

Literature and performance 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.

Contents

Introduction	1
Purpose of this document	1
The Diploma Programme	2
Nature of the subject	6
Aims	14
Assessment objectives	15
Assessment objectives in practice	16
Syllabus	18
Syllabus outline	18
Syllabus content	19
Assessment	27
Assessment in the Diploma Programme	27
Assessment outline	29
External assessment	30
Internal assessment	40
Approaches to teaching and approaches to learning	51
Approaches to teaching and approaches to learning in literature and performance	51
Appendices	56
Glossary of command terms for literature and performance	56
Glossary of subject-specific terms	58
Bibliography	61

Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the programme resource centre at resources.ibo.org, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at store.ibo.org.

Additional resources

Additional publications such as specimen papers and markschemes, teacher support materials, subject reports and grade descriptors can also be found on the programme resource centre. Past examination papers as well as markschemes can be purchased from the IB store.

Teachers are encouraged to check the programme resource centre for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

Acknowledgment

The IB wishes to thank the educators and associated schools for generously contributing time and resources to the production of this guide.

First assessment 2024

The Diploma Programme

The Diploma Programme (DP) is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

The Diploma Programme model

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study two modern languages (or a modern language and a classical language), a humanities or social science subject, an experimental science, mathematics and one of the creative arts. It is this comprehensive range of subjects that makes the DP a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.

Figure 1

Diploma Programme model



Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can, 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. Many subjects contain some element of coursework assessed by teachers.

Literature and performance is an interdisciplinary course and as such meets the requirements of both DP studies in language and literature and the arts groups. It should be noted that literature and performance will only count as **one** SL subject towards the awarded diploma.

Literature and performance students may not take another studies in language and literature course in the **same language**.

The restriction is not applicable to course category candidate registrations.

A student may qualify for a bilingual diploma if they are awarded a grade of 3 or higher in both literature and performance and another studies in language and literature subject-group course completed in a **different language**.

Diploma candidates can be registered for more than one interdisciplinary subject.

The core of the Diploma Programme model

All DP students participate in the three elements that make up the core of the model.

Theory of knowledge (TOK) is a course that is fundamentally about critical thinking and inquiry into the process of knowing rather than about learning a specific body of knowledge. The TOK course examines the nature of knowledge and how we know what we claim to know. It does this by encouraging students to analyse knowledge claims and explore questions about the construction of knowledge. The task of TOK is to emphasize connections between areas of shared knowledge and link them to personal knowledge in such a way that an individual becomes more aware of his or her own perspectives and how they might differ from others.

Creativity, activity, service (CAS) is at the heart of the DP. CAS enables students to live out the IB learner profile in real and practical ways, to grow as unique individuals and to recognize their role in relation to others. Students develop skills, attitudes and dispositions through a variety of individual and group experiences that provide students opportunities to explore their interests and express their passions, personalities and perspectives. CAS complements a challenging academic programme in a holistic way, providing opportunities for self-determination, collaboration, accomplishment and enjoyment.

The three strands of CAS are:

- creativity—exploring and extending ideas leading to an original or interpretive product or performance
- activity—physical exertion contributing to a healthy lifestyle
- service—collaborative and reciprocal engagement with the community in response to an authentic need.

The extended essay, including the world studies extended essay, offers the opportunity for IB students to investigate a topic of special interest, in the form of a 4,000-word piece of independent research. The area of research undertaken is chosen from one of the students' six DP subjects, or in the case of the interdisciplinary world studies essay, two subjects, and acquaints them with the independent research and writing skills expected at university. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner, appropriate to the subject or subjects chosen. It is intended to promote high-level research and writing skills, intellectual discovery

and creativity. An authentic learning experience, it provides students with an opportunity to engage in personal research on a topic of choice, under the guidance of a supervisor.

