically embedded, not separately reproduced and physically attached. Written tasks submitted for assessment must be word-processed and the electronic files must not exceed a maximum size, including any images, of 2 MB.

- to consider in greater detail the material studied in the four parts of the language A: language and literature course
- to reflect and question in greater depth the values, beliefs and attitudes that are implied in the texts studied
- to encourage students to view texts in a number of ways
- to enable students to give an individual response to the way in which texts can be understood in the light of the prescribed questions.

Formal requirements for task 2

There are two prescribed questions for each of the areas of study listed below. Task 2 is a critical response to **one** of these six questions. The prescribed questions are designed to be as open as possible and are intended to highlight broad areas within which students can explore and develop their responses to the texts. The prescribed questions remain the same from session to session. See the section “Task 2— questions” in this guide.

The critical response is based on material studied in the course. This material could be a longer work such as a novel or a group of poems. It could also be a shorter text or texts such as a newspaper article or a sports blog. A rationale is **not** included with task 2. Instead, students are expected to complete an outline on a designated form that can be found in the *Handbook of procedures for the Diploma Programme*. This outline is submitted with the task for external assessment.

This outline must be completed in class time and must include:

- the prescribed question that has been chosen
- the title of the text(s) for analysis
- the part of the course to which the task refers
- three or four key points that explain the particular focus of the task.

Where appropriate, task 2 must reference, in a bibliography, the relevant support documentation such as the newspaper article or magazine advertisement on which it is based.

Where a complete shorter text is chosen (for example, a newspaper article or an advertisement from a magazine) students may refer to other texts to support their response.

The critical response is in the style of a formal essay and must be clearly structured with an introduction, clearly developed ideas or arguments and a conclusion.

Practical requirements for task 2

In addition to these noted for task 1, students are required to:

- include, where appropriate, bibliographic reference to the text(s) on which the critical response is based when submitting the assessed work.

Areas of study for task 2

In preparation for task 2, students must address one of the following areas of study, which correspond to the topics and material studied in the four parts of the course.

Reader, culture and text

Students are encouraged to consider that a text’s meaning is determined by the reader and by the cultural context. The interpretation of a text is dependent on various factors, including:

- the reader and producer’s cultural identity or identities
- age
- gender
- social status
- the historical and cultural settings of the text and its production
- aspects of language and translation.

Power and privilege

Students are encouraged to consider how and why social groups are represented in texts in particular ways. In addition, consideration may be given to who is excluded from or marginalized in a text, or whose views are silenced. Social groups could include:

- women
- adolescents
- senior citizens
- children
- immigrants
- ethnic minorities
- professions.

Text and genre

Students are encouraged to consider the genre in which a text is placed. Certain textual features belong to a particular genre and can be identified by a particular reader or audience. Writers make use of, or deviate from, particular conventions of genre in order to achieve particular effects. Students may also explore how texts borrow from other texts, and how texts can be re-imagined or reconstructed.

Examples of conventions of genre include:

- structure
- storyline
- characterization
- stylistic devices
- tone, mood and atmosphere
- register
- visual images and layout.

Reader, culture and text

- 1.How could the text be read and interpreted differently by two different readers?
- 2.If the text had been written in a different time or place or language or for a different audience, how and why might it differ?

Power and privilege

- 1.How and why is a social group represented in a particular way?
- 2.Which social groups are marginalized, excluded or silenced within the text?

Text and genre

- 1.How does the text conform to, or deviate from, the conventions of a particular genre, and for what purpose?
- 2.How has the text borrowed from other texts, and with what effects?

External Assessment Criteria – HL

Overview

Paper 1: Comparative textual analysis

There are four assessment criteria for HL.

Criterion A – Understanding and comparison of the texts – 5 marks

Criterion B – Understanding of the use and effects of stylistic features – 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 for HL.

Criterion A – Knowledge and understanding – 5 marks

Criterion B – Response to the question – 5 marks

Criterion C – Understanding of the use and effects of stylistic features – 5 marks

Criterion D – Organization and development – 5 marks

Criterion E – Language – 5 marks

Total – 25 marks

Written task 1

There are four assessment criteria for HL.

