

Literary arts guide

First assessment 2024

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Diploma Programme

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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.

As IB learners we strive to be:

INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

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Purpose of this document

This resource guides learning, teaching and assessment for the International Baccalaureate (IB) Diploma Programme (DP) literary arts course. Teachers and students are the primary audiences.

This guide can be found on the subject page of the Programme Resource Centre at resources.ibo.org, a password-protected IB website designed to support IB teachers. Teachers are encouraged to check the Programme Resource Centre for additional resources and are invited to join the online Basecamp forum for literary arts by emailing DPdevelopment@ibo.org.

Acknowledgement

School-based syllabuses (SBS) are courses developed from a proposal by an IB World School, and are developed in close collaboration between the school and the IB.

The IB wishes to thank the school and educators who proposed this course for generously contributing time and resources to the production of this guide.

First assessment 2024

About the IB

The aims and design of an IB education

An IB education develops internationally minded people who recognize their common humanity and shared guardianship of the planet. The IB believes that we can create a better and more peaceful world through high-quality learning and teaching informed by passionate pedagogical leadership.

All IB courses are designed to be:

- **mission driven**—by working with committed educators and experts, the IB provides unique and authentic educational experiences rooted in shared values
- **insights based**—we draw on data and insights across the IB ecosystem to ensure that our courses are informed by research and practice anchored in the practical realities of the contemporary classroom
- **future focused**—our courses prepare students to live, lead and thrive in a rapidly changing world and workforce.

The IB consists of four programmes: the Primary Years Programme (PYP, ages 3–11), the Middle Years Programme (MYP, ages 11–16), the Diploma Programme (DP, ages 16–19) and the Career-related Programme (CP, ages 16–19).

Any school, or group of schools, wishing to offer the IB programmes must first be authorized to do so by the IB. For more information about the IB, see the following resources.

- [“The IB mission statement”](#)
- [What is an IB education?](#)
- [Programme standards and practices](#)

Inclusion and the IB

The IB is committed to ensuring access and engagement for all students by identifying and removing barriers to learning. For more information about inclusion, see the following resources.

- [Access and inclusion policy](#)
- [Learning diversity and inclusion in IB programmes](#)
- [Meeting student learning diversity in the classroom](#)
- [The IB guide to inclusive education: a resource for whole school development](#)
- [Using Universal Design for Learning \(UDL\) in the IB classroom](#)

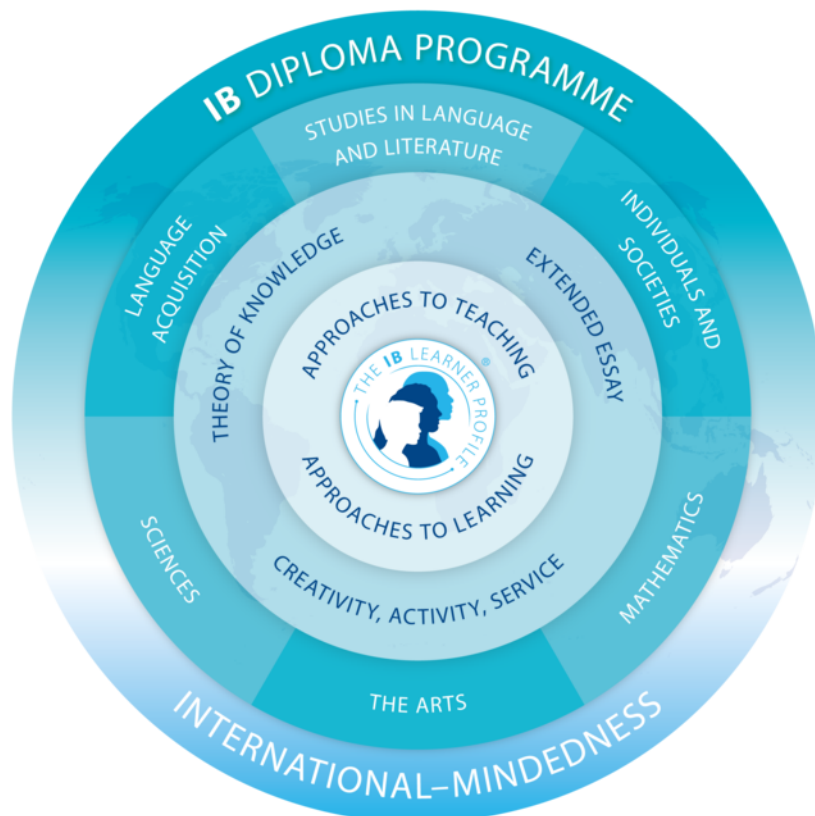
The Diploma Programme

The Diploma Programme (DP) is a rigorous two-year pre-university course of study for students in the 16–19 age range. The DP encourages students to become knowledgeable, inquiring, caring and compassionate young adults. There is a strong emphasis on developing intercultural understanding, open-mindedness and respect for diverse beliefs and points of view.

The Diploma Programme model

Students are required to choose one subject from each of the six academic areas. They may opt to complete two subjects in one academic area or subject group instead of an arts subject. Additionally, every student must complete the three components of the DP core. Students may also enrol in individual subjects as certificate candidates. Programme-wide and subject-specific approaches to learning and approaches to teaching support student success in the DP. Figure 1 provides a visual of the DP model.

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, instead of an arts subject, choose two subjects from another area. 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. All subjects also contain some element of coursework internally assessed by teachers.

The core of the Diploma Programme model

The DP core reflects the IB's commitment to providing a holistic educational experience for young people. The DP core provides opportunities for students to think about their own values and actions, to deepen their understanding of their place in the world and to sensitively consider the contexts and views of others. There are three required components in the DP core.

- In the **theory of knowledge (TOK)** component, students explore themes and questions about knowledge and knowing. TOK emphasizes comparisons and connections between areas of knowledge while encouraging students to become more aware of their own perspectives and the perspectives of others.
- The **creativity, activity, service (CAS)** component provides students with opportunities to participate in real-world experiences to enrich their academic studies. The three strands of CAS are creativity (experiences that involve creative thinking and making), activity (experiences contributing to a healthy lifestyle) and service (engagements with communities).
- For the **extended essay (EE)**, students investigate a topic of special interest, either through one of their six DP subjects or through an interdisciplinary approach. The extended essay helps students to develop the research and communication skills that they need to fulfil their aspirations at university and in future work. Please note that students are **not** permitted to complete an extended essay in a subject offered as a school-based syllabus.

Approaches to learning and approaches to teaching in the Diploma Programme

The DP approaches to learning and approaches to teaching support meaningful experiences that:

- engage students in structured inquiry
- promote concurrency of learning through connections to other subjects and areas of learning
- encourage student agency and self-directed learning
- enhance the coherence and relevance of the students' DP experiences.

These approaches are briefly outlined in the table below.

Learning ...	Teaching ...
activates critical and creative thinking	encourages student curiosity and discovery through inquiry
develops social skills, including teamwork and collaboration with other students and peers	supports transfer, reflection and interdisciplinary connections through conceptual understanding
provides multiple opportunities for sharing and communicating discoveries and insights	is relevant according to the local and global contexts of students and teachers

Learning ...	Teaching ...
develops self-management skills, such as resilience, planning, organization and reflection	involves ongoing collaboration with other educators, as well as students, in course delivery
engages learners in sustained research , inquiry and multiple literacies.	meets the needs of all students through differentiation and inclusion .

Each subject in the DP is guided by these approaches. For more information see the following resources.

- [Programme standards and practices](#)
- [Diploma Programme Approaches to teaching and learning](#)
- The “Approaches to learning and approaches to teaching literary arts” section of this guide

Assessment in the Diploma Programme

There are two types of assessment of student learning in the DP.

- **Formative assessment** informs learning and teaching. Formative assessment is not submitted for external evaluation in the DP. The literary arts syllabus provides many opportunities to use formative assessment and formative feedback to support the work of students.
- **Summative assessment** provides an overview of learning and is concerned with measuring student achievement. At the end of their course of study, DP students demonstrate learning through summative assessments in the form of examinations and coursework. In the case of literary arts there are no examinations, and summative assessments are aligned to the stated aims and assessment objectives for the course. Submitted summative assessments are evaluated by professional educators, as guided by the highest standards of quality and reliability. Coursework submitted for summative assessment must be authentic, based on the student’s individual and original ideas, with the ideas and work of others fully acknowledged. Summative assessment tasks must be completed in full compliance with the detailed guidelines provided by the IB.

School-based syllabuses—Regulations

The following conditions apply to the teaching of school-based syllabuses.

- School-based syllabuses are **only** available at SL.
- School-based syllabuses can only be offered by schools that have been authorized by the IB to do so prior to the commencement of the course.
- The school should speak to the IB if any student is likely to combine this school-based syllabus with any other pilot subject or school-based syllabus as part of their DP.

Literary arts and IB programme standards and practices

Programme standards and practices (PSP) are the foundational set of principles for schools and the IB to ensure quality and fidelity in the implementation of IB programmes. Learning and teaching are the most important markers of quality and effective practice in schools; the expectations learners and teachers share across all IB programmes can be found in PSP.

The PSP have been designed as a framework to help teachers understand their rights and responsibilities in IB World Schools as they develop learning environments and experiences for their students. The IB recognizes that for effective teaching to take place, teachers must be supported in their understanding, well-being, environment and resources. Teachers in turn use core tenets of IB philosophy and pedagogy (such as approaches to learning, approaches to teaching, and the learner profile) to design learning experiences and prepare learners to fulfil the aims and objectives outlined in this guide.

To learn more about teachers' rights and responsibilities, please see the *Programme standards and practices* on the Programme Resource Centre.

Academic integrity

Academic integrity in the DP is a set of values and behaviours informed by the attributes of the learner profile. In learning, teaching and assessment, academic integrity serves to promote personal integrity, engender respect for the integrity of others and their work, and ensure that all students have an equal opportunity to demonstrate the knowledge and skills they acquire during their studies.

For further information on academic integrity in the IB and the DP, please consult the IB publications *Academic integrity, Effective citing and referencing, Diploma Programme: From principles into practice* and *Diploma Programme Assessment procedures* (updated annually). Specific information regarding academic integrity as it pertains to external and internal assessment components of this DP subject can be found in this guide.

Both teachers and students should be aware that flexibility does not imply leniency in relation to compliance with the requirements of the course.

Teachers must ensure that:

- the requirements of the course are met by the whole class
- each student has completed the work necessary to be able to successfully compile all three assessment tasks
- the principles of academic integrity are respected.

Authenticity

Most of the assessment tasks in the arts are completed as coursework, and so have strict conditions under which student work must be completed, presented and—in the case of internally assessed work—assessed.

All coursework submitted for assessment is to be authentic, based on the student's individual and original ideas with the ideas and work of others fully acknowledged. Assessment tasks that require teachers to provide guidance to students or that require students to work collaboratively must be completed in full compliance with the detailed guidelines provided by the IB for the relevant subjects. Teachers are also reminded that the same piece of work cannot be submitted to meet the requirements of more than one component or more than one DP subject.

The arts section of the *Diploma Programme Assessment procedures* (updated annually) prescribes how teachers must provide a written summary of the authentication conversations they held with the students at different stages during the preparation of the coursework assessment tasks. Teachers will use the *Coursework authentication* form (6/LACAF) and submit to the IB a completed form for each student, uploading it with one of the assessment tasks as prescribed. Please note that this form is for authentication purposes only. Therefore what is reported on it does not contribute to the awarding of marks but fulfils academic honesty requirements.

Nature of the subject

Literary arts

Literary arts is a subject that empowers students to creatively observe, imagine, express and share experiences and life through the art of writing. At its heart, the literary arts course is about crafting texts and conveying what it means to be human.

This syllabus outlines a thought-provoking, flexible and creative approach to the literary arts to provide students with opportunities to explore and engage with a range of literary forms, styles, genres, perspectives and contexts. In this inquiry-based course, students and teachers partner to plan, participate in and develop creative practices that integrate the ideation, writing, revision and sharing of original literary works. Throughout the course students develop their artistic voice, broaden their perspectives and learn how to express intentions and meaning through the medium of the written word in this constantly evolving art form.

This literary arts guide supports the core elements of an IB education, including the mission statement and the learner profile. Students are encouraged to challenge their own creative and cultural expectations and boundaries, and to actively explore literary arts within and across a variety of personal, local and global contexts. Through inquiry and their creative practice, literary arts students develop an appreciation for expressive diversity, discovering different creative ways to understand and represent important global issues as well as individual experiences. In doing so, students become critically informed creators and consumers of literary texts, able to situate their own literary works in their immediate context and in relation to the work of other writers.

The literary arts course provides relevant learning opportunities for a diverse range of students and lays an appropriate foundation for further studies in the humanities and the arts. In addition, by developing creative discipline, and refining communication, creative and collaborative skills, it offers a valuable course of study for students who may wish to pursue a career or further education studies in areas not directly connected to literary arts.

Distinction between SL and HL

Literary arts, like all IB school-based syllabuses, is only available as a SL subject.

Prior learning

The literary arts course requires no specific previous experience. Students' individual abilities to be creative and imaginative and to communicate in literary artistic form will be developed and extended in the course.

Engaging with sensitive topics

Studying literary arts enables students to engage with exciting, stimulating and personally relevant topics and issues. Personal, cultural, political and spiritual values are continually exposed in the classroom, and, at times, such topics and issues may be sensitive and personally challenging for some students. The values and literary practices of different cultures must be respected in the engagement with literary material. Consideration should also be given to the personal values of others, particularly in relation to race, gender and identity. Teachers should be aware of sensitive topics and provide guidance on how to approach and engage with such topics in a responsible manner. An open-minded and respectful learning and teaching environment must be established at the beginning of the course.

As part of the collective consideration of the school, literary arts students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Literary arts and the Diploma Programme core

Literary arts and theory of knowledge

The theory of knowledge (TOK) course provides students with an opportunity to reflect on the nature, scope and limitations of knowledge and the process of knowing. It is intended to underpin and help unite the subjects that students encounter in the rest of their DP studies.

In TOK, students explore how knowledge is arrived at in different areas of knowledge, what these areas have in common and the differences between them. Students can draw on their experiences in the literary arts course to help them reflect on questions such as what, if anything, the diverse disciplines that make up the arts have in common, or whether cognitive tools such as imagination are more important in the arts than they are in other areas of knowledge.

The literary arts course provides many rich opportunities to make links to TOK, particularly through discussions of concepts such as perspective and culture. For example, both TOK and literary arts encourage students to be more aware of their own perspectives and the influences that shape them. Both courses also raise interesting questions about how we represent and share ideas and experiences, and about how knowledge is communicated and transmitted from one person to another.

Examples of discussion questions that can be used to make links between TOK and literary arts include the following.

- To what extent is our perspective determined by our membership of a particular culture?
- How do empathy and imagination help us to understand other perspectives?
- How do aesthetic judgements differ from other types of judgement, such as moral judgements?
- How do our values and assumptions influence the language in which we express our ideas?
- Does convention play a different role in literary arts compared to other disciplines or areas of knowledge?
- What role do the arts play in the development of our personal value systems?
- Can we separate the moral character of the artist from the value of the artwork?
- Is it possible for literary works to represent the world without transforming it?

More information on TOK can be found in the [Theory of knowledge guide](#).

Literary arts and the extended essay

Students are **not** permitted to complete an extended essay on a school-based syllabus.

Literary arts and creativity, activity, service

Creativity, activity, service (CAS) experiences can be associated with each of the subject groups of the DP.