Approaches to teaching and approaches to learning

The approaches to teaching and approaches to learning across the DP refers to deliberate strategies, skills and attitudes, which permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the DP assessment and beyond. The aims of the approaches to teaching and approaches to learning in the DP are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies for facilitating learning experiences in which students are more meaningfully engaged in structured inquiry and greater critical and creative thinking
- promote both the aims of individual subjects (making them more than course aspirations) and linking previously isolated knowledge (concurrency of learning)
- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades but also prepare for success during tertiary education and beyond
- enhance further the coherence and relevance of the students' DP experience
- allow schools to identify the distinctive nature of a DP education, with its blend of idealism and practicality.

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.

For further guidance on the approaches to teaching and approaches to learning in literature and performance please see the "Approaches to teaching and approaches to learning in literature and performance" chapter of this guide.

The IB mission statement and the IB learner profile

The DP aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the DP represent the reality in daily practice of the organization's educational philosophy.

Academic integrity

Academic integrity in the DP is a set of values and behaviours informed by the attributes of the learner profile. In teaching, learning 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.

All coursework—including work 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.

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 *General regulations: Diploma Programme*.

Acknowledging the ideas or work of another person

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 audio-visual 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. 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.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by candidates; this is left to the discretion of appropriate faculty/staff in the candidate's school. The wide range of subjects, three response languages and the diversity of referencing styles make it impractical and restrictive to insist on particular styles. In practice, certain styles may prove most commonly used, but 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: name of author, date of publication, title of 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 other 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 audio-visual material, text, graphs, images and/or data published in print or in electronic sources that is not their own must also attribute the source. Again, an appropriate style of referencing/citation must be used.

Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents [Access and inclusion policy](#) and [Learning diversity and inclusion in IB programmes: Removing barriers to learning](#).

Literature and performance provides the opportunity for students to explore literary texts in a creative, collaborative and expressive environment. The course, therefore, is often well suited to students with learning support requirements.

The documents [Meeting student learning diversity in the classroom](#) and [The IB guide to inclusive education: a resource for whole school development](#) are available to support schools in the ongoing process of increasing access and engagement by removing barriers to learning.

Nature of the subject

Literature and performance

Literature and performance is an interdisciplinary synthesis of literature and theatre. It brings together literary analysis, based on close reading, critical writing and discussion, with practical and aesthetic elements of theatre. In this course students engage with a range of literary works, perform dramatic texts, and transform texts into realized performances. The course is grounded in knowledge, skills and processes associated with the individual disciplines, while developing interdisciplinary understandings generated from the interactions between literature and performance.

Studies in language and literature in the Diploma Programme

Literature and performance is one of the three Diploma Programme (DP) courses grounded in the study of language and literature. To fulfill the requirements of the DP, students must study one of the three courses in the studies in language and literature group. To be awarded a bilingual diploma, two studies in language and literature courses can be taken, each in a different language. The courses are as follows.

Literature and performance (SL only)

Students will study essential elements of literature and performance and explore their dynamic relationship.

Language A: literature

Students will focus exclusively on literary texts, adopting a variety of approaches to textual criticism.

Language A: language and literature

Students will study a wide range of literary and non-literary texts in a variety of media.

Note: expectations of language usage, level of analysis, and of critical reflection are the same across the three courses.

All three courses in studies in language and literature are designed for students from a wide variety of linguistic and cultural backgrounds who have experience of using the language of the course in an educational context. Students are expected to develop their proficiency, fluency and linguistic range, and in particular to acquire the vocabulary appropriate to the analysis of texts. They will also deepen their understanding of a wide variety of concepts explored through literary and non-literary texts in order to interpret, analyse, evaluate and then communicate this understanding in clear, organized and developed ways.

All three courses explore elements of language, literature and performance and focus on:

- the relationships between readers, writers and texts
- the range and functions of texts across geographical space and historical time
- aspects of intertextuality.

The arts in the Diploma Programme

As an interdisciplinary course, literature and performance is also grounded in the DP approach to the arts. Students are encouraged to work as inquisitive and imaginative artists, transforming ideas into actions and communicating these to an audience. In staging, performing, and transforming texts, students have the opportunity to engage actively in the creative processes of theatre-making and performance.

Theatre is a discipline that encourages discovery through practical inquiry, experimentation, risk-taking and the presentation of ideas to others. Students understand that knowledge resides in the body and that research can be conducted physically through action and practice. In this respect, the literature and performance course encourages students to approach literature, performance and theatre-making in a practical way.