Criterion A – Rationale – 2 marks

Criterion B – Task and content – 8 marks

Criterion C – Organization – 5 marks

Criterion D – Language and style – 5 marks

Total – 20 marks

Written task 2

There are four assessment criteria for HL.

Criterion A – Outline – 2 marks

Criterion B – Response to the question – 8 marks

Criterion C – Organization and argument – 5 marks

Criterion D – Language and style – 5 marks

Total – 20 marks

Higher Level – Internal Assessment: Oral Component 30%

Internal assessment is an integral part of the course and is compulsory for 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.

For both internal assessment tasks at SL and HL the requirements and criteria are the same. The oral component allows students to demonstrate their listening and speaking skills in an integrated manner and in different contexts.

Internal assessment in the language A: language and literature course consists of two compulsory oral tasks, which must be conducted in the language A studied.

1. **The individual oral commentary**—this is recorded and sent to the IB for moderation purposes.

2. **The further oral activity**—this activity is not recorded or sent to the IB for moderation purposes.

Internal assessment details – HL

Individual oral commentary: 15%

Students are required to engage in a critical examination of a particular extract drawn from a work that has been studied in part 4 of the language A: language and literature course. The individual oral commentary allows students to analyse the relationship between formal elements and meaning in a particular literary text.

The nature and emphasis of the commentary requires students to undertake a literary analysis of the extract chosen. In all cases, the student should aim to explore significant aspects of the extract, showing knowledge and understanding of the extract and its use and effects of literary features.

A recording of the individual oral commentary is sent to the IB for external moderation. The maximum mark for the commentary is 30.

Choice of extract

The teacher is entirely responsible for the choice of extract. Students must not be allowed to choose the extract itself nor the work from which it is taken. For a group of students, SL or HL, texts must be taken from all the works studied in part 4. Students must not know in advance on which text they will be asked to comment.

The text for commentary should not exceed 40 lines. It must be rich in detail to allow for a thorough examination that can be assessed using the criteria.

In the case of poetry, teachers should choose a single complete poem or a substantial extract from a long poem. The poem chosen should be of comparable difficulty to those selected from works of other genres.

Requirements

The individual oral commentary should last 15 minutes.

The preparation time is a maximum of 20 minutes.

The individual oral commentary should not be done until all works in part 4 have been studied. Students should be given adequate notice of when the commentary is to take place and should be informed of the practical arrangements.

Guiding questions

In addition to the text for commentary, students should be given a copy of two guiding questions at the beginning of the preparation time. These questions should not be numbered.

Teachers should aim to set one guiding question on what is happening or being discussed in the text, and one question on the language used. The questions should:

- offer a possible starting point for the commentary
- relate to one of the most significant aspects of the text
- refer to general details only, not to specific details in a particular line of the text
- allow the student to explore independently all significant issues dealt with in the text
- encourage the student to focus on interpretation of the text.

Some examples of guiding questions are provided below. These questions, however, should not be chosen at random. There should be a clear relationship between the questions and the text.

- How does the structure correspond to the overall meaning of the text?
- What elements of style are used to convey ideas, attitudes and feelings?

- How does the narrator's point of view influence the reader's understanding of the text?
- What type of audience is this text aimed at?
- What does this text tell us about the relationship between X and Y?
- What is the main theme or idea in this text, and how has it been developed?
- What atmosphere is the writer trying to create in the text?

Further oral activity: 15%

The further oral activities are intended to address the relationship between language, meaning and context.

Students are required to engage in at least two further oral activities, one based on part 1 and one on part 2 of the course. The mark of the best activity is submitted for final assessment; the marks of the other activities must be recorded and kept by the school.

These activities are an opportunity to explore some of the topics and learning outcomes in parts 1 and 2 of the course. Underpinning these is the issue of intercultural understanding. Through the examination of the cultural context of a text, including the way and the medium through which it is communicated, students will be able to engage with the process of intercultural understanding and thereby reflect on their own cultural practices. A wide variety of activities can be undertaken and these may be individual presentations or interactive in nature, integrating both listening and speaking skills. Students are expected to choose their activity in consultation with the teacher and link it to one (or more) specific learning outcome(s).