Literary arts students have excellent opportunities for making links between the subject and the CAS strands. The creative nature of the subject combines effectively with a range of CAS activities that complement the academic rigour of the DP.

Literary arts teachers can assist students in making links between their subjects and their CAS experiences, where appropriate. This will provide students with relevance in both their subject learning and their CAS learning through purposeful discussion and real experiences. It will motivate and challenge students, strengthen subject understanding and knowledge, and allow students to enjoy different approaches to their subjects.

As a result of the knowledge and understanding students develop about issues or themes as part of the taught content of the literary arts course, they might then investigate, plan, act, reflect on and demonstrate CAS experiences in a more informed and meaningful way. Similarly, CAS experiences outside of the classroom might ignite students' passion for addressing a particular issue or theme inside the literary arts classroom or in the student's personal literary practice.

Literary arts students might choose, for example, to engage with CAS through:

- participation in a range of artistic activities, workshops and festivals created in collaboration with others
- planning and executing literary or creative writing projects for the school, or the local or wider community
- planning and creating texts that target a specific audience with specific needs.

CAS experiences can be a single event or may be an extended series of events. It is important to note that CAS experiences must be distinct from the student's DP course requirements. Including them or using them in the student's DP course requirements is not permitted.

Literary arts and international-mindedness

International-mindedness represents an openness and curiosity about the world and its people. It begins with students understanding themselves in order to effectively connect and collaborate with others. The literary arts provide a unique opportunity for students to recognize the dynamic cultural influences around them, the significance of texts and the importance of writing to communicate, impact and connect across contexts.

The DP literary arts course gives students the opportunity to experiment with a range of writing forms, styles, genres and techniques, and create a wide variety of literary texts, working from the perspective of different personal, local and global contexts.

Engaging with diverse contexts fosters international-mindedness and reflexivity. It helps students to broaden their perspectives as writers as well as develop their awareness of what their own personal perspectives are. Inquiry into contexts encourages students to synthesize the dynamic insights into what it means to be an artist in a specific time and place. Inquiry into contexts also supports an understanding of the role of community and audience.

Through investigating, appreciating and creating diverse literary texts, students become more informed and reflective, and develop their abilities to become enriched writers, communicators, collaborators and creative thinkers. They learn to acknowledge the cultural aspects that appear in literary arts, and to recognize the unique ways in which values, identity, ideas and concerns are expressed and communicated in different cultures. As young authors, literary arts students learn to understand the importance of context for the production and reception of literary texts and to situate themselves and their writing practice within the wider contemporary international literary scene and more broadly in the complex world in which they live.

Literary arts and the other IB programmes

Literary arts and the Middle Years Programme

The Middle Years Programme (MYP) is designed for students aged 11 to 16 and, as an integral part of the IB continuum, can directly lead into the DP. Although not prerequisites, both MYP language and literature and MYP arts provide students with opportunities that prepare them for the DP literary arts course.

In the MYP, both the arts and language and literature subjects give students the opportunity to develop their creative thinking skills, as well as learning about the subjects through conceptual understandings essential to the disciplines. Learning takes place within contexts relevant to the student, whether personal, local, national, international or globally significant. Throughout MYP arts and language and literature, students are required to use knowledge, develop, think creatively and respond to a variety of artworks and texts.

In MYP arts, students are provided with opportunities to prepare for the DP literary arts course while they work towards the arts subject group aims, which encourage and enable students to enjoy lifelong engagement with the arts, to explore the arts across time, cultures and contexts, to understand the relationship between art and its context, to develop the skills necessary to create and to perform art, to express ideas creatively and to reflect on their own development as young artists. In addition to the aims, the assessment requirement to create or perform an artwork is particularly significant in preparing MYP students for the creative practice at the core of the literary arts course.

In MYP language and literature, students are provided with opportunities to prepare for the literary arts course through the subject group aims, through which students are encouraged and enabled to develop critical, creative and personal approaches to studying and analysing literary and non-literary texts and to use language as a vehicle for thought, creativity, reflection, learning, self-expression, analysis and social interaction.

Students completing the language and literature eAssessment will complete several tasks, including the producing literary text task. This is an extended creative writing task, with a stimulus of two static images provided.

“Objective C—Producing text” in MYP language and literature requires students to “produce texts that demonstrate insight, imagination and sensitivity while exploring and reflecting critically on new perspectives and ideas arising from personal engagement with the creative process” as well as to “make stylistic choices in terms of linguistic, literary and visual devices, demonstrating awareness of impact on an audience”.

Key concepts in the MYP promote the development of a broad curriculum and represent big ideas that are both relevant within and across disciplines. The concepts explored in MYP arts are aesthetics, change, communication and identity. The concepts explored in MYP language and literature are communication, connections, creativity and perspectives. Exploring and working with these concepts prepares MYP students to progress to the DP literary arts course.

Literary arts and the Career-related Programme

The key aim of the Career-related Programme (CP) is to provide a choice of different pathways for students aged 16 to 19, enabling them to become self-confident, skilled and career-ready learners.

A key feature of the CP is that it provides flexibility to allow for local differences. Schools can provide a highly respected IB education by creating their own distinctive version of the CP geared towards the needs and backgrounds of students while meeting local, regional or national education requirements, as well as addressing industry and government priorities.

CP students undertake a minimum of two DP courses, a core consisting of four components and a career-related study. For CP students, DP courses provide the theoretical underpinning and academic rigour of the programme. The career-related study further supports the programme's academic strength and provides practical, real-world approaches to learning. The CP core helps students to develop skills and competencies required for lifelong learning.

Taking the literary arts course will support the aims of the CP by developing creative, linguistic and analytical skills through a variety of individual and collaborative engagements with a range of literary forms, styles, genres, perspectives and contexts.

The **CP core** and the DP literary arts can support and enhance each other in various meaningful ways.

1. The literary arts course links naturally to the **personal and professional skills** (PPS) course. For example, it encourages students to express ideas creatively, and communicate intentions and meaning through the medium of the written word (links to the theme of effective communication), to develop as informed, perceptive and analytical practitioners (links to the themes of thinking skills and applied ethics), to actively explore literary arts within and across a variety of personal, local and global contexts, and to challenge their own creative and cultural expectations and boundaries (links to the theme of intercultural understanding). The literary arts course challenges students to plan and develop creative practices that integrate the ideation, writing, revision and sharing of original literary works. Throughout the course, students develop their artistic voice and broaden their perspectives. This focus on development as an artist supports and is supported by the theme of personal development in PPS.
2. Literary arts students actively explore literary arts within and across a variety of contexts. They develop an appreciation for expressive diversity, discovering different creative ways to understand and represent important global issues as well as individual experiences, and become critically informed creators and consumers of literary texts, able to situate their own literary works in their immediate context and in relation to the work of other writers. This supports their ability to consider different perspectives in their analysis of an ethical dilemma in the **reflective project**.
3. The literary arts course empowers students to creatively observe, imagine, express and share experiences and life through the art of writing. This supports students in creatively sharing (e.g. through storytelling) and reflecting on (e.g. through poetry) their **service learning** experiences. Students can also apply the skills and understandings developed in the literary arts course to creative engagements with the community to address authentic needs (e.g. children's books that support engagement with minority languages, theatre plays that can be performed in community centres to combat loneliness for the elderly and foster community links, lyrics that raise awareness of a local or global issue, etc.). Consideration of perspectives and understanding of how individuals express meaning will enhance student engagement and understanding of issues in diverse communities.
4. **Language development** and the DP literary arts course can meaningfully complement and enrich each other. If both are based on the same target language, it is essential that the content of the provision of language development is an extension or complementary to the DP literary arts coursework. For example, while language development will focus on developing language proficiency and intercultural communication skills, the literary arts course will provide students with the opportunity to practise the literary arts as a creative endeavour and to develop and refine their personal craft as literary artists. The content and outcomes of language development may be tailored to the career-related studies of the students, if so desired. If language development and the literary arts course are based on different languages, students may be able to transfer skills and understandings developed in the course to the language they are studying in language development. They may, for example, explore or experiment creatively with literary forms, styles and genres in the target language.

The literary arts course may be chosen by CP students with an interest in the arts and the humanities as expressed by their choice of career-related study as well, or it may be chosen to provide a different focus. It is essential that the content of the students' career-related study is distinct from and meaningfully complements the DP literary arts course if both are focused on the (literary) arts. If the career-related study

is not related, DP literary arts offers a valuable course by developing creative discipline, and refining communication, creative and collaborative skills.

Aims

The arts aims

The aims of the arts subjects are to enable students to:

- explore the diversity of the arts across time, cultures and contexts
- develop as imaginative and skilled creators and collaborators
- express ideas creatively and with competence in forms appropriate to the artistic discipline
- critically reflect on the process of creating and experiencing the arts
- develop as informed, perceptive and analytical practitioners
- enjoy lifelong engagement with the arts.

Literary arts aims

Specifically, in addition to the arts aims, the aims of the literary arts course are to enable students to learn to:

- appreciate and practise the literary arts as a creative endeavour within and across contexts
- develop and refine their personal craft as literary artists
- share their work as literary artists to communicate intentions.

Assessment objectives

Assessment objectives provide specific and measurable indicators of student success. Having followed the course, literary arts students are expected to demonstrate their achievements by submitting evidence of their work according to the requirements of the course assessment tasks to demonstrate how they do the following as part of their literary arts practice.

1. Investigate:

- the contexts influencing their own work
- the works and practices of selected writers relevant to the development of their personal work
- diverse genres, writing forms, styles and techniques, and the methods and ideas associated with these
- different approaches to creative processes from ideation to refinement
- different ways to communicate concepts, ideas and meaning through literary arts.

2. Situate:

- their own work in relation to the work of other literary artists
- their own work in relation to context(s) and different potential audiences.

3. Express:

- meaning through the selection and presentation of creative personal literary works, showing authorial choices in the use of literary forms and language
- themselves and their selected themes and attitudes through a finished literary work ready for publication.

4. Refine:

- their use of forms and associated techniques and conventions, as well as their use of language within personal lines of inquiries and with different potential audiences in mind
- their own writing to fulfil their authorial intentions and to express meaning
- their own writing in response to their personal reflection on successes and failures, and to feedback
- the ways they edit, present and publish their work with intention and clarity.

Assessment objectives in practice

This table illustrates where the **assessment objectives** (top row) are directly addressed within the taught syllabus and in each **assessment task** (first column).

	Investigate	Situate	Express	Refine
Inquiries portfolio (weighting 35%)	√			√
Manuscript (weighting 35%)			√	√
Connections essay (weighting 30%)	√	√	√	√

Syllabus outline

The literary arts course is a creative-practice-based course that fosters students' creative writing practice and shapes their identities as writers. Through cycles of inquiry, literary arts students develop relevant and authentic understanding of the literary arts, finding creative ways to represent and communicate about the world around them.

The course focuses on the following core syllabus areas, linked iteratively.

- Literary arts as creating in context
- Literary arts as craft
- Literary arts as communication

A creative process for the literary arts is not defined in this syllabus and each student must be free to progressively develop their personal artistic practice during the two years of the course. Inquiry in the literary arts is dynamic and recursive. It is expected that taught activities and practical activities may in some cases only refer to one core area, but most often there will be overlaps given the holistic nature of learning and teaching in the literary arts. The course assessment objectives are embedded in the creative practice as inquiry, and this allows students to work towards the objectives while engaging with the three core areas of the syllabus and holistically developing their literary works. Through engagement in creative practice as inquiry, students experience the generative and interactive nature of the literary arts.

Syllabus core areas	Teaching hours
Literary arts as creating in context Students, with intentionality, discover, research and investigate literary cultures and contexts, at both the micro level (of self) and macro level (of others and the world). Students explore ideas and ways of working, thinking and making connections between life and art, as well as the diversity of expression and meaning-making in literary arts. Students situate their work and literary practice in relation to the work of other authors and in relation to local and global audiences.	50
Literary arts as craft In experimenting with ideas, writing forms, and techniques, students learn to take creative risks, and envision and navigate their own artistic practice through both success and failure. Refining encompasses revision and editing as students learn to hone and expand their skills through art practice and discovering possibilities for creative art-making. Through inquiry, students generate ideas and develop personal approaches to craft their literary works and express themselves.	50
Literary arts as communication Presentation and sharing are part of the journey of art-making, and help build a sense of community, promote engagement with literary arts and encourage an exchange of ideas. Students should see these as opportunities to interact with others, to express their imaginative artistry, and to share and experience completed literary works, as well as works in progress, at both the local and global level.	50
Total teaching hours	150

The recommended teaching time is 150 hours to complete SL courses as stated in the publication *Diploma Programme Assessment procedures* (updated annually).

Syllabus content

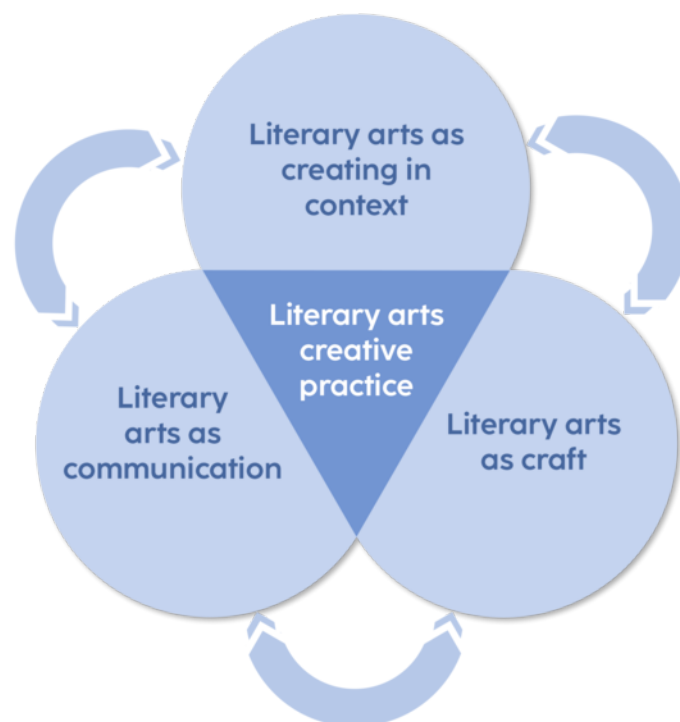
Overview

The students' literary arts creative practice, based on inquiry, is at the core of the syllabus.

Teachers guide students in developing their voice as young authors and independent creative writers while acquiring knowledge, understanding and competencies in each of the three core areas of the syllabus. Students are required to understand the relationship between these areas and how each area informs and impacts their overall work in literary arts.

Figure 2

Literary arts creative practice



The three core areas will support teachers and students when planning and designing their work as part of the holistic experience of learning and teaching in the literary arts course.

When developing their literary arts practice and creating their works, students will develop artistic intentions and define the function and purpose of their work. Intentions include the ideas, emotions and experiences that motivate, inform and shape art-making. Purpose and function give a direction. While working across the three core areas of the syllabus, students learn to use writing forms, genres, techniques and styles to fulfil intentions and serve different purposes. Some forms, genres and styles may lend

themselves to being explored for certain purposes, but students may also creatively explore how they want to be creative. Any combination as well as overlaps and hybridization between forms, genres and styles can be considered.

Purposes of literary arts

The main purposes for a literary work that teachers might want to discuss with their students when working across the three core areas of the syllabus are listed below, but this list is not exhaustive.

Literary arts for understanding self, community and the world

Students should explore and experiment with literary texts that investigate and offer insight into different ways of being and of participating in the community and in the world.

Literary arts for expression and communication

Students should explore and experiment with literary texts that express and communicate themes and attitudes through the medium of language and serve as vehicles for a writer's thoughts and beliefs.