Interdisciplinarity in literature and performance

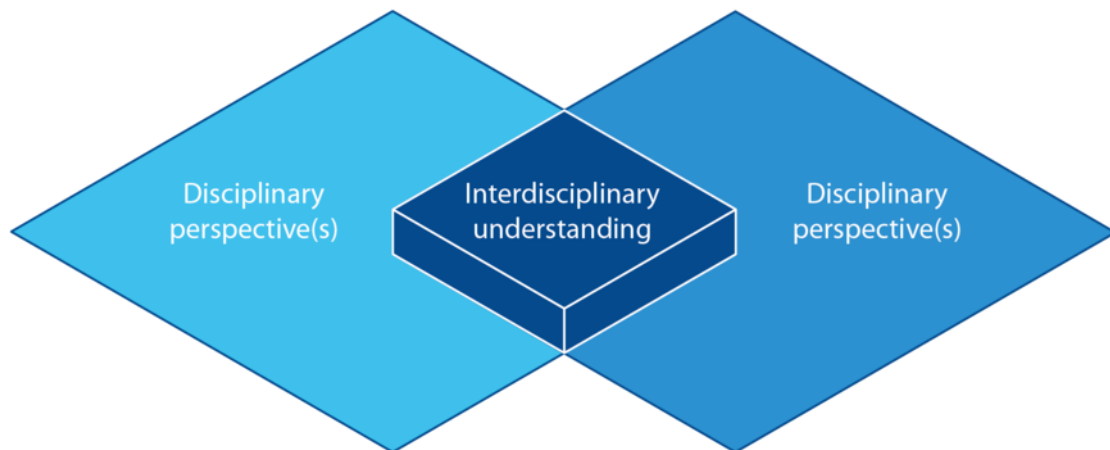
In the DP, interdisciplinary learning is the process by which students come to explore the nature and methodologies of two or more disciplines or subject groups to understand how their integration can create new and/or deeper understanding. Students demonstrate interdisciplinary understanding when they can integrate concepts, methods or forms of communication from two or more disciplines or established areas of expertise to explain a phenomenon, solve a problem, create a product, or raise a new question in ways that would have been unlikely through a single discipline. (Boix-Mansilla, 2010).

Literature and performance students acquire factual, conceptual and procedural knowledge of literature and the arts as separate disciplines. However, at its heart, the course asks students to integrate understandings from these disciplines to develop further insight and create products that would not be possible within the single disciplines alone. Investigating a literary text through performance provides students with a unique perspective of the text; likewise, grounding a theatrical performance in literary understanding provides students with deeper sensitivity to the process of theatre-making.

This form of synthesis is particularly evident when literature and performance students analyse dramatic features of a text and then explain performance choices in relation to the features they identified and their overall interpretation of the scene. Skills of synthesis are further developed when students use their understanding of textual features of a non-dramatic literary text to inform their staging of the text as a piece of theatre.

Figure 2

The creation of new understanding through interdisciplinary learning in the DP



Literature and performance and the core

Literature and performance and the theory of knowledge

The theory of knowledge (TOK) course explores the nature, scope and limitations of knowledge and the process of knowing. It engages students in interesting conversations that cross the boundaries of individual disciplines and encourages critical reflection on the knowledge they have acquired from both their academic studies and their lives outside the classroom.

Due to its interdisciplinary nature, literature and performance offers many opportunities for students to examine the ways in which knowledge is conveyed through literary texts, through performance, as well as through the transformation of text into performance. The act of transforming texts, which is central to the course, encourages students to reflect on the ways in which ideas are influenced by the form through which they are transmitted. Students not only question how form, content and context may determine meaning in a text but also explore how meaning might be interpreted or altered through the transformation and staging processes.

Questions such as the extent to which the reader shapes the meaning of a text, the impact of translation on a text, or the way texts influence understanding of the self and the world are continuously raised and constitute an important point of focus. The examination of these kinds of questions is also deepened by a practical exploration of texts through the theatrical process, with students encouraged to consider the effects of their own theatrical choices on the experiences they are creating for their audiences. Testing their ideas in collaboration with their peers and through audience feedback also encourages students to reflect on how knowledge is constructed and communicated.