Following the completion of the activity students are required to complete a reflective statement on the oral, commenting on their performance and the progress they made in achieving the aims they had set themselves. This must be retained by the school and may be required by the IB's assessment operations department. An example of the form can be found in the *Handbook of procedures for the Diploma Programme*.

There must be a clear link between the activity and the texts that have been studied in a particular part of the course. A recording is not required or sent for external moderation. The maximum mark for the assessed further oral activity is 30.

Examples of further oral activities

The following is a list of possible activities. This list is neither exhaustive nor compulsory.

Structured group discussion

- Discussion arising from materials prepared by a small group of students, for example, identifying the social, cultural and economic position taken by a particular text
- Class discussion where two or three students have been given special responsibilities (advance preparation, particular topics, a short report, a provocative position)—the whole class may participate, but only those two or three students should be assessed independently
- The presentation of material lending itself to discussion within the class, for example, the offering of two opposing readings of a text
- Formal debate

Role-play

- A dialogue between two public figures with a follow-up discussion highlighting the way meaning is constructed
- A public figure interviewed by the student as him/herself, or in another role (for example, a fellow politician)
- Advertising or public relations figures using language in a meeting to shape the view of a product, brand or public figure

Dramatic presentation

- Writing and performing a scene concerning an issue encountered in the study of part 1 or part 2 of the course
- Re-enacting a particular cultural or historical moment with a different focus or interpretation in mind

Oral presentation

- A formal speech based on an aspect studied in part 1 or part 2 of the course
- A report related to an aspect of part 1 or part 2 of the course, for example, comparing two newspaper articles on the same topic and identifying the stance taken by the newspapers
- An introduction to a particular topic, for example, the social and cultural contexts of a text
- The examination of a particular interpretation of a text or event
- The setting of a particular writer's text 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 a text or texts studied
- A comparison of two texts in part 1 or part 2 of the course
- An account of a student's developing response to a text
- A presentation on image as text
- A presentation highlighting the codes used in a particular visual text

Internal Assessment Criteria – HL

Overview

Individual oral commentary

There are four assessment criteria at HL.

Criterion A – Knowledge and understanding of the text or extract – 10 marks

Criterion B – Understanding of the use and effects of literary features – 10 marks

Criterion C – Organization – 5 marks

Criterion D – Language – 5 marks

Total – 30 marks

Further oral activity

There are four assessment criteria at HL.

Criterion A – Knowledge and understanding of the text(s) and subject matter or extract – 10 marks

Criterion B – Understanding of how language is used – 10 marks

Criterion C – Organization – 5 marks

Criterion D – Language – 5 marks

Total – 30 marks

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.

MARK BANDS

Mark bands 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.

MARK SCHEMES

This generic term is used to describe analytic mark schemes that are prepared for specific examination papers. Analytic mark schemes 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 mark scheme 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 CRITERIA - GENERAL

The method of assessment used by the International Baccalaureate Organization is criterion referenced, not norm-referenced. It judges candidates by their performance in relation to identified assessment criteria and not in relation to the rest of the candidates. Paper 1, paper 2 and internal assessment (oral component) are assessed according to sets of assessment criteria and mark band descriptors which are the same for all A2 languages. These criteria relate to the language A2 objectives.

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.

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.

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.

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.

Literary Devices

Texts which are rightly considered to have literary merit do not, primarily, aim to entertain the reader. They are vehicles carrying the intention of the author, which is to be thereby transported to the audience. The literary devices which the author employs, and the text embodies, are the means by which these ideas are conveyed. A student of literature must learn to discern these devices in the conception of the characters, in their roles and constellations on the stage/in the text, the setting of the work, the various objects which play a role in the work, the time and the timing in the work and also, of course, in the plot itself. Learning to distinguish these devices not only facilitates understanding of the "meaning" of the work, but it also adds an entire new dimension to artistic appreciation in general and thus fulfils one of the goals of International Baccalaureate studies.