Literary arts for entertainment

Students should explore and experiment with literary texts intended to purposefully serve as entertainment and meant to be enjoyed, and/or texts meant to be part of a larger work for public consumption.

Literary arts for documentation

Students should explore and experiment with literary texts that seek to capture a specific moment in human history, along with any subject's culture, beliefs, aesthetics and understanding of literary arts.

Literary arts as creating in context

I believe in the complexity of the human story, and that there's no way you can tell that story in one way and say, "this is it." Always there will be someone who can tell it differently depending on where they are standing.

—Chinua Achebe (1994)

This area addresses the students' understanding of the dynamic relationships between author, artwork, context and audience. Students engage with diverse literary works by other writers and reflect on their own literary practice and works to learn the significance of context(s) in the production as well as in the reception of literary works. Students reflect also on the connections between the work of writers and examine aspects such as tradition and influence, innovation and disruption, intertextuality and interconnectedness when reading the works of other authors and when creating their own works.

Each student will develop their own literary practice in connection with the work of other writers and will be asked to evidence what significance and impact the work of others had for their own creative literary arts work. Literary arts students are readers who learn about, connect with and react to the work of other writers. Analysing and understanding the cultural significance across time and space of diverse literary artworks by other authors is crucial for any writer.

In the literary arts course, students investigate, research, create and communicate within and across varied contexts and they learn, for example, that what may appear to be a global literary piece may include many local or personal components and implications as well. Students will learn how to relate to and manage this expansion and collapse of context, which is a significant aspect of living in the contemporary world, where the local is very often global and the global fully relevant to individuals and local communities.

Students also learn to select and present their own literary works to a variety of audiences. When presenting these in their school or community, students will communicate with a local audience. When submitting work for external assessment or university entrance, students will communicate on a global platform. Students learn that understanding audiences is part of the artistic practice and that a work of art is continuously redefined by its relationship with context and audience.

As young authors, students will learn to situate their work in context and in relation to the work of other writers, with each student progressively developing reflexivity and defining their own place in the wider community of contemporary writers.

The following broad questions could be considered.

- What is the significance of context(s) for literary creations?
- Can I define the impact of context(s) on my literary works? Can I evidence it?
- What is the context of my audience(s)?
- How do I situate my work in relation to other literary works?
- What are the literary works that have been significant for my practice and made me reflect, react, create?
- Can I evidence the connections between my literary works and literary works by other authors who influenced the development of my literary practice?

Contexts of literary arts

While exploring a range of different literary works, students develop reflexivity in their approaches to literary works, and experiment with writing within and across the following contexts.

Personal

This has significance and/or is familiar to students. Students consider their immediate cultural context and interests that contribute to their emerging authorial identity.

Local

This has local significance but may be unfamiliar to students. Students consider local, regional or cultural contexts.

Global

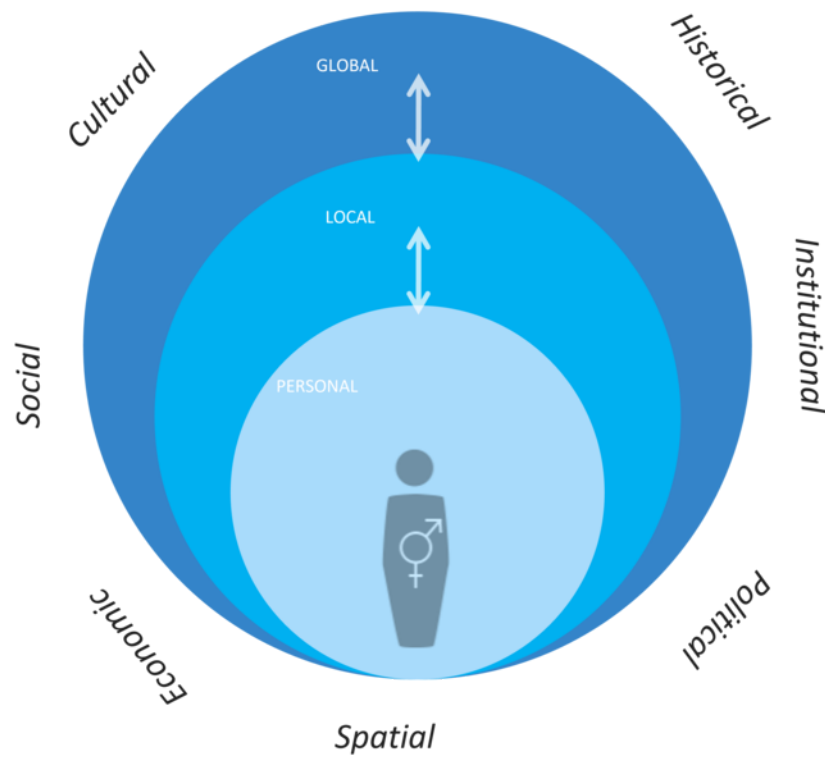
This includes unfamiliar contexts from a variety of places, societies and cultures outside of the local.

Students need to be aware of and consider the multifaceted dimension of context. This may include economic, geographic, historical, institutional, political, social, and cultural dimensions. The contexts listed below (in alphabetical order and not in order of importance) are open to interpretation and may be blended as needed (for instance, socioeconomic context) or considered with a specific focus (for example, literary context as part of cultural context).

Contexts are open to interpretation. Students are not expected to always consider all contexts listed. Some contexts may not be applicable for a given author or literary work. Students and teachers should determine the most appropriate contexts to explore.

- **Cultural:** For example, the influence of beliefs, values, attitudes and patterns of behaviours shared by a group on the production and interpretation of arts and literature, including the ways in which different literary works belong to a particular movement or genre.
- **Economic:** For example, economic circumstances associated with the production, circulation or consumption of literary art or representations of economic subject matter.
- **Historical:** For example, the period in time in which a work was created or the different ways that audiences may have interpreted or consumed literature or a specific work in different historical periods or eras.
- **Institutional:** For example, the role that institutions play in the production or reception of literary works such as religious, state-based or educational institutions as well as the impact and influence that individuals and organizations may have on production of literary works.
- **Political:** For example, how literary art attempts to persuade, subvert or create a political effect as well as the implications of various laws, codes and forms of governance on the production and circulation of literary works.
- **Social:** For example, the communities, identities or issues represented by literary works as well as the impact that social issues may have on the creation, reception and interpretation of a piece of work.
- **Spatial:** For example, the geographical origin of an author, or the setting of a literary work. Space can be understood using multiple scales and dimensions, including local, regional, national and global as well as virtual.

Figure 3
The contexts for literary arts



Literary arts as craft

A day will come when there is a conjunction of interests, the poem has been buzzing in your head and it asks to be born. It starts off with a line, a phrase, then it expands as you think about the poem. And it's hard work.

—Edwin Thumboo (2022)

This area of the syllabus addresses students' artistic exploration and experimentation with the craft of literary arts, working with literary arts forms, the associated conventions and structures, as well as decisions about use of language. Through this area, students gain a practical understanding of literary arts processes, practices and theories, working and reflecting on their own processes and practice.

There are many different possible approaches to the creative process in the literary arts and there is no prescribed process to follow in this course. Teachers and students should consider that the assessment objectives are all part of a complex process of inquiry and creation. Furthermore, in this literary arts course each student's art-based inquiry may be adapted and re-arranged to pursue their artistic intentions. Inquiry in the literary arts is dynamic and recursive. There is no sequence to follow and there is no set starting point. Students must be encouraged to progressively develop their personal artistic practice during the two years of the course.

The following broad questions could be considered.

- Can I document the processes involved in my literary arts creative work?
- How can I show evidence of experimenting, refining and editing as part of my creative practice?
- What are some of the creative strategies that I employ in my work as a literary artist?
- What are the creative elements a writer can play with and what are the choices that I make when creating a literary work?
- How do writers work with or subvert the conventions of writing forms and how does my work employ these conventions?
- How do writers use language for effect when communicating and expressing their themes and attitudes to an audience?

During the two years of the course, students will engage with and discover diverse literary arts forms and will develop craft in the use of the associated conventions and structures. They will also learn to use language to express their chosen themes and attitudes.

Forms of literary arts

In the literary arts course, students are encouraged to explore and experiment with a range of writing forms that span prose, poetry and dramatic texts, as well as with different genres within these forms.

A genre refers to a category of literary, musical or other type of composition that is characterized by similarity of content, form and style. Within a particular literary form, genres are characterized by certain conventions. For example, genres of the literary form "prose fiction" include science fiction, crime fiction, romantic fiction and young adult fiction. Similarly, genres of the literary form "drama" include tragedy, comedy, history and melodrama. These genres can then be subdivided into sub-genres: for example, the parent genre of comedy includes the sub-genres farce and comedy of manners.

The table below lists some suggestions and examples of writing forms in the three main categories of prose, poetry and drama. This is a non-exhaustive list, and teachers and students are free to bring in other writing forms or blend the ones listed in hybrid forms. Students may also engage in newly emerging forms in today's textual digital landscape.

As part of the course, there is only one text type with which all students are required to engage as young authors: the creative essay. Literary students are required to engage with this text type to develop their ability to write about their own literary work and to situate themselves as authors in connection with other authors through a piece of writing that goes beyond the academic approach to essay writing. Students are invited to engage with creative approaches to enhance the content they want to convey when writing about their literary work, practice and connections.

Prose		Poetry	Drama
Fiction	Non-fiction		
Students who engage with prose fiction will be able to write and experiment with writing short stories or novels. Note, though, that the submission of a novel as the text for the summative assessment manuscript task is not an option in this literary arts course. A novel would not match the set requirements for this task. Should they wish to, students could still explore this form and use extracts for the other assessment tasks. Flash stories and any format of short stories may be considered. Students may engage with the creation of short graphic novels. Students have free choice and are permitted to work also in other forms of literary arts prose fiction which are not mentioned here. Hybrid forms are also an option, but students will have to be able to define these if submitting their hybrid literary texts for assessment. Teachers might propose that students experiment and learn to write fiction prose using one form, but students are free to	Students who engage with non-fiction prose will be able to write and experiment with writing in a variety of forms: these span from diaries to speeches, from letters to articles, just to mention a few examples. Students may also choose to engage with the creation of short non-fiction graphic texts. Students have free choice and are permitted to work also in other forms of literary arts prose non-fiction which are not mentioned here. Hybrid forms are also an option, but students will have to be able to define these if submitting their hybrid literary texts for assessment. Teachers might propose that students experiment and learn to write non-fiction prose using one form, but students are free to experiment and discover any non-fiction prose form. All students will engage as literary artists with a creative approach to non-fiction prose through essay writing. Each student is required to submit an essay about the connections of their literary arts works and	Students who engage with poetry will be able to write and experiment with writing in a variety of forms which span from sonnets to ballads, from haikus to songs, and from odes to free verse, to mention a few examples. There is a great range of forms in poetry and students have free choice and are permitted to work also in other forms of literary arts poetry which are not mentioned here. Hybrid forms are also an option, but students will have to be able to define these if submitting their hybrid literary texts for assessment. Teachers might propose that students experiment and learn to write poetry using one form, but students are free to experiment and discover any poetry form.	Students who engage with drama will be able to write and experiment with writing in a variety of forms which span from stage play scripts and screenplays to radio drama and story podcasts. There is a range of forms in drama and students have free choice and are permitted to work also in other forms of literary arts drama which are not mentioned here. Hybrid forms are also an option, but students will have to be able to define these if submitting their hybrid literary texts for assessment. Teachers might propose that students experiment and learn to write drama using one form, but students are free to experiment and discover any drama form.

Prose		Poetry	Drama
Fiction	Non-fiction		
experiment and discover any fiction form.	creative practice with those of two selected authors. This is the summative assessment task that will be internally marked and externally moderated. Students are still permitted to use this literary form for their manuscript should they wish to, as far as they demonstrate engagement with at least two literary forms in their literary arts portfolio submission.		

Students should understand that the boundaries between these four categories are sometimes porous. There are prose poems, and lyrical prose pieces. Students should experiment with the forms, their conventions, structures and techniques, and play with or combine forms, so as to examine aspects such as tradition and influence, innovation and disruption, and intertextuality and interconnectedness, within the core syllabus areas of literary arts in context, literary arts as craft and literary arts as communication.

Use of language

Use of language is as central to the literary arts course as it is to a language A course, or to a language acquisition course. The literary arts course, however, is not a language course. Students taking the literary arts course are expected to be proficient in the language of the course. They are expected to have achieved a level of sophistication in the use of language that makes it unnecessary—and inappropriate—to assess aspects of communicative competence such as accuracy, appropriacy or fluency which are usually the target of language courses.

The aspects of language use that students should aim at and develop in the literary arts course are related to those that contribute to their finding and cultivating a voice and a style of their own. Literary arts students are expected to experiment freely with how to mould language in order to convey the intended meaning in the most effective manner. They are expected to refine their use of language in personal, idiosyncratic ways as a result of authorial choices emerging from that experimentation. The choices literary arts students make about use of language will be related to purposeful, deliberate, thoughtful decisions about words, figurative language and rhetorical devices.

Language is the main instrument for literary arts practitioners to show their artistry: the use that students of the literary arts course make of it should strive for creativity, originality and effect.

Themes and attitudes

In literary arts, a theme is an idea or a subject which is at the core of a piece of work. It is what the author wants to say about a chosen subject matter. A literary work may develop one or more themes. Themes are usually implied but define what the literary work is about.

Students will be free to choose the themes they write about, but they must always remain respectful towards values and literary practices of different cultures as well as to the personal values of others, particularly in relation to race, gender and identity. As part of the collective consideration of the school, literary arts students must be supported in maintaining an ethical perspective when engaging with

sensitive themes. Even if the purpose of the student's work might be provocation, disruption or satire, it needs to remain in line with the values of an IB education as expressed in the learner profile.

The attitude of a writer is how they position themselves in relation to the subject matter they are writing about. Attitude is expressed through tone but also more broadly through how the author approaches content, uses style and register, and organizes material for particular effect. It is an instrument that conveys both meaning and authorial intentions. Some of the author's attitudes might be explicitly communicated, but authors can also reveal them in more subtle ways. Authors might also explore the expression of a range of attitudes through the perspectives of different characters, of the narrator or through the choice of *persona poetica*. Some perspectives in a literary work can contradict the author's, but even in these cases they still communicate the author's attitude and should be considered valuable means through which the students develop their work.

Literary arts as communication

There's always that first storytelling impulse: I want to tell you something ...

—Grace Paley (1992)

This area addresses students' ways to communicate with the audience(s) in literary arts. This might be through public readings or through sharing of their works as well as through publication. To develop their own artistic purpose, intention and voice as authors, and seek their own style, students should explore, experience and practise the diverse ways in which literary works can be presented publicly with purpose, impact and meaning for their intended readers.

During the two years of the course, literary arts students learn not only about the links between form, content and meaning and how language can be used for effect, but also how to select and discriminate what they want to present their audience(s). Students develop the skills to consider who their intended and actual readers are, and also learn the process of editing their literary works for publication.

As young authors, students will communicate with their local audience, but when submitting work for external assessment or university entrance, students will communicate on a global platform.

The following broad questions could be considered.

- What are the responsibilities of writers?
- What are the links between form, content and meaning?
- What goes into the development of a personal, unique voice and style?
- What is communicated in my literary work? Is this what I intended to communicate?
- Who are my intended and actual readers?
- When is a literary work ready for publication?
- What considerations underpin the process of editing and selecting works for presentation and/or publication?