Questions related to TOK that a literature and performance student might consider include the following.

- In what ways is knowledge we gain from the study of literature similar to, or different from, knowledge we gain from the study of theatre?
- What kinds of knowledge can be gained from bringing two disciplines together that cannot be gained from a single discipline?
- Does new knowledge always build on what is already known?
- Is there such a thing as “obsolete” knowledge in the arts?
- Does convention play a different role in the arts compared to other areas of knowledge?
- Can some knowledge only be gained through experience?
- In what ways does the transformation of a text into a realized performance alter or enhance its meaning?
- How does the medium change the way that knowledge is produced, shared or understood?
- Should your judgments about art be given the same weight as those of an expert?
- Can a work of art contain or convey meaning of which the artist is unaware?
- How are artistic standards developed and maintained?
- What makes something a good or bad interpretation?
- In what ways are aesthetic judgments similar to, or different from, moral judgments?
- Why might we be more concerned with a process rather than a product in the search for knowledge?
- To what extent can cultural or historical context affect the ways in which texts and performances are written and received?

Literature and performance and creativity, activity, service

Creativity, activity, service (CAS) and literature and performance can complement each other in a number of ways. When students engage with the characters or the situations portrayed in texts, they develop empathy, achieving a better understanding of others and of themselves. Another important characteristic of the literature and performance course is learning through practical exploration and collaboration. Both of these approaches may give students informed and meaningful ideas for CAS experiences.

Possible CAS experiences might include:

- creating audiobooks of the texts being studied for the vision-impaired
- reading to children, the elderly, or people with learning difficulties
- creating Little Free Libraries (LFLs) for local communities
- creating a book list for parents and other students
- contributing to a drama or theatre club
- gaining experiences in a technical theatre/stage crew

- developing and running book clubs or literary circles with younger students in the school
- collecting narratives from a community and transforming them into verbatim theatre
- storytelling within community settings
- planning and implementing a group project to engage selected members of the community through performances, workshops, and other creative activities.

Embarking on a CAS experience or project might at the same time feed back into the course in the form of an enriched understanding of the ideas, characters or situations portrayed in the texts.

The connections between a subject and CAS can result in a single experience or may be developed into a project. No matter what final shape this connection takes, CAS experiences or projects must be distinct from, and may not be included or used in, the student's DP course requirements.

Literature and performance and the extended essay

A literature and performance extended essay (EE) asks students to explore in detail the relationship between a non-dramatic text and its performance. The essay must be grounded in and begin with the study of a text, and explore its transformation and/or adaptation into a realized performance.

This may take many forms: for example, theatre, film, dance, opera and even video games. **Regardless of the medium, the essay must demonstrate understanding of textual features and/or authorial choices of the original text.** Students should discuss performance and production elements in the realized performance with reference to their analysis of these textual features.

Examples of suitable EEs in literature and performance include the following.

- A study of the portrayal of Christopher Boone in the stage adaptation of *The Curious Incident of the Dog in the Night-Time* in comparison with the original literary characterization.
- A study of the evolution of identity in *The Color Purple* and its treatment in a film adaptation.
- The way narrative motifs in *The Berlin Stories* present themselves theatrically in the musical *Cabaret*.
- A comparative study of the representation of evil in Shakespeare's *Macbeth* and its adaptation in Verdi's opera and/or ballet.

Students must ensure that their EE does not duplicate other work they are submitting for the diploma. For example, it must not be based on the same work used for paper 1 or the internal assessment. Supervisors play an important role in guiding students on these distinctions. Students risk their diploma if academic misconduct is detected.

Detailed guidance on undertaking extended essays in literature and performance can be found in the [Extended essay guide](#).

Literature and performance and international-mindedness

International-mindedness characterizes an openness and curiosity about the world and its people. Through the study of texts students gain understanding of different perspectives of the world and how these reflect diverse identities.

The IB has created an extensive [Prescribed reading list](#) of authors in a wide range of languages to accompany studies in language and literature courses. This searchable online list provides teachers with a resource from which they are able to select a group of authors that guarantees diversity and compliance with course requirements.

In the creation of the [Prescribed reading list](#), the IB has aimed at including a wide variety of writers and at trying to attain as equitable a balance as possible between canonical and more contemporary writers, male and female writers and writers from different regions and countries. Literature and performance requires that one text is read in translation and recommends that texts chosen should be representative of a variety of perspectives. Through the study of such texts and the making and presenting of theatre, students are encouraged to consider how different people and cultures experience and represent the world. Literature

and performance enables students to experience representations of other realities and other people in a practical and dynamic way. Through performance, students are offered the opportunity to engage with perspectives of the world that might be different from their own. In this way, the literature and performance course fosters intercultural critical thinking and consciousness.

The way that literature and performance contributes to the development of international-mindedness in students is linked to the way that it contributes to the development of the attributes of the IB learner profile. By reading and performing texts, students will:

- use critical-thinking skills to understand the nature of the experience that is communicated in a text and the ways in which such an experience is communicated (thinkers)
- nurture their curiosity in connection with the different views and experiences presented in a text and how these might be performed or staged (inquirers)
- engage with ideas of which they might have been unaware (knowledgeable)
- be encouraged to appreciate the ideas, values and traditions of others in an inquiring way (open-minded)
- understand that the dignity and rights of people everywhere must be respected (principled)
- show empathy, compassion and respect for other people (caring)
- recognize interdependence among people and between people and the world in which they live (balanced)
- question their own views about the world (reflective)
- listen carefully to the perspectives of other individuals and groups and express as articulately as possible their own perspectives in collaborative work (communicators)
- be open to transforming and performing diverse views (risk-takers).

Engaging with sensitive topics

Literature and performance provides the opportunity to engage with a broad range of texts, approaches, ideas, stimuli and interpretations that address topics of personal, local and global significance. These works may challenge learners intellectually, personally and culturally, and involve sensitive and mature topics. The course may explicitly address sensitive topics through texts and issues discussed while inviting students to critically reflect on various perspectives offered.

Engaging with sensitive topics in this course—whether receptively or productively—must be done with every reasonable effort to encourage students to respond with respect for their peers and larger learning communities. Providing a safe environment in which discussion may be facilitated is an important role of the teacher. In general, approaching sensitive topics in this course must be done through an intellectually critical lens avoiding gratuitous excess and/or superficial treatment and bearing in mind the IB's commitment to international-mindedness and intercultural respect.

Ethics in literature and performance

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

Student work in the DP literature and performance course must not contradict IB values. This includes work that:

- incites or condones intolerance or hatred of others
- damages the environment
- expresses ideas or uses language which incites or condones prejudice or discrimination
- includes excessive or gratuitous violence.

Furthermore, students must demonstrate international awareness by not producing work that:

- glamorizes the taking of illegal drugs
- inappropriately references socially taboo subjects
- make references to, or represent, explicit sexual activity.

Please note this list is illustrative and not exhaustive.

Health and safety

All schools are required to follow health and safety guidelines in their theatrical work, observing standard regulations on theatre production. Each school should recognize and accept the responsibilities and obligations to provide a safe and healthy working environment for literature and performance students. Schools are ultimately responsible for the health and safety of students and staff in all theatre production work.

Students must be supported in making safe choices while participating in practical work, with teachers actively guiding them to assess and avoid risk or injury throughout the course.

When working with, or presenting to, members of the wider community, teachers must ensure that all of the appropriate safeguarding measures (as defined by the individual school) have been taken to enable students to work safely with others.

Prior learning

There are no formal requirements for students undertaking the literature and performance course. Students who take this course will often have varied language profiles and may be multilingual. While it is recommended that students have had experience of writing critical essays about texts, not having done so should not exclude them from literature and performance. Schools should refer to the IB document *Learning in a language other than mother tongue in IB programmes*, available on the programme resource centre, for support. Furthermore, the course requires no prior experience with theatre. The course offers the opportunity for the acquisition of a range of skills including, for example, textual analysis, creativity and collaboration.