Literary arts creative practice as inquiry

The literary arts course engages students in creative practice as inquiry and this is how students learn and develop relevant and authentic understanding of the literary arts, finding their own creative ways to approach the world around them as authors. By engaging in literary arts practice as inquiry, students learn to define and express their ideas, themes, attitudes and artistic intentions. Through inquiry cycles, literary arts students **create** in context, **craft** and **communicate**.

To support the learning and teaching experience of this literary arts course, the assessment objectives are defined within the creative practice. The following definitions are intended to support both literary arts teachers and students to work through the core syllabus areas and towards the preparation of the assessment task submissions, matching the course objectives through inquiry.

Defining assessment objectives within creative practice to support learning and teaching

Investigate

Word cloud: read, observe, research, experiment, question, discover, explore

To investigate is to research, but also to explore and to practically experiment with the intention of discovering and expanding personal understanding to foster the ability to express one's own artistic intentions through writing.

Students investigate literary forms, techniques, conventions and creative strategies as well as the work of other authors from diverse contexts.

"Investigate" demands a curious and open-minded disposition. In their writing practice, students ask themselves questions and look for answers and solutions. An art investigation is primarily an independently motivated journey, guided by the teacher. Investigate might be systematic research, though in art, it can also be experiential and intuitive. The analysis of the literary works of others or of the cultural significance of contexts is also an aspect of investigate, which is achieved through the taught skills of research.

Some suggested guiding questions follow.

- What am I interested in when writing?
- What ideas are important to me and how might I approach my practice as inquiry to investigate these ideas?
- What research questions do I need to pose in my art inquiries?
- What other authors can I read and research to support my work?
- How have I investigated my context and other contexts in my creative practice?
- How can I experiment and what strategies do I use to move my ideas and work forward?
- How am I using my reading and research to develop my work?

Situate

Word cloud: contextualize, compare, connect, position, relate

To situate one's own creative endeavours is to understand the connections between one's own writing within its context(s), in relation to potential audiences and in connection with the work of other authors. Students learn how to situate themselves by also learning about how other writers positioned themselves through their works.

“Situativeness” is defined by Oxford Reference (2022) as “The dependence of meaning (and/or identity) on the specifics of particular sociohistorical, geographical, and cultural contexts, social and power relations, and philosophical and ideological frameworks, within which the multiple perspectives of social actors are dynamically constructed, negotiated, and contested.”

Literary arts students experience the expansion and collapse of context as a significant aspect of living in the contemporary world in which the local is very often global. Developing conceptual tools through an artistic practice together with others is at the core of arts learning. Literary arts students are empowered to discover their connections and to situate themselves through their writing.

Some suggested guiding questions follow.

- In what ways is my writing influenced by my situation, by my experiences?
- In what ways do social, political, historical and cultural factors influence the two authors I have selected and how do they influence me as a writer?
- What is the relationship between personal, local and global that I experience in literary works both as a reader and as a writer?
- What are the literary works that influence my own writing? Why these ones?
- How has my understanding of other authors’ works helped me to develop my own work?
- What are the connections between my work and the work of other authors that I can evidence?
- How has my understanding of other authors’ works helped me to situate my own work?

Express

Word cloud: communicate, transmit, convey, reveal, manifest, evidence

To express is to convey an idea or feeling and authors express themselves through their literary works. To express meaning, literary artists synthesize concepts and form, and use techniques, conventions and strategies guided by intentions. To express in the literary arts is to communicate with an audience by fulfilling and manifesting one’s own artistic intentions through the realization of a literary work. Literary arts students demonstrate their best achievements and their artistic and technical competence as young authors who express themselves through their writing, experimenting with different forms but with the chance to refine their writing in a favourite one.

Some suggested guiding questions follow.

- What do I want to express through my writing?
- What is the literary form and genre I find most suitable to the themes and attitudes I want to express?
- What conventions, structures, words, images, figurative language and rhetorical devices can I use to express what I want in my literary work?
- How do I establish a relationship with the audience(s) I am communicating to?
- Do my readers recognize the themes and attitudes that I intend to express?
- Would readers from a different context understand my work?

Refine

Word cloud: review, extend, enhance, remake, repurpose, revisit, improve

To refine is to make changes, to improve ideas, strategies, forms and use of language to better fulfil intentions. It is to review and to improve through reflection and critical and creative thinking. Over the course, students constantly refine their intentions and their literary work through the inquiry cycle.

“Refine” is the result of justified choices informed by reflection and evaluation. This is achieved through the student’s critical approach to their own work and through the ongoing review of their writing encouraged by teacher tutorials and workshopping as well as peer-to-peer discussion and collaboration.

Some suggested guiding questions follow.

- In what ways have I refined my writing skills and my literary works?

- In what ways have I reviewed and revisited ideas to refine them across different versions of my work or across different pieces I have written?
- How have I improved on my original intentions?
- What strategies have I developed to refine my work?
- Can I explain my authorial choices and the technical, stylistic and conceptual solutions I employed in my work?
- How did I respond to feedback? Can I evidence in which way feedback was useful or not to the development of my literary work?

Approaches to learning and approaches to teaching

Approaches to learning and approaches to teaching across the DP refers to deliberate strategies, skills and attitudes that permeate the learning and teaching environment.

Intrinsically linked with the learner profile attributes, these approaches and tools enhance student learning and assist student preparation for the DP assessment and beyond. Approaches to learning and approaches to teaching support the IB belief that a large influence on a student's education is not only what they learn but also how they learn.

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

Further details can be found on the DP [Approaches to teaching and learning](#) website via the Programme Resource Centre.

Approaches to learning in literary arts

Through the approaches to learning in literary arts, students develop skills that help them “learn how to learn”. Approaches to learning can be taught, improved with practice and developed incrementally, through implementing a number of approaches to teaching.

The approaches to learning provide a common framework for students to reflect on, and articulate, how they are learning. They prepare students for success in their studies and life beyond school.

Thinking skills

Developing thinking skills is a key feature of the constructivist approach to learning that heavily influences all IB programmes. The teacher in the IB classroom is the facilitator who provides or shapes learning opportunities that encourage deliberate thinking and allow students to develop skills of metacognition, reflection, critical thinking, creative thinking and transfer.

In literary arts, students are asked to develop relevant and authentic understanding of this practice, and to find creative ways to engage with and approach the world around them as young authors. In so doing, they are to shape their own voice as writers and hone their own practice. Literary arts is a creative-practice-based course built around cycles of inquiry. This involves and develops a varied range of sophisticated thinking skills.

Communication skills

Communication skills are not only important for success in school but also essential to create an atmosphere of congeniality in the learning community. This is crucial in a literary arts classroom where students are part of a community where exchanges and dialogues are integral to the learning experience and creative practice.

One of the core areas of the course is literary arts as communication. By investigating strategies and implementing choices about literary forms and use of language, students learn the ways in which they communicate through their literary works. Sharing, workshoping and presenting are part of the art-making practice. Students learn to hone and expand their practice in a dialogue with other writers as well as with an audience. Sharing and presenting their work is a fundamental communication skill. Expressing ideas about their work and about the work of other authors is another aspect of communication that the course emphasizes.

Students learn also about different ways to present their ideas and accomplishments and what might be required when they communicate about their own practice.

Students should be encouraged to use digital tools to enrich learning and improve communication and feedback. Broadening artistic communication beyond the classroom through student-led literary arts conferences, presentations to parents, and working with younger students or other school communities are also ways for literary arts students to develop their communication skills.

Social skills

Social skills are closely connected to communication skills in that they relate to the development of the learner as a whole and in that they both foreground the value of a community for learning.

A starting point for developing students’ social skills is to acknowledge that people differ greatly in terms of their degree of introversion or extroversion and that these differences should be respected. Similarly, different cultures have different expectations of appropriate behaviours in social situations. To be able to

understand the perspectives of others, to form good relationships and to gain an awareness of how one's words and actions have an impact on other people are at the heart of many of the IB learner profile attributes and the aspiration to develop internationally minded students. In literary arts, the sensitive, interactive and collaborative engagement in the discussion of a wide variety of texts—both texts for study, as well as student-produced texts—and also in the creation of literary texts allows students to consider and develop their own social skills by debating the meaning and intent of a text. Students need to learn to hold space for multiple interpretations, opinions and even ambiguity, and accept that there is not just one possible interpretation of a literary text.

Self-management skills

IB students need to learn to persevere and be resilient as individuals. Learning to manage themselves is important for students in any academic programme and is a crucial skill for competence in later life.

Self-management skills such as organizational skills, goal setting and time management as well as affective skills such as managing state of mind, motivation and resilience are important for success in literary arts, especially when it comes to creative exploration and experimentation, writing processes and self-directed research. Students should demonstrate initiative, perseverance and a strong willingness to learn independently.

Creating a literary work requires time, resilience and risk-taking. Learning to manage their own workload is a crucial part of a student's learning in an arts subject. This is a vital skill for their well-being, and adaptive responses to the stress of setbacks in the literary arts creative process draw on growth mindset thinking about ability, on metacognitive knowledge and on the skills to adjust, be strategic and persevere with confidence, composure and control. Students who exhibit strong ownership over their learning also know to seek help when they are struggling with a task. Seeking help can introduce students to new learning strategies and avoid unnecessary frustration and stress.

Research skills

The availability of digital resources and the explosion of the amount of information easily accessible to students make the development of research skills a particularly pertinent part of today's education. Learning to use resources and to put research skills into practice in an academically integrated way is an important aspect of learning in all IB programmes.

Fundamental research skills such as formulating focused inquiry questions, appraising sources and recording, and evaluating and synthesizing information, are crucial skills in literary arts. Throughout their studies, students have ample opportunities to practise their skills in both informal ways and more formal and extended ways. A course that deals with a range of texts produced in a variety of contexts inherently demands some element of research in order to increase engagement and understanding.

Learning to select secondary material when undertaking research, learning how to go beyond a basic internet search and use relevant databases, and the ability to research contexts and texts to support their own literary practice and be informed writers, are crucial skills for literary arts students.

Approaches to teaching in literary arts

The literary arts syllabus has been designed to reflect the creative and iterative nature of the writing practice.

A prominent feature of the literary arts syllabus is the freedom both teachers and students have to choose how to comply with syllabus requirements. The syllabus is not prescriptive. This allows teachers significant latitude in organizing and structuring the course and offers students lots of opportunity to follow their interests and develop their personal voice as young writers. The flexibility to make course design decisions requires careful, responsible planning from teachers to guarantee that requirements are successfully met through a holistic approach to the syllabus.

Teachers are encouraged to interpret the literary arts syllabus creatively according to local circumstances and the context of the school but must always support their students in ensuring they demonstrate the assessment objectives of the course. How teachers choose to propose the exploration of diverse literary arts practices is left to their discretion, but they should be open to accept and include in their teaching any proposals and texts that students bring to the classroom. Teachers should not only teach practices they themselves are familiar with and knowledgeable about, but also be risk-takers and expose students (and themselves) to the unfamiliar in order to foster truly collaborative and transformative learning experiences with inquiry at the core. The teacher's role is to provide theoretical and technical tools and to create opportunities and the right conditions to allow their students to explore, learn, discover and collaborate in order to become autonomous, informed and skilled young writers.

Teaching based on inquiry

One of the pedagogical principles that underpins all IB programmes is that of teaching based on inquiry. Being inquirers is one of the attributes of the IB learner profile, where the process of inquiry is seen as involving the development of students' natural curiosity, together with the skills needed to enable them to become autonomous lifelong learners. The most significant aspect of inquiry-based teaching is that students are actively engaged in their own learning, constructing their own understandings and interpretations of issues.

Teaching in literary arts is about engaging with the students' creative and artistic work, guiding, facilitating and supporting the development of their creative practices. As such, creative practice as inquiry is at the core of the literary arts syllabus and provides the basis for both the design and the implementation of classroom teaching practices. The awareness that there are no established solutions in art is what determines the approaches to inquiry in the course.

Students need to be encouraged to activate their curiosity and creativity, to find and develop their own ways into writing, and to make connections to prior and new learning.

Teaching is about the theoretical and technical understanding of the literary arts and the skills and attitudes necessary to engage in literary arts practice. Teachers guide, facilitate and support the discoveries, explorations, experimentations, creative processes and reflections of students as a group and as individuals.

Teachers engage with their students' learning and are able to integrate students' interests and choices, allowing these to have an important role in shaping the taught curriculum. Teachers are encouraged to empower students to be independent, curious and imaginative writers. Students will benefit from being stimulated and motivated to push their boundaries and experiment, taking risks and discovering imaginative personal solutions in their literary arts work.

The use of the literary arts journal as a tool for learning should always be encouraged by teachers, who should respect this as being a personal working space for the students. Journalling is a core skill for any artist and teachers should support students to find the best strategies to use their journals. This will be the

source for materials to be selected for assessment and will allow students to engage in iterative cycles of inquiry.

Teaching focused on conceptual understanding

Teaching for conceptual understanding is important because conceptual understanding enables learners to be aware and critical of their own knowledge and understandings, and to transfer and apply skills, knowledge and understandings to new or different contexts in creative, generative, autonomous, dynamic ways. Conceptual understanding supports the IB mission as it enables learners to conceive of multiple solutions to a problem, to imagine multiple perspectives on issues, and to understand more deeply how ideas change in different contexts.

There is also a strong link between teaching through concepts and moving students to higher-order thinking; for example, it allows students to move from concrete to abstract thinking and facilitates transfer of learning to new contexts.

In literary arts, the concepts of transformation, meaning and voice can help students make sense of the various texts, creative strategies, forms, techniques and conventions examined in the course and in the world at large and can form a theoretical umbrella for the course as a whole.

These three concepts which structure the learning and teaching of this course have been selected because of the central position they occupy in the study of literary arts. Brief explanations of the concepts are provided below. These explanations are not meant to be exhaustive, although they will serve as a guiding set of ideas for the course.

Transformation

Transformation is an unavoidable stage in any art-making practice. To craft a text is to transform ideas into concrete form. Literary arts students understand that when writing they are also engaged in a process of self-transformation. The creative practice requires writers to be in a state of change, whereby discovery and innovation transform their perceptions, ideas and intentions.

The complex ways in which texts refer to one another—for example, how they appropriate elements from each other and transform them to suit a different aesthetic or communicative purpose—are evidence of the importance of transformation in the process of creating a text. Additionally, the act of reading is potentially transformative in itself, both for the text and the reader. Different readers may transform a text with their personal interpretation.

Literary works, when entering into the world and offered to readers, have the potential to affect change and transform. Literary arts students engage with the concept of transformation to understand that the texts that they produce can also have an impact on the reader: potentially leading to action and to the transformation of reality.

Meaning

Writers create and craft meaning. Literary arts students question the ways in which meaning is created and communicated in literary works across time and space. They learn that literary texts may approach the communication of meaning in many different ways and understand that the same text might offer a multiplicity of perspectives which may, or may not, reflect the views of the author.

Students learn to reflect on the extent to which the interactions of author, context and audience shape the production and reception of meaning in literary texts and they situate themselves as creators of meaning while defining the purpose of each of their literary creations.

Voice

Each writer adopts a specific and personal use of language, tone, point of view and perspective while writing and crafting a literary work; it is through authorial and artistic choices that writers express and build their personal voice.

In every literary text, there is the writer's voice, the characters' voices, and sometimes a narrator's voice. Students in the literary arts course will engage with the multiple facets of the concept of voice in each of their creative endeavours. Learning to engage with this concept will offer them a key way to approach their literary experiences, both as writers and readers, that will remain with them even when they have finished the course.

Students develop their personal voice as young authors connecting with other literary voices across time and space and, engaging with the concept of voice, develop and shape their relationship with their readers.

Teaching developed in local and global contexts

Teachers are encouraged to interpret the taught syllabus according to the local circumstances and the context of their school. Art happens in a flux between the artist, audience and contexts: literary arts students' learning takes place in defined personal and local conditions while they are also part of a global community. As individuals and as members of local and global communities, students make sense of the world through their life experiences, the communities around them and broader global concerns.

Understanding that there are interrelationships between context (personal, local and global) and the writer and the writing is a critical stage for students in their development as writers. The literary arts classroom is an ideal place for teachers to invite students to gain insights into familiar and unfamiliar, local and global contexts both through the text and writing forms they explore, and the ways in which their writing and the writing of others are read, interpreted and situated. Teachers and students recognize the dynamic cultural influences around them and broaden their perspectives, enriching their international-mindedness and respect for all cultures.

One of the three core areas of the course invites teachers to directly engage their students with literary arts as creating in context. The section in this guide "[Literary arts as creating in context](#)" supports teachers and their students in engaging with a range of contexts and in developing the tools to be able to situate their works and creative practice in relation to the work of other writers across time and space as well as within the contemporary contexts they want to connect with.

Teaching focused on effective teamwork and collaboration

Collaboration is a key element of learning in the DP. Learning is a social phenomenon that is closely associated with the approaches of shared, situated and embedded cognition, which view learning as the result of a complex interaction of minds within specific contexts. Collaborative learning takes place between students but also between students and teachers as they construct meaning.

While the practice of literary arts is often perceived as a solitary activity, collaboration with others—whether they are writers or not—will enrich the learning experience, refine perspective and awareness of audience and reception, and build community.

As part of teaching literary arts, it is important that teachers create a collaborative environment in the classroom where students find a safe space for creating and sharing their literary arts experiments, discoveries, failures and successes. Personal, cultural, political and spiritual values are continually exposed in the classroom. An open-minded and respectful learning and teaching environment must be established at the beginning of the course.

Organizing workshoping sessions that help structure discussion and the giving of both peer and teacher feedback is a crucial activity to support collaboration in the literary arts classroom.

Allowing students as a group a greater say as regards decision-making in relation to syllabus content, assessment or sequencing of material within the bounds set by the IB in this guide is also a way to support a collaborative approach to teaching the course.

Providing opportunities for students to attend or carry out group presentations or activities that call for an awareness of various audiences is also an integral part of the teaching of the literary arts course.

Teaching designed to remove barriers to learning

Teachers remove barriers to learning to enable every student to develop, pursue and achieve challenging personal learning goals. They do so by accommodating the different ways in which students learn and by designing learning experiences that allow students with a range of needs to meet their learning objectives.

In literary arts, teachers can design lessons and activities that affirm identity and build self-esteem, value prior knowledge, and scaffold and extend learning. An inclusive approach must guide the planning of teaching so that every student in the classroom can address the assessment objectives.

This course is suitable for every student. While not every individual may be able to attain the top grades, with the correct support and teaching any student who wishes to engage with the literary arts must be supported to do so. Teachers are expected to consider the full range of (technological and non-technological) solutions to allow all students to express themselves in written form.

Decisions ranging from the choice of texts to the nature of classroom activities can greatly influence the extent to which individual students' needs are met. Teachers observe and intervene, [creating affirmative and responsive environments](#). They support the emergence of the student's personal voice by instructing, demonstrating and guiding. But mostly, they observe, question, suggest, discuss, facilitate, and find the time to personalize instruction. Student choice is at the core of this approach to DP arts courses, and guided activities are a crucial part of the first year of the literary arts course. However, it is also expected that in this year and subsequent years, students will progressively develop a more autonomous approach to their writing, albeit with the continuous support of their teachers. They will be increasingly in control of their progress and writing practice.

Planning to introduce students to a variety of texts in different modes and forms so that students have different ways to access learning is also a way to remove barriers to learning in the literary arts classroom. It is recommended that teachers propose a wide range of activities that cater for different learning preferences and even suggest different modalities of tasks students can choose from to achieve the same goal. The teacher modelling possible varied approaches and responses to texts and writing that acknowledges and appreciates difference allows students to develop awareness of the possibility of different perspectives. This in turn will give students confidence in questioning their own unconscious bias, reducing barriers in the collaboration and communication with others.

A classroom space organized to encourage collaboration and support the practical requirements of the course will reduce barriers that students might perceive in settings that do not allow creative interactions. Teachers need to be open to accept and discuss with students false starts and mistakes as these are an integral part of the creative process and should not be perceived as a barrier.

Giving students some say as far as curriculum design is concerned and working with students to progressively allow them more autonomy in their creative practice will support motivation and engagement with the course. Students who exhibit strong ownership over their learning also know to seek help when they are struggling with a task. Seeking help can introduce students to new learning strategies and avoid unnecessary frustration and stress.

Teaching informed by assessment (formative and summative)

Assessment plays a crucial role in both supporting and measuring learning. While formal, criterion-referenced summative assessments are used in the DP to assess overall learning, other assessments, both formative and summative, should be used by teachers to determine levels of learning at different points of the teaching of the syllabus and to make decisions about future approaches and engagements. Formative and summative assessments, paired with appropriate feedback, can be powerful tools to improve student learning.

Assessment will be often teacher-led; however, teachers should plan instances of formal self- or peer-assessment in order to provide students with opportunities to reflect on their own and each other's learning and performance to develop their literary arts skills.

Studies in literary arts require a high level of agency on the part of students regarding their work and the compiling of the assessment tasks to be submitted at the end of the course. For this to be successful, students must be made fully aware of what is expected of them. Teachers should foster this by ensuring that students have, from the very beginning and throughout the duration of the course, full access to information about the course aims, the assessment objectives, the assessment task requirements and the assessment criteria.

Assessment must be conducted against an understood set of criteria, especially in the context of the arts where “good” can be very personal and subjective. By encouraging the students to engage in the process of assessment of others as well as self-assessment, they will develop a greater appreciation of the concepts of transformation, meaning and voice.

Summative assessment

Formal summative assessment of the student’s work must set tasks that are clearly defined and allow the student to present their creative work for assessment as they will do in the final preparation of assessment tasks. Developmental work should be the object of formative assessment. The literary arts journal should never be the object of summative assessment, as it should remain a free creative space and a personal tool for the student.

Teachers should share the course assessment criteria and assessment tasks description with students early in the course to make sure that they understand how they will be assessed at the end of the course. When conducting summative assessment during the two years of the course, using the assessment task criteria allows students to familiarize themselves with the rubrics they will have to match when compiling their final submissions. Teachers should make sure that the assessment criteria as well as their commentaries on students’ work are understood, and that initial comments should be followed by clarification and further activities if needed.

Establishing clear deadlines and managing expectations in a fair and purposeful manner help students increase their autonomy and take responsibility over the organization of their own work, developing an awareness of the challenges that deadlines pose for them individually.

The key to summative assessment is that the data is then used to inform both learning and teaching, as assessment and feedback are as important to the teacher as they are to the student.

Formative assessment and providing feedback

Teachers are required to meet with students to discuss the progress made in their assessment tasks, and to verify the authenticity of the coursework being created by each student. These consultations may take the form of one-to-one interactions, like formal meetings, and informal discussions in the classroom.

Teachers mentor their students throughout the course and facilitate the development of progressively more and more independent creative practice, encouraging students to learn to write and present their work as young authors. Teachers must never modify, adjust or manipulate a student’s work. Teachers should discuss with students their ideas and work in progress but never prescribe solutions. The process may involve questioning to encourage students to develop their intentions and check their feasibility. Teachers must never be involved in making decisions or amending the work on behalf of their students.

The use of inquiry and open-ended questions is not intended to give students all the answers or directions, but rather to support them in the process of self-reflection, discovery and creative thinking. Along with questioning, the ability of teachers to observe their students and the progress they make plays a key role in formative feedback in the classroom. The dialogic feedback approach in the literary arts classroom is about empowering students to take ownership of their own learning and providing them with the tools to develop as creative writers. Personal, cultural, political and spiritual values are continually exposed in the classroom. An open-minded and respectful learning and teaching environment must be established at the beginning of the course.

Teachers should ensure that students record in their literary arts journals all the sources they have used, referencing them appropriately in line with to the school’s chosen method so that it is then easier to include these in the submitted list of sources should they need to.

Teachers should encourage students to undertake ongoing reflection and self-assessment in a variety of forms and should include workshopping as a structure for learning. Organizing workshopping sessions as a structure for learning and teaching will allow authentic peer feedback and teachers might want to develop frameworks to work most efficiently and constructively with their students on collaborative formative assessment.

Structures and spaces for learning

The classroom as a writing workshop

All DP arts classrooms offer a unique opportunity for teachers to consider how the physical space can promote the conceptual and formal development of their students.

The definition of the classroom space leads and informs its unique culture. This relies on careful planning and observation by the teacher. Some aspects will remain consistent from year to year, while others will change with the dynamics of each student group.

In the literary arts classroom, both collaborative and individual work need physical and online space for developing and sharing creative work. The classroom space should allow students to find quiet spaces, but also the opportunity to learn from others, and to take part in workshops, presentations and readings. Teacher-led lessons support students' practical work but often students spend time at work with the teacher acting as a facilitator. The literary arts journal, workshoping and research are core structures for learning in the literary arts course and through these each student will develop attitudes and methods which are crucial for their work as young writers.

The literary arts journal

The literary arts journal is the personal space where each student develops their craft and their ability to track their research and discoveries, as well as to document and reflect upon the processes and skills involved in creating their literary works. Teachers may set guidelines, but students should ultimately decide if the journal is digital or non-digital, traditional or multimodal, as dictated by individual learning preferences.

Although the journal is not directly assessed or moderated, students are likely to select, adapt and/or present extracts from it to finalize their literary works as well as to prepare their final submissions for the course assessment tasks. Journalling is therefore an important and highly valuable activity within the literary arts course.

From the beginning of the course, students are required to keep and regularly maintain a literary arts journal. In order to emphasize the journal's importance to the writing process, teachers may establish and/or nurture a routine in which students make it a practice to record their thoughts, observations, feedback and responses in their journals. Teachers should, however, avoid assessing the journal directly, and instead ask students to use the journal as part of their artistic practice and to submit materials extracted from the journal for the assessment tasks, as they will have to do for their summative assessment at the end of the course.

The journal is the student's personal tool to record important aspects of their creative process. Examples of items to include are suggested below.

- First creative ideas for exploration and development
- Observations of people, environments and everyday life
- Intentions and plans
- Experimentations
- Quotes from other literary works and/or writers and references to sources used
- Interesting found texts and objects
- Visual materials for reference (e.g. photographs, maps, sketches)
- Working notes on current projects (e.g. character profiles, scenes, lines of poetry)

- Word bank
- Drafts and/or different versions of their work
- Thoughts about and analyses of relevant texts
- Responses to personal and class reading
- Notes about interesting dialogue, lines and quotes
- Reflections on own progress, challenges and achievements
- Experiments with use of literary forms, and use of language
- Attempts at and progress of experimentations
- Feedback from peers, teachers and others
- Skills acquisition and development of style
- Responses to out-of-classroom experiences
- Research into primary and secondary materials

Reading

As the adage goes, “good readers make good writers”. The books that a writer, especially a developing one still in search of a personal voice, reads have great potential to help in shaping and developing their writing practice and style. It is therefore important for students to have opportunities to read, share and discuss a range of texts as well as to seek out texts from a variety of authors.

Exploring as readers will involve reading, analysis and discussion of texts to develop an understanding of different authors’ practices, styles and contexts. This exploration will also give insight into different approaches to writing in different cultures, contexts and times, as well as into different communities and for different audiences.

In the role of readers, students actively engage with, and critically appreciate and evaluate, the work of other authors by establishing connections and finding writers that they feel some affinity with. Apart from reading as an audience, students should also learn how to read as writers by exercising metacognition. For example, they could think about the effect of the text on them and analyse how different authors write for effect and with different personal styles.

Teachers might want to propose some texts to work with at the beginning of the course, but should also allow students to engage with, share and discuss texts and authors that they have discovered. As the course progresses, each student will also engage in reading two authors that they have selected as particularly meaningful for their work and practice. Teachers will have the role of facilitating the discovery and deeper understanding of the authentic connections that each student wishes to establish.

Workshops

Workshops are an essential part of the literary arts course and play an integral role in building a community of writers. They provide an opportunity for students to present their own draft written works, read one another’s works, provide constructive feedback and encourage one another by highlighting strengths and effective and compelling aspects. A workshop group should be kept small (e.g. four to six students) so that each student has a chance to give and receive constructive feedback.

The workshop should be student-led, with the teacher playing the role of facilitator to guide questions, contextualize feedback and direct students into a deeper and more meaningful analysis of one another’s works. Teachers can guide students to record and reflect upon the feedback given in their literary arts journals. Time should be given after workshops to allow students to consolidate and consider the feedback received and edit their work accordingly.

Research

Research is an important part of writing and being a good researcher is one of the key dispositions of a literary arts student. Thorough research ensures that their work is:

- well informed
- believable and compelling
- grounded in the realities of their specific contexts
- connected to and engaged with the world around them
- well balanced, offering multiple perspectives
- respectful to the cultures and communities that are featured
- multilayered and multifaceted
- connected with other authors in an informed way.

When carrying out research, students should consult a range of reliable primary and secondary sources. The content and suitability of the sources will depend on the purpose of their use, and on the ideas, genres, writing forms, styles, techniques, theories and contexts that are being investigated. As well as the more obvious sources such as books, websites, articles, journal papers, videos, podcasts, webcasts and film, research may also include live experiences and encounters such as workshops, lectures, interviews and other non-textual materials, such as drama performances and visual arts pieces. Research can also take on physical forms of observations, learning journeys, site visits, and photography or video documentation.

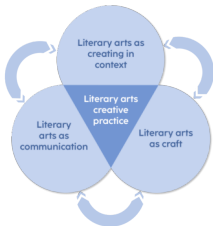
All sources consulted during the course must be cited in line with the referencing style chosen by the school and be presented at point of use and, when required, in a list of sources.

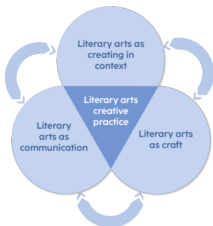
Teachers help students develop their dispositions as researchers, and students progressively become more independent in conducting research to support their literary arts work. Teachers should provide opportunities for exploration and discovery, for example by organizing field trips, or visits to selected sites, but also for research: for example, taking their students to local or national libraries and archives, if possible.

Teachers must also ensure that intellectual integrity and credibility are maintained during the research process. They should help students to be attentive and informed observers and readers. Teachers should also guide students so that they learn to recognize credible sources and develop the skills to work with a diverse range of sources, which at times might represent contrasting perspectives.

Potential activities and strategies across the core areas

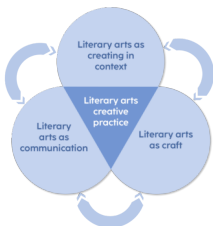
The following tables propose some activities and strategies that teachers and students might want to adopt as part of their inquiry-based work. These approaches and strategies can be applied in cycles and iteratively when working on each of the core areas of the syllabus or across these towards each of the assessment objectives.