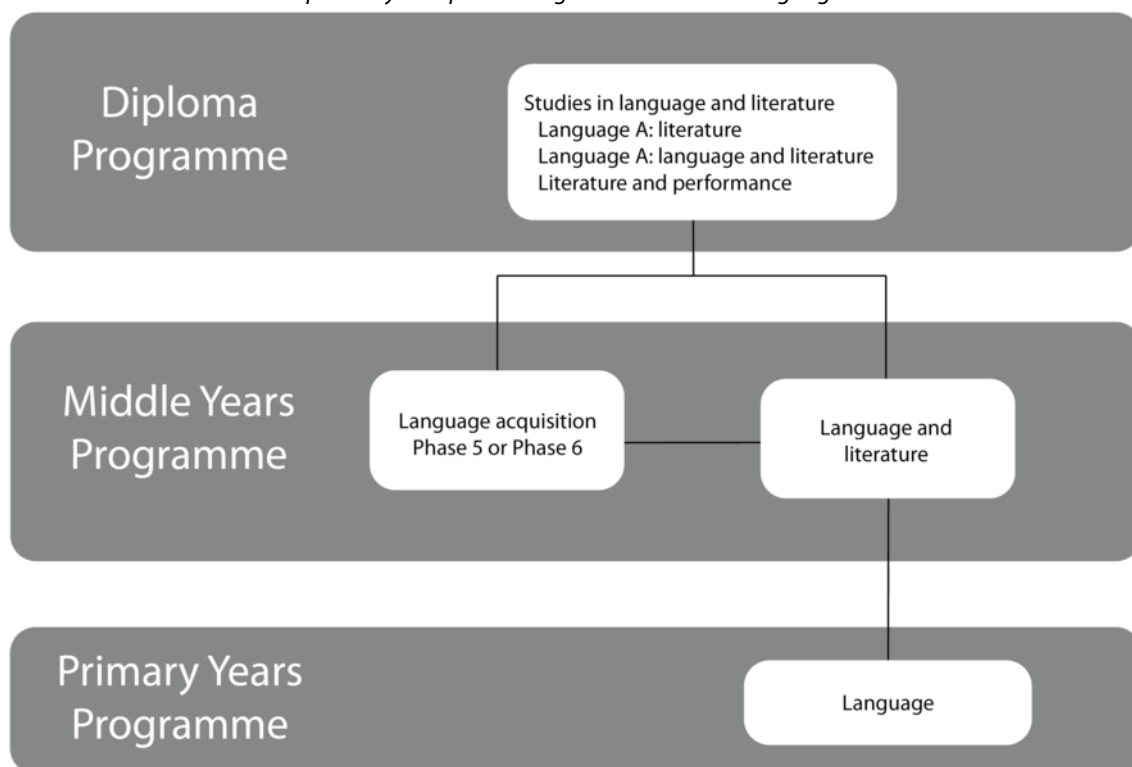
Links to the Middle Years Programme

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 courses provide students with opportunities that prepare them for the DP literature and performance course.

The MYP *Language and literature guide* indicates the following IB continuum pathway for MYP language and literature students continuing their studies in the DP.

Figure 3

IB continuum pathway to Diploma Programme studies in language and literature



The appropriate pathway for a student who has studied an MYP language and literature course is a DP studies in language and literature course, which would guarantee that the level of challenge is suitable to the student's linguistic proficiency and to his or her previous experience with language and literature. The choice of course among the three studies in language and literature courses would depend on matters of individual preference. The choice of level would be dictated by the student's previous performance in the MYP language and literature course and on his or her overall decisions about the distribution of SL and HL subjects across the six academic areas.

An MYP student who has achieved a phase 5 or phase 6 in a language acquisition course could also potentially proceed to take a DP studies in language and literature course and perform successfully. However, as the MYP [Language acquisition guide](#) indicates, it is recommended they have at least one semester in MYP language and literature before starting these DP courses. This will guarantee a smoother transition between the courses of both programmes. In these cases, decisions about the most appropriate studies in language and literature course and level should be made in consultation with teachers.