Literary arts creative practice	Assessment objective: Investigate	Possible activities and strategies
	read, observe, research, experiment, question, discover, explore	- Brainstorm for ideas. “Slow looking”—learning through observation. - Record observed details about people, scenes and places. - Collect notes about overheard dialogues. - Read literary works. - Carry out focused research and keep records of references to sources accessed. - Plan, outline and conceptualize. - Interview different people to gather their stories and gain their perspectives. - Explore character profiles, settings and atmospheres. - Experiment with different forms, genres, styles, techniques and ideas. - Experiment with different ways of representation. - Produce multiple drafts of writing. - Play and transform written pieces.

Literary arts creative practice	Assessment objective: Situate	Possible activities and strategies
	contextualize, compare, connect, position, relate	- Reflect on and explore their own context(s). - Search for clues about context(s) in the texts they write and read. - Research the significance of their favourite literary works in their original context and across time and place. - Compare literary works from different authors and with different purposes. - Discuss the role of the audience and how authors connect with audiences. - Connect with other authors.

Literary arts creative practice	Assessment objective: Situating	Possible activities and strategies
		- Explore ways to connect with their readers. - Draw a map to define where they stand in relation to other authors they know. - Review the literary works of other authors.

Literary arts creative practice	Assessment objective: Express	Possible activities and strategies
	communicate, transmit, convey, reveal, manifest, evidence	- Experiment with the use of language for effect. - Play with techniques and conventions to develop a style. - Deconstruct and reconstruct written texts to convey different meanings. - Experiment with forms to communicate the same meaning. - Transform and play with literary works that they or other authors have written. - Share and present creative works to an audience of readers. - Seek feedback from readers about the experience of reading their work. - Publish their literary works in print or digitally.

Literary arts creative practice	Assessment objective: Refine	Possible activities and strategies
	review, extend, enhance, remake, repurpose, revisit, improve	- Workshop drafts of writing with peers for discussion and feedback. - Record and evaluate the feedback received to inform interventions on drafts. - Edit drafts. - Seek further feedback from peers/community of writers on revised works. - Polish drafts to collate for the manuscript. - Record reasons for changes and discoveries. - Rework and reflect on how personal processes can be improved.

Assessment in the Diploma Programme and the Career-related Programme

Assessment is an integral part of learning and teaching. The most important aims of assessment are to support and encourage student learning. Both external and internal assessments are used in the DP.

IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

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.

It is important that when preparing the submission tasks for the literary arts course, teachers and students are aware of IB requirements and respect academic integrity. A number of resources are available to support teachers and students, and these are listed below.

Support for teachers to help in the planning, delivery and assessment of the literary arts school-based syllabus can be found on the course's Basecamp forum for teachers. To request access to the literary arts Basecamp forum, teachers should email DPdevelopment@ibo.org.

Assessment resources

For more information about assessment in the IB, please refer to the following resources.

- *Diploma Programme Assessment procedures* (updated annually)
- *Assessment principles and practice—Quality assessments in a digital age*
- *Programme standards and practices*
- "C5 Academic honesty" in the *Diploma Programme Assessment procedures* (updated annually)

Inclusive access arrangements and resources

Inclusive access arrangements are available for candidates with access requirements. Standard assessment conditions may put candidates with assessment access requirements at a disadvantage by preventing them from demonstrating their attainment level. Inclusive access arrangements enable candidates to demonstrate their ability under assessment conditions that are as fair as possible.

The IB document *Access and inclusion policy* provides details on all the inclusive access arrangements available to candidates. The IB document *Learning diversity and inclusion in IB programmes: Removing barriers to learning* outlines the position of the IB with regard to candidates with diverse learning needs in the IB programmes. For candidates affected by adverse circumstances, *Diploma Programme Assessment procedures* (updated annually) provide details on access consideration.

The school is required to ensure that equal access arrangements and reasonable adjustments are provided for candidates with learning support requirements that are in line with the IB documents.

Assessment methods: Assessment criteria

The IB uses assessment criteria to assess the literary arts course. These 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.

Screen and word limits

There are digital pages and word limits for each assessment task. Where submitted materials exceed the prescribed pages and/or word limits, examiners are instructed to base their assessment solely on the materials that appear within the page and/or word limits.

Collaborative work

Students are individually assessed in the literary arts course. All materials selected and submitted for assessment must have a clearly identified individual author. While collaborative projects might be carried out during the course, collaborative work will therefore not be submitted for assessment. When students appropriate the ideas or work of others through collaborative work, this needs to be clearly acknowledged through referencing.

The role of the teacher in preparing for assessment

Teachers must ensure that their students are appropriately prepared for the demands of each assessment task through the careful planning and delivery of the syllabus. The preparation of the assessment task submissions must not be teacher-led. The role of the teacher is to make students fully aware of the requirements of each task and of the assessment criteria against which their work will be judged, and to facilitate a punctual completion of the tasks prepared by each student working independently. While the time to curate, compile and edit the assessment tasks is flexible, it is recommended to set aside time for students towards the end of the course to allow them to compile and finalize the summative assessment tasks following the course requirements.

As part of the learning process, teachers review and give feedback to students and offer general advice to ensure the quality and appropriateness of the work. Teachers are expected to ensure that submitted tasks are the students' own work and to address any academic honesty issues arising before submission of the assessment. Teachers must ensure students understand that the work they submit for assessment must be entirely their own.

While teachers should give regular feedback on students' work, they should not edit or correct their work directly. As students draw close to the end of the writing process, teachers are permitted to give advice to students on a first complete draft in terms of suggestions about ways in which the work could be improved. This could be done by annotating the draft through comments in the margin. These comments could consist of questions or prompts for further reflection and improvement. Under no circumstances can a teacher edit or rewrite the draft. The next version handed to the teacher after the first draft must be the final one.

While students are working on tasks both for internal and external assessment, teachers must:

- make sure that the students fully understand the requirement of each task
- share with students the assessment criteria and discuss with them what is the best evidence to match each criterion within the different tasks
- explain the importance of selecting and curating evidence to compile the final assessment submissions
- provide structured deadlines for elements of each assessment task (where feasible) to support with scaffolding the assessment process
- ensure that students know how to acknowledge all sources used, referencing them appropriately according to the school's chosen method of attribution and including them in the submitted list of sources.

Ensuring academic integrity

Academic integrity resources

- [*Academic integrity policy*](#)
- [*Academic honesty in the IB educational context*](#)
- [*Effective citing and referencing*](#)
- [*Diploma Programme: From principles into practice*](#)
- “B1 General regulations: Diploma Programme” in the [*Diploma Programme Assessment procedures*](#) (updated annually)

Acknowledging the ideas or work of others

Coordinators and teachers are reminded that candidates must acknowledge all sources used in work submitted for assessment. The following is intended as a clarification of this requirement.

DP candidates submit work for assessment in a variety of media that may include audiovisual material, text, graphs, images and/or data published in print or electronic sources. If a candidate uses the work or ideas of another person, the candidate must acknowledge the source using a standard style of referencing in a consistent manner. This is particularly relevant to the arts where the creative process will be the result of many stimuli, influences and sources of inspiration.

Literary arts students should be particularly careful when incorporating the work and ideas of other authors, especially when replicating the work of other authors in any of their work submitted for assessment. For example, if their work is part homage or satire, students must openly refer to this practice. Quotes and referencing must be used if directly using the words and ideas of others. In the case of more subtle processes of incorporating the work of others, the creative process and strategies adopted should be explicitly articulated in the student’s inquiries portfolio and/or in their connections essay. In the case of the manuscript, the choice of a creative strategy which directly uses the work of others must also be made explicit in the “Declaration of intents” form.

For the Inquiries portfolio, in addition to in-text citations, students will provide a list of the sources they referred to. For the manuscript any source used will be recorded in the “Declaration of intents” form. For the connection essay task students will provide a bibliography which might include both the sources they directly cited in the essay and any other consulted sources that contributed to the writing of the essay.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by candidates. Schools are free to choose a style that is appropriate for the subject concerned and the language in which candidates’ work is written. Regardless of the reference style adopted by the school for a given subject, it is expected that the minimum information given includes the name of the author, the date of publication, the title of the source, and page numbers as applicable.

Candidates are expected to use a standard style and use it consistently so that credit is given to all sources used, including sources that have been paraphrased or summarized. When writing text, candidates must clearly distinguish between their words and those of others by the use of quotation marks (or another method, such as indentation) followed by an appropriate citation that denotes an entry in the bibliography. If an electronic source is cited, the date of access must be indicated. Candidates are not expected to show faultless expertise in referencing but are expected to demonstrate that all sources have been acknowledged. Candidates must be advised that audiovisual material, text, graphs, images and/or data published in print or in electronic sources that is not their own must also attribute the source. A candidate’s failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

Authenticity of coursework

Teachers are responsible for certifying the origin and authenticity of the coursework being created. All work submitted for assessment must be the student's own work. It is the responsibility of the teacher to ensure that students are familiar with the IB academic integrity requirements.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of academic integrity, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the IB requirements and must explain clearly to students that the assessed work must be entirely their own.

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 confirm that the work is their authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work, it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation.

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 initial project overview
- Drafts of the task
- The references cited
- The style of work compared with that known to be the student's

The arts section of the [Diploma Programme Assessment procedures](#) (updated annually) prescribes how teachers must provide a written summary of the authentication conversations they held with the students at different stages during the preparation of the coursework assessment tasks. Teachers will use the [Coursework authentication](#) form (6/LACAF) and submit to the IB a completed form for each student, uploading it with one of the assessment tasks as prescribed. Please note that this form is for authentication purposes only and therefore what is reported on it does not contribute to the awarding of marks but fulfils academic honesty requirements only.

Assessment outline

Assessment component	Weighting
External assessment There are two external assessment components, the inquiries portfolio and the manuscript . These are externally assessed by examiners at the end of the course.	70%
Inquiries portfolio The task is focused on demonstrating how students work through inquiries guided by intentions. Students present selected evidence of their investigations, discoveries and deliberations in the use of creative strategies, forms, techniques and conventions to develop and refine their literary works, having engaged with at least two literary forms. Two lines of inquiry are presented: these can be separate or connected. Students submit two files as follows. 1. A PDF file containing: two series of extracts from the student's developmental or finished literary work, organized to evidence two lines of inquiry that the student developed in their creative practice. The extracts to support both lines of inquiry must not exceed 110 lines in total and must demonstrate the student's engagement with at least two literary forms. Students are free to choose how many of the 110 lines to use in support of each line of inquiry. - critical reflections/notes/commentaries about the student's creative process(es) and authorial choices. These must be a maximum of 1,500 words in total across the two lines of inquiry. Students are free to choose how many of the 1,500 words to use in support of each line of inquiry. 2. A text file with the list of sources.	35%
Manuscript This task is focused on the finished literary work that the student selects for publication from what they have created during the two years of the course. Students submit two files as follows. 1. A PDF file containing the finished literary work comprising original writing of up to 15 pages and a maximum of 3,750 words according to the formatting requirements stated in " Appendix 2: Formatting requirements ". These limits have been established for a range of different literary forms, hence there is no expectation that the maximum word count or page count is met. 2. A text file containing the student's declaration of intents with the title, chosen literary form (or hybrid), word count of the submitted literary work, and a maximum 100-word statement about the student's authorial intentions and the text's purpose (use " Appendix 3: Declaration of intents template ").	35%
Internal assessment The internal assessment comprises one component: the connections essay .	30%

Assessment component	Weighting
Connections essay The task is focused on demonstrating the connections between the student's literary arts work and the literary work of two authors they consider to be significant in the development of their personal creative practice. This is internally assessed by the teacher and externally moderated by the IB at the end of the course. Students submit one file as follows. A PDF file containing one essay in which the student presents the connections between their own literary arts work and practice and those of two other authors they have selected. The essay must not exceed 3,000 words and must follow the formatting requirements outlined in "Appendix 2: formatting requirements". Students must include a bibliography; this is not part of the word count.	30%

External assessment

Assessment criteria are used to assess the literary arts submitted work for each task.

The assessment criteria are published in this guide.

The literary arts inquiries portfolio

Weighting: 35%

Introduction to the task

The task is focused on demonstrating how students work and engage in their creative practice through inquiries guided by intentions.

Students submit a curated selection of materials from their literary arts journal and/or from the body of their finished literary works to demonstrate their own literary arts practices and their creative processes.

To evidence investigations, discoveries and deliberations in the use of creative strategies, forms, techniques and conventions to develop and refine literary works, each student compiles their literary arts portfolio comprising evidence about two lines of inquiry they pursued.

Students select, organize and present extracts from their work as it developed, to communicate their investigations, explorations and experimentation with literary forms, techniques, conventions and use of language. They evidence the use of creative strategies and processes within their lines of inquiry. The evidence submitted is about development and refinement and about the student's authorial choices as part of the creative process.

The curated overall selection of extracts from the student's work submitted for assessment must demonstrate the student's engagement with at least two forms from the table in the "[Forms of literary arts](#)" section to demonstrate the explorations and experimentations conducted. The curated selection can feature multiple and successive drafts of the same text, showcasing substantial development and refinement, with the changes between drafts made clear or showcasing a series of extracts. What is important is that the selected materials evidence the student's creative process(es) and authorial decisions as part of the selected lines of inquiry to match the task's assessment criteria.

There is no prescribed creative process in the literary arts course, and each student must be free to progressively develop their artistic practice and find ways to investigate and refine their work. In the critical reflections/commentaries each student expands and articulates on their personal inquiries and justifies their artistic choices.

Students should decide on two lines of inquiry in their writing practice that they wish to present for their portfolio submission. These lines of inquiry document the student's engagement with at least two literary forms during their studies and may be separate or linked, developed while working on a single literary work or across literary works. Students should consider their successes and failures as equally valuable learning experiences. In this task students demonstrate their curiosity, creativity and critical thinking, as well as problem-solving and decision-making.

Some examples of lines of inquiry are listed below, but none of these are prescribed and many more may be formulated.

- How can a sense of voice be created?
- How can the use of a particular literary device or technique enhance my writing?
- How can a certain tone or atmosphere be best created?
- What have I found most effective in the creation of character?

- How can a specific choice of register be used to achieve different effects?
- How are my personal experiences transformed or mirrored in my writing?
- How does the writing form affect the way I approach the piece of writing?
- How are physical or emotional landscapes portrayed in my writing?
- What is the importance of [...] in my writing?

Formal requirements and structure

Students submit two files, as follows.

1. A PDF containing:

- **two** series of extracts from the student's developmental or finished literary work, organized to evidence **two** lines of inquiry that they developed in their creative practice. The extracts to support both lines of inquiry must not exceed **110 lines** in total and should demonstrate the student's engagement with at least **two** literary forms. Students are free to choose how many of the 110 lines to use in support of each line of inquiry.
- critical reflections/notes/commentaries about the student's creative process(es) and authorial choices. These must be a maximum of **1,500 words** in total across the **two** lines of inquiry. Students are free to choose how many of the 1,500 words to use in support of each line of inquiry.

2. A text file with the list of sources.

Alignment with assessment objectives

The submitted materials should provide evidence aligned with the literary arts inquiries portfolio assessment objectives. Submissions should aim to meet the requirements of the assessment criteria at the highest possible level.

While compiling their literary arts portfolio, students might find it useful to refer back to the inquiry questions related to the two objectives that are the focus of this task: **investigate** and **refine**.

Investigate

In the literary arts inquiries portfolio, students present evidence of investigation within their selected inquiries. They show how they have pursued a questioning disposition to deepen both their understanding and their craft as writers. They demonstrate that they investigated different forms, techniques or strategies through practical engagement with writing and they also demonstrate the research conducted to inform their creative work.

Examples of the diverse evidence students might select to meet this objective in their literary arts inquiries portfolio include the following.

- Exploring diverse approaches and solutions through playful or focused experimentation with diverse forms, techniques and conventions
- Investigating to respond to questions posed by their own writing and to inform their own writing
- Examples of different formal, technical, stylistic, semantic solutions
- Engagement with the work and ideas of others to inform their own writing
- Investigating context to support creative work or to understand the work of others

Refine

In the literary arts inquiries portfolio, students present evidence of how they have refined their texts over time from conception to realization through creative experiments and developmental work. If they wish, they can also include extracts of finished pieces.

Sequencing, the juxtaposition of extracts and experiments taken from their journal, and the documentation of decisions made can be used to demonstrate refinement. "Refine" is a deliberate and independent art-making practice informed by critical thinking and reflection as well as by teacher-to-student and student-to-student feedback. It will include false starts and trials that document the creative process. Commentaries

will support the evidence in each of the lines of inquiry to explain, evaluate and justify the refinements made.

Examples of the diverse evidence students might select to meet this objective in their literary arts inquiries portfolio include the following.

- Sequencing, comparing and contrasting different versions of the same text
- Annotated versions of text
- Records of changes, rewriting, amendments, editing, corrections
- Evidence of decision-making and actioning in response to feedback and workshopping
- False starts or perceived failures used as opportunities to generate new approaches, ideas and solutions

Submitting the inquiries portfolio

The inquiries portfolio and accompanying list of sources are submitted digitally. Submitted portfolios are assessed on screen, and students must ensure that their work is clear and legible when presented in a digital, on-screen format. Screenshots from the literary arts journal are permitted but must be legible, and the word count applied.

Where submitted materials exceed the prescribed limits, examiners are instructed to base their assessment solely on the work that appears within the limits.

The procedure for submitting work for assessment can be found in [Diploma Programme Assessment procedures](#) (updated annually).

Using the literary arts journal in this task

All students should use their literary arts journal to record key aspects of their research and writing process: sources of inspiration and intentions while creating the original work(s); the journal records choices made during ideation, writing and editing; and reflections and responses to peer and teacher feedback received.

The journal is therefore a crucial source to select materials to include in the portfolio. Students should review their journals and curate materials which evidence the most significant line of inquiries pursued during the two years of the course. Students will have pursued their own writing interests, ideas and strengths, and their submitted portfolio should highlight key milestones in their creative practice.

Assessment criteria for the inquiry portfolio

Overview

Criteria		Marks	Objectives
A —Experimentation with literary forms and use of language	To what extent do the submitted materials evidence: • exploration and experimentation with the use of literary forms? • experimentation with the techniques and conventions associated with the chosen forms? • experimentation with the use of language?	12	Investigate
B —Refinement of use of literary forms or use of language	To what extent do the submitted materials evidence: • refinement of use of literary forms and associated techniques and conventions?	12	Refine

Criteria		Marks	Objectives
	refinement of use of language as part of inquiry and creative processes?		
C1 —Articulation of the inquiries	To what extent do the materials submitted as part of the first line of inquiry evidence: breadth and depth in the articulation of the developing inquiry?	6	Investigate
C2 —Articulation of the inquiries	To what extent do the materials submitted as part of the second line of inquiry evidence: breadth and depth in the articulation of the developing inquiry?	6	Investigate
Total marks		36	

Note: The criteria level descriptors for this task are to be used by applying a best-fit approach. The best-fit approach is described in the internal assessment section of this guide but is relevant also to the marking of the externally marked components of the literary arts course.

Criterion A: Experimentation with literary forms and use of language (12 marks)

To what extent do the submitted materials evidence:

- exploration and experimentation with the use of literary forms?
- experimentation with the techniques and conventions associated with the chosen forms?
- experimentation with the use of language?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–3	The submitted materials provide evidence of minimal exploration and experimentation with literary forms. There is basic or limited experimentation with the techniques and conventions associated with the chosen forms; experimentation with use of language is basic or limited.
4–6	The submitted materials provide evidence of partially relevant exploration and experimentation with at least two literary forms. There is partially relevant and partially effective experimentation with the techniques and conventions associated with the chosen forms; experimentation with use of language is partially relevant and partially effective.
7–9	The submitted materials provide evidence of mostly relevant exploration and experimentation with at least two literary forms. There is mostly relevant and mostly effective experimentation with the techniques and conventions associated with the chosen forms; experimentation with the use of language is mostly relevant and effective.
10–12	The submitted materials provide evidence of relevant and meaningful exploration and experimentation with at least two literary forms. There is relevant, effective and imaginative experimentation with the techniques and conventions associated with the chosen form; experimentation with use of language is relevant, effective and imaginative.

Criterion B: Refinement of use of literary forms and use of language (12 marks)

To what extent do the submitted materials evidence:

- refinement of use of literary forms and associated techniques and conventions?
- refinement of use of language as part of inquiry and creative processes?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–3	The submitted materials provide evidence of minimal refinement of formal, technical, linguistic or conceptual elements of the literary work and demonstrate limited reflection by the student. The work within the selected lines of inquiry remains mostly basic and superficial.
4–6	The submitted materials provide evidence of some refinement of formal, technical, linguistic or conceptual elements of the literary work and demonstrate some critical reflection which mostly relies on description; the student's interventions only partially support the development of their work within the selected lines of inquiry.
7–9	The submitted materials provide evidence of mostly effective refinement of formal, technical, linguistic or conceptual elements of the literary work and demonstrate considered critical reflection which entails analysis and partial justification of their own authorial choices; the student's interventions mostly support the development of their work within the selected lines of inquiries.
10–12	The submitted materials provide evidence of effective refinement of formal, technical, linguistic or conceptual elements of literary work and demonstrate thorough critical reflection which entails analysis and evaluation to justify their own authorial choices; the student's interventions consistently and meaningfully support the development of their work within the selected lines of inquiry.

Criterion C: Articulation of the inquiries (12 marks)

Criterion C1—To what extent do the materials submitted as part of the **first line of inquiry** evidence:

- breadth and depth in the articulation of the developing inquiry?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–2	The inquiry is scarcely developed and barely articulated with minimal breadth or depth; the selected materials show a limited development and scarce articulation within the line of inquiry and demonstrate the student's superficial creative practice.
3–4	The inquiry is mostly developed and partially articulated with some breadth or depth; the selected materials show a considered development and some articulation within the line of inquiry and demonstrate the student's partially effective creative practice.
5–6	The inquiry is thoroughly developed and clearly articulated both in breadth and in depth; the selected materials show a meaningfully developed and articulated line of inquiry and demonstrate the student's effective and purposeful creative practice.

Criterion C2—To what extent do the materials submitted as part of the **second line of inquiry** evidence:

- breadth and depth in the articulation of the developing inquiry?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–2	The inquiry is scarcely developed and barely articulated with minimal breadth or depth; the selected materials show a limited development and scarce articulation within the line of inquiry and demonstrate the student's superficial processes.
3–4	The inquiry is mostly developed and partially articulated with some breadth or depth; the selected materials show a considered development and some articulation within the line of inquiry and demonstrate the student's partially effective processes.
5–6	The inquiry is thoroughly developed and clearly articulated both in breadth and in depth; the selected materials show a meaningfully developed and articulated line of inquiry and demonstrate the student's effective and meaningful processes.

Manuscript

Weighting: 35%

Introduction to the task

This task is focused on the finished literary arts work that the student selects for publication from what they have created during the two years of the course.

Students submit their best accomplished literary work following the formatting instructions provided in [“Appendix 2: Formatting requirements”](#).

The manuscript is a finished literary work in one writing form chosen by the student. This may be a single piece or a collection of pieces in the same writing form.

The submitted literary work should be self-contained and should show evidence of understanding of the chosen writing form, and the student's best creative accomplishment in expressing their themes and attitudes. It should also demonstrate competence in the authorial choices about the use of the conventions of the writing forms, and the possibilities it offers as regards organization and structure and the use of language. Through careful editing, students will submit a text ready to be presented to an audience of readers.

In their declaration of intents, students specify the literary form they have chosen for their manuscript. This may also be a hybrid form. In this case, the forms the student is blending or transforming need to be specified so that the readers and the examiner are able to consider the work for what it is intended to be. Students also provide a short statement where they articulate their authorial intentions and the text's purpose. The declaration of intents is not assessed but it is instrumental to the assessment of the manuscript, providing a rationale and context for the student's literary work that the examiner will refer to. A template for the declaration of intents is provided in [“Appendix 3: Declaration of intents template”](#).

Formal requirements and structure

Students submit **two** files as follows.

1. A PDF file containing the finished literary work comprising original writing of up to **15 pages** and a maximum of **3,750 words** according to the formatting requirements stated in [“Appendix 2: Formatting requirements”](#). These limits have been established for a range of different literary forms; hence there is no expectation that the maximum word count or page count is met.
2. A text file including the student's declaration of intents with the title, chosen literary form (or hybrid), word count for the submitted literary work and a maximum 100-word statement about the student's authorial intentions and the text purpose (use [“Appendix 3: Declaration of intents template”](#)). The declaration of intents is also where students might reference any source that they have referred to when writing their manuscript task.

Students will choose and submit their finished literary work which best evidences:

- expression of meaning
- technical and artistic competence in a selected writing form and in the use of writing conventions
- functional and expressive use of language.

For the finished literary work, students choose **only one** of the forms of writing—prose, poetry, dramatic writing—and they create literary work to express their selected themes and attitudes.

Alignment with assessment objectives

The submitted materials should provide evidence aligned with the manuscript assessment objectives. Submissions should aim to meet the requirements of the assessment criteria at the highest possible level.

Express

In the manuscript, students submit for assessment the best accomplished literary work they have written during the two years of the course. This task is where the students demonstrate their writing achievements and how they express themselves as authors.

Literary arts students demonstrate their artistic and technical competence through a finished work that shows how they can communicate with their readers. Students will meet this objective in one preferred writing form. The way they express themselves in the chosen form is completely the student's choice. Beyond the use of competent and meaningful choice of literary form and use of language, student expression is seen also in the ways they handle themes and attitudes throughout the whole piece to communicate with their readers and demonstrate the emergence of a personal voice.

Examples of the diverse evidence students might select to meet this objective in their literary arts inquiries portfolio include the following.

- Competent choices in the use of the chosen literary form to express meaning
- Effective and meaningful use of language
- Deliberate and personal choices in the use of words, figurative language and rhetorical devices
- Meaningful use of register or tone to create effect and express different perspectives
- Organization of text that is in line with their own artistic intentions
- Sections of the text where the author's voice is clearly recognizable

Refine

Each student edits their manuscript for submission following the formatting requirements provided in ["Appendix 2: Formatting requirements"](#). They should select, edit, present and submit their work with intention and for readability.

Even if **not** directly assessed, the final editing and presentation of the manuscript and of the declaration of intents are instrumental to address this task successfully.

Submitting the manuscript

The manuscript and the accompanying "Declaration of intents" form are submitted digitally. Submitted texts are assessed on screen, and students must ensure that the presentation of their text is clear and follows the formatting requirements outlined in ["Appendix 2: Formatting requirements"](#).

Where submitted work exceeds the prescribed word limits, examiners are instructed to base their assessment solely on the work that appears within the limits.

The procedure for submitting work for assessment can be found in the [Diploma Programme Assessment procedures](#) (updated annually).

Using the literary arts journal in this task

All students should use their literary arts journal to record key aspects of their research and writing process, sources of inspiration and intentions while creating the original work(s). The journal records choices made

during ideation, writing and editing, and the author's reflections and responses to peer and teacher feedback received.

The journal is therefore a crucial tool to develop the manuscript. Learning to use the journal effectively will be of great benefit for students at all stages of the creation of the manuscript, from ideation to planning, from development to refinement. The journal is where students will have recorded notes, reflections and feedback received and the place where they will have experimented and refined their writing, so authentically using the journal during the course will provide students with a collection of materials to return to when writing and finalizing their manuscript.

Assessment criteria for the manuscript

Overview

Criteria		Marks	Objectives
A—Use of form	To what extent does the submitted work evidence technical competence relevant to the use of the chosen writing form to express meaning?	12	express, refine
B—Use of language	To what extent does the submitted work evidence effective and meaningful use of language to express meaning?	12	express, refine
C—Handling of themes and attitudes	To what extent does the submitted work evidence effective and imaginative handling of themes and attitudes throughout the piece as a whole?	12	express, refine
Total marks		36	

Note: The criteria level descriptors for this task are to be used by applying a best-fit approach. The best-fit approach is described in the internal assessment section of this guide but is relevant also to the marking of the externally marked components of the literary arts course.

Criterion A: Use of form (12 marks)

To what extent does the submitted work evidence technical competence relevant to the chosen writing form to express meaning?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–3	The manuscript provides evidence of basic use of the selected literary form and technique to express meaning. There is evidence of minimal understanding of the selected literary form and the text structure is rudimentary.
4–6	The manuscript provides evidence of partially effective use of the selected literary form and technique to express meaning. There is evidence of partial understanding of the selected literary form and the text structure is inconsistent.

Marks	Level descriptors
7–9	The manuscript provides evidence of mostly effective use of the selected literary form and technique to express meaning. There is evidence of understanding of the selected literary form and the text structure is sound.
10–12	The manuscript provides evidence of effective and meaningful use of the selected literary form and technique to express meaning. There is evidence of full understanding of the selected literary form and the text structure is accomplished.

Criterion B: Use of language (12 marks)

To what extent does the submitted work evidence effective and meaningful use of language to express meaning?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–3	The manuscript provides evidence basic use of language to express meaning and create effect. There is evidence of minimal authorial choices in the use of words, figurative language and rhetorical devices. The text is linguistically and stylistically rudimentary.
4–6	The manuscript provides evidence of inconsistent, partially effective use of language to express meaning and create effect. There is evidence of some authorial choices in the use of words, figurative language and rhetorical devices and these are partially effective. The text is linguistically and stylistically partially developed.
7–9	The manuscript provides evidence of mostly effective use of language to express meaning and create effect. There is evidence of considered and mostly effective authorial choices in the use of words, figurative language and rhetorical devices. The text is linguistically and stylistically sound.
10–12	The manuscript provides evidence of competent, effective, meaningful use of language to express meaning and create effect. There is evidence of meaningful, imaginative authorial choices in the use of words, figurative language and rhetorical devices. The text is linguistically and stylistically accomplished.

Criterion C: Handling of themes and attitudes (12 marks)

To what extent does the submitted work evidence effective and meaningful handling of themes and attitudes throughout the piece as a whole?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–3	Themes and attitudes are handled in barely effective ways or are barely aligned with the student's intentions. There is minimal engagement with subject matter, which is presented with limited clarity. The tone of the work is inconsistent and there is minimal sense of the author's voice.
4–6	Themes and attitudes are handled in partially effective ways or partially aligned with the student's intentions. There is some engagement with subject matter, which is presented with partial clarity and discernment. The tone of the work is partially developed and there is an inconsistent sense of the author's voice.
7–9	Themes and attitudes are handled in ways that are mostly effective and mostly aligned with the student's intentions. There is considered engagement with subject matter,

Marks	Level descriptors
	which is presented clearly and with discernment. The tone of the work is mostly developed and there is an emerging sense of the author's voice.
10–12	Themes and attitudes are handled in effective and meaningful ways aligned with the student's intentions. There is inventive engagement with subject matter, which is presented clearly, imaginatively and with insight. The tone of the work is developed in a sustained way and there is a clear sense of the author's voice.

Internal assessment

Purpose of internal assessment

Internal assessment is an integral part of the literary arts course and is compulsory for both CP students and DP students.

Guidance and authenticity

The task submitted for internal assessment 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 internal assessment component without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed 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.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance.

As part of the learning process, teachers review and give feedback to students and offer general advice to ensure the quality and appropriateness of the work. Teachers are expected to ensure that submitted tasks are the students' own work and to address any academic honesty issues arising before submission of the assessment. Teachers must ensure students understand that the work they submit for assessment must be entirely their own.

While teachers should give regular feedback on students' work, they should not edit or correct their work directly. As students draw close to the end of the writing process, teachers are permitted to give advice to students on a first complete draft in terms of suggestions about ways the work could be improved. This could be done by annotating the draft through comments on the margin. These comments could consist of questions or prompts for further reflection and improvement. Under no circumstances can a teacher edit or rewrite the draft. The next version handed to the teacher after the first draft must be the final one.

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 confirm that the work is their authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work, it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation. For further details refer to the IB publications *Academic integrity policy*, *Diploma Programme: From principles into practice* and the relevant articles in the "General regulations" in the *Diploma Programme Assessment procedures* (updated annually).

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 initial proposal
- Drafts of the written work
- The references cited
- The style of writing compared with work known to be that of the student
- The analysis of the work by a web-based plagiarism detection service such as www.turnitin.com

The same piece of work cannot be submitted to meet the requirements of both the internal assessment and the extended essay.

The arts section of the *Diploma Programme Assessment procedures* (updated annually) prescribes how teachers must provide a written summary of the authentication conversations they held with the students at different stages during the preparation of the coursework assessment tasks. Teachers will use the *Coursework authentication* form (6/LACAF) and submit to the IB a completed form for each student, uploading it with one of the assessment tasks as prescribed. Please note that this form is for authentication purposes only. Therefore what is reported on it does not contribute to the awarding of marks but fulfils academic honesty requirements only.

Requirements and recommendations

The internally assessed task must be submitted according to the formatting requirements listed in “[Appendix 2: Formatting requirements](#)” and must not exceed 3,000 words. Teachers and examiners are reminded that they must not assess materials beyond the word limit. A typed page in Arial font size 12 and double spacing with 1 inch (2.54 cm) margins is equivalent to 250 words.

A bibliography must accompany the connections essay and include references to the works directly cited, as well as references to other sources that the student may have consulted. The bibliography is not included in the word count.

Using assessment criteria for internal assessment

A number of assessment criteria and associated level descriptors have been identified for the internal assessment. Teachers must judge the internally assessed work against the criteria using the level descriptors.

- The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description. 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; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student’s work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded. Partial marks (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 level 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 are made available to students.

The internal assessment task

Connections essay

Weighting: 30%

Introduction to the task

The connections essay task comprises the writing of an essay of maximum 3,000 words.

In this task, students demonstrate their ability to produce an essay that creatively and effectively uses the conventions of this literary form to express the connections between their own creative practice and literary works and the works and literary practices of two other authors that they identify as particularly significant for their own development as writers. In this way students situate themselves in relation to other authors and demonstrate their understanding of the use of the essay as a literary art form.

Writers are first readers, and when writers explore, experiment and create, they do so against the backdrop of their own personal experiences reading, analysing, discussing, understanding and learning from a range of literary works by different literary artists. These experiences contribute significantly to the development of their own literary arts practice.

Throughout the essay, students will justify the selection of two authors and include evidence that analyses and justifies the connections between their own literary practice and one or more works of the selected writers. The connections may be conceptual, technical, thematic or stylistic.

The form of the essay should be employed in ways that are the most effective and creative to present the literary connections the student has established between their work and the works and practice of two other authors. Students are rewarded for choosing approaches to the writing of an essay which are imaginative in enhancing the content they want to convey and effective in expressing a sense of their voice as young authors. Teachers should encourage students to take full ownership of the essay form as part of this task, as this is an opportunity for students to understand how the creative and meaningful use of a form can make a difference when they want to present and situate themselves as writers.

Selecting evidence of how one or more of their own resolved or unresolved/developmental works have been impacted by the selected literary artists and their works, students demonstrate understanding of how their literary work is situated in relation to the work of other authors. Discussing their authorial choices in relation to the work of others, students reflect on their own work and situate their writing in relation to their context(s) and their own audiences. As literary artists, students employ the essay form to write and situate their own practice in a creative and personal way.

Formal requirements and structure

Students submit one file as follows.

- A PDF file containing an essay in which the student presents the connections between their own literary arts work and practice and those of two other authors they have selected. The essay must not exceed the maximum word count of 3,000 words and must follow the formatting requirements outlined in "[Appendix 2: Formatting requirements](#)". Students must include a bibliography, and this is not part of the word count.

Alignment with assessment objectives

The submitted materials for the connections study task should provide evidence aligned with the task's assessment objectives.

- Investigate
- Situate
- Express
- Refine

Investigate

In the connections essay, students submit evidence of investigation as they present their connections with the work of two other authors of their choice. They will show how they have pursued a questioning disposition to deepen their understanding of the work of other authors to develop their craft as writers in connection with the work of others. They demonstrate that they have investigated the work of the two selected authors through reading, but also through some textual analysis or through research.

Examples of the diverse evidence students might select to meet this objective in their connections essay include the following.

- Evidence of engagement with the work and ideas of two other authors to inform their own writing
- Quotes from the work of two other authors or meaningful and relevant references to the literary works of other authors
- Analysis of the work of others to support connections with their own work
- Comparisons between their literary works and the works of two other authors that they have selected

Situate

In the connections essay, students submit evidence of their ability to situate themselves as writers as they present their connections with the literary work and practices of two other authors of their choice. Students provide evidence of the connections that they established with two selected authors through research, through reading and through their creative practice as inquiry.

Examples of the diverse evidence students might select to meet this objective in their connections essay include the following.

- Evidence of understanding of the ways in which social, political, historical and cultural factors influenced the two authors the student has selected and how this is connected or not to the influences from context they perceive in their own literary works
- Evidence of connections between their own works and the works of the two other selected authors: the connections may be conceptual, technical, thematic or stylistic
- Evidence of research to support and articulate the connections
- Evidence of analysis and evaluation as well as of comparing or contrasting their own work and the literary works of others

Express

In the connections essay, students submit evidence of their ability to use the essay form in creative and effective ways to enhance content and express how they situate themselves as writers through a piece of writing that also provides a sense of their personal voice as young authors. Students must have free choice in the use of the essay form and in the use of language to present the connections with a recognizable sense of their voice.

Examples of the diverse evidence students might select to meet this objective in their connections essay include the following.

- Authorial choices in the writing of the essay to enhance the connections
- Use of essay form conventions that is personal and imaginative
- Use of language that is expressive and goes beyond the academic use of language to enhance content
- Creative organization of the essay to reflect and express their own literary arts practice and connections
- Sections of the text where the author's voice is clearly recognizable

Refine

Each student will edit their connections essay for submission and present their work with intention and for readability following the formatting requirements provided in "[Appendix 2: Formatting requirements](#)".

Even if not directly assessed, the final editing and presentation of the connections essay are instrumental to address this task successfully.

Submitting the connections essay

The connections essay is submitted digitally. Submitted texts are assessed on screen, and students must ensure that the presentation of texts is clear and follows the formatting requirements outlined in “[Appendix 2: Formatting requirements](#)” for the prose non-fiction literary form.

Where submitted work exceeds the prescribed word limits, examiners are instructed to base their assessment solely on the work that appears within the limits.

The procedure for submitting work for assessment can be found in the [Diploma Programme Assessment procedures](#) (updated annually).

Using the literary arts journal in this task

All students should use their literary arts journal to record key aspects of their research and writing process, references to sources of inspiration and their own ideas and intentions when creating original work(s), choices made during ideation, writing and editing, and their responses to the peer and teacher feedback received.

The journal is therefore a crucial source to select materials to include in the connections essay. Students should review their journals and curate materials which evidence the most significant connections with other writers that have emerged from readings and research conducted. Students will have pursued their own literary interests, and their submitted essay should reflect how their knowledge and understanding of the two other selected writers’ work has made them the writers they are.

Connections essay assessment criteria

Overview

Criteria		Marks	Objectives
A —Connecting literary works	To what extent does the submitted essay evidence the connections between the student’s writing and the literary works of the two selected authors?	12	situate, refine
B —Connecting contexts	To what extent does the submitted essay evidence the student’s understanding of the importance of context when reading the literary works of other authors and for their own work?	12	investigate, refine
C —Essay writing	To what extent does the submitted essay evidence an effective and creative use of the essay form to enhance the connections between the student’s own work and the work of two other selected authors?	9	express, refine
Total marks		33	

Criterion A: Connecting literary works (12 marks)

To what extent does the submitted essay evidence the connections between the student’s writing and the literary works of the two selected authors?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–3	The essay outlines the connections: these are identified but are limited and they are barely supported by quotations from both the student's and the two other authors' works.
4–6	The essay mostly describes the connections: these are partially explained and are partially supported by selected quotations from both the student's and the two other authors' works.
7–9	The essay analyses the connections: these are explained and are effectively supported by selected quotations from both the student's and the two other authors' works.
10–12	The essay analyses and evaluates the connections: these are justified and meaningfully supported by selected quotations from both the student's and the two other authors' literary works.

Criterion B: Connecting contexts (12 marks)

To what extent does the submitted essay evidence the student's understanding of the importance of context when reading the literary works of other authors and for their own work?

Marks	Level descriptors
0	The work does not reach a standard described by the descriptors below.
1–3	The essay barely outlines how the student's work as a writer is influenced by their own context and establishes limited connections among the ways in which social, political, historical or cultural factors influenced their own work and the work of the two selected authors. There is evidence of superficial or limited understanding of the importance of context.
4–6	The essay describes how the student's work as a writer is influenced by their own context and establishes some connections among the ways in which social, political, historical or cultural factors influenced their own work and the work of the two selected authors but these are mostly vague or obvious. There is evidence of partial understanding of the importance of context.
7–9	The essay analyses and explains how the student's work as a writer is influenced by their own context and establishes some considered connections among the ways in which social, political, historical or cultural factors influenced their own work and the work of the two selected authors. There is evidence of mostly sound understanding of the importance of context.
10–12	The essay analyses and evaluates how the student's work as a writer is influenced by their own context and establishes meaningful connections among the ways in which social, political, historical or cultural factors influenced their own work and the work of the two selected authors. There is evidence of informed and thorough understanding of the importance of context.

Criterion C: Essay writing (9 marks)

To what extent does the submitted essay evidence an effective and imaginative use of the essay form to enhance the connections between the student's own work and the work of two other selected authors?

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

Marks	Level descriptors
1–3	The essay is partially clear and the ways in which it is written only partially support its content, barely showing the student's ability to present their work and literary connections clearly. There is no clear sense of the student's voice.
4–6	The essay is clear and the ways in which it is written support its content, showing the student's ability to present their work and literary connections clearly. There are some considered authorial choices and there is a partial sense of the student's voice.
7–9	The essay is well articulated and the ways in which it is written are effective and enhance the content, showing the student's ability to present their work and literary connections meaningfully. The essay is accomplished, with some imaginative authorial choices, and there is a sense of the student's voice.

Appendix 1: Assessment terms

Assessment terms for literary arts

Students and teachers should be familiar with the following key terms and phrases used in the level descriptors, which are to be understood as described below.

Analyse	Break down in order to bring out the essential elements or structure.
Describe	Give a detailed account.
Evaluate	Make an appraisal by weighing up the strengths and limitations.
Explain	Give a detailed account including reasons or causes.
Justify	Give valid reasons or evidence to support an answer or conclusion.
Outline	Give a brief account or summary.

Appendix 2: Formatting requirements

The connection essay and the manuscript must follow the formatting requirements listed in this appendix.

These requirements support the students in meeting the demands of the assessment tasks, and support the clarity and readability of the texts that they submit for assessment. Students should be made aware that editing and formatting texts before submitting them for assessment is an important aspect of refining their own work, as this would be required if they were to submit their literary works for publication.

Following the formatting requirements for the essay and the manuscript also ensures that students remain within the defined maximum word count for each component (3,000 words maximum for the connections essay, 3,750 words maximum for the manuscript). Students must be informed that there is no requirement nor expectation that they produce work to meet this maximum word count as this limit is implemented to guarantee a fair workload and the manageability of the subject. In the assessment, it is not the quantity but the quality of the work submitted that counts and students must select the materials they submit, working towards the assessment criteria for each task.

The connections essay must be submitted with an A4 portrait page layout. There is no prescribed page layout for the manuscript, as different literary forms allow different solutions. It is, however, mandatory that the work submitted follows the basic formatting requirements listed below and remains within the word count and page limits. All work submitted must be clearly legible in the digital submission as it will be assessed on screen.

No title page is required for the literary arts assessment task submissions.

The title of the piece selected for the manuscript task must be included at the top of the first page of the text. With the title the student must record also the total word count of their piece (this must correspond to what is reported on the accompanying “Declaration of intents” form).

The name of the student must not be included in the manuscript and in any of the work submitted for assessment. No reference to the student, their school or classroom, or any other identifier of the student must appear in the materials submitted.

The formatting requirements for a range of different submissions are described below.

Short stories

- Title indicated at the top of page 1
- Typewritten and double-spaced
- In Arial, font size 12
- Normal margin 1 inch, equivalent to 2.54 cm
- Pages numbered, at bottom right corner
- Paragraphs indented
- No handwritten edits

Graphic fiction or non-fiction

- Illustrations to be hand-drawn or digitally drawn
- Text can be typewritten or handwritten as long as it is clearly legible in the digital submission for assessment

Essays and non-fiction prose

- Title at the top of page 1
- Typewritten, and double-spaced
- In Arial, font size 12
- Normal margin 1 inch, equivalent to 2.54 cm
- Pages numbered, at bottom right corner
- No handwritten edits

Poetry

- Title to be clearly presented at the beginning of each poem
- Typewritten, but with freedom in layout depending on poetic form and authorial choices
- Collections of poems can be compiled according to the student's editorial choices, one after the other or each poem on a new page
- Pages numbered, at bottom right corner

Playscripts

- Title at the top of page 1
- Text must be typewritten with no handwritten notes
- The title, and scene numbers, should be in Times New Roman, font size 12, bold
- Pages numbered, at bottom right corner
- Name of the speaking character in bold, followed by three spaces, and then the character's lines
- Stage directions should be in italics; when a character's name is mentioned in stage directions, put it in capitals
- Text should be single-spaced but leave a line between speech lines and stage directions
- If the dialogue contains a language other than English, put the translation in a footnote

The scene in Figure 4 is provided as an example.

Figure 4
Example typesetting for a play

12.

A jungle clearing. The indistinct shape of an animal. RAFFLES and a FOREST GUIDE enter.

Raffles *(with suppressed excitement)* What is this strange beast? I have never seen a thing at once so wondrous and ill-formed.

He moves closer to it. The FOREST GUIDE restrains him.

Forest Guide The people of the area call it a tapir, Sir. *(pause)* It is ...

Raffles *(hitting the animal on the head with his umbrella)* What?

Forest Guide ... very dangerous.

Raffles *(poking the animal cheerfully)* As they say in fair Canton, *mo shiong kon!*¹

RAFFLES is trampled to death by the tapir. Silence.

Forest Guide *Bodoh.*²

Blackout.

¹ *Mo shiong kon:* (Cantonese) Never mind.

² *Bodoh:* (Malay) Stupid.

Literary arts

Title of manuscript

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[illegible]

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Appendix 4: References

These sources have been directly cited in the guide.

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