In MYP arts, students are provided opportunities to prepare for the literature and performance course through:

- understanding the role of theatre in context and using this understanding to inform their work and artistic decisions
- discovering the aesthetics of theatre and analysing and expressing this in various forms
- acquiring, developing and applying skills in the process of making and presenting theatre
- being encouraged to think laterally, develop curiosity and purposefully explore and challenge boundaries
- responding to their world, to their own art and its audience, and to the theatre of others.

The MYP language and literature course also allows students to develop an appreciation and understanding of language and literature through key concepts such as communication, connections,

creativity and perspective. Furthermore, the MYP arts courses engage students with the key concepts of aesthetics, change, communication, and identity. Literature and performance continues to develop key concepts from MYP arts as well as those from the MYP language and literature course.

Literature and performance also builds on the interdisciplinary focus of the MYP, which supports students to understand bodies of knowledge from two or more disciplines or subject groups, in order to integrate them and create new understanding. In each year of the programme, MYP schools are responsible for engaging students in at least one collaboratively planned interdisciplinary unit that involves at least two subject groups.

Links to the IB Career-related Programme

The IB Career-related Programme (CP) is a framework of international education that incorporates the vision and educational principles of the IB into a unique programme specifically developed for students who wish to engage in career-related learning. The CP's flexible educational framework allows schools to meet the needs, backgrounds and contexts of students.

The aim of the CP is to provide students with both an academic and practical foundation to support both their further studies and specialized training, thereby ensuring their success in the workforce. Taking the literature and performance course will support this aim by developing linguistic, analytical and creative skills through a variety of written and oral tasks. Through the study of a wide range of texts, students are encouraged to think about the needs, perspectives, values and attitudes of other people. The requirements of the course in general terms encourage them to be independent learners and global citizens through the study of a variety of texts and perspectives.

Furthermore, the collaborative and practical nature of the course supports the development of creativity, confidence, effective written, verbal, visual and oral communication skills, critical thinking and ethical approaches that will serve students in all workplaces. Literature and performance helps students to develop self-discipline, to problem-solve and to work collaboratively as part of a team.

Aims

Studies in language and literature aims

The aims of all subjects in studies in language and literature are to enable students to:

1. engage with a range of texts, in a variety of media and forms, from different periods, styles, and cultures
2. develop skills in listening, speaking, reading, writing, viewing, presenting and performing
3. develop skills in interpretation, analysis and evaluation
4. develop sensitivity to the formal and aesthetic qualities of texts and an appreciation of how they contribute to diverse responses and open up multiple meanings
5. develop an understanding of relationships between texts and a variety of perspectives, cultural contexts, and local and global issues, and an appreciation of how they contribute to diverse responses and open up multiple meanings
6. develop an understanding of the relationships between studies in language and literature and other disciplines
7. communicate and collaborate in a confident and creative way
8. foster a lifelong interest in and enjoyment of language and literature.

The arts aims

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

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

Assessment objectives

1. Know, understand and interpret:
 - a range of texts, works and/or performances, and their meanings and implications
 - contexts in which texts are written and/or received
 - elements of literary, stylistic, rhetorical, visual and/or performance craft
 - features of particular text types and literary forms.
2. Analyse and evaluate:
 - ways in which the use of language creates meaning
 - uses and effects of literary, stylistic, rhetorical, visual or theatrical techniques
 - relationships among different texts
 - ways in which texts may offer perspectives on human concerns.
3. Communicate:
 - ideas in clear, logical and persuasive ways
 - in a range of styles, registers and for a variety of purposes and situations
 - ideas, emotion, character and atmosphere through performance.

Assessment objectives in practice

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
Know, understand and interpret	Paper 1	Students are required to demonstrate their knowledge and understanding of the works and interpret their implications, and their similarities and differences, in connection with a given focus.
	Written assignment	Students are required to demonstrate knowledge and understanding of a dramatic work and how an interpretation of an extract from this work can be communicated for performance.
	Internal assessment	Students are required to demonstrate knowledge and understanding of an extract of a non-dramatic work and interpret the dramatic potential of its textual features.
Analyse and evaluate	Paper 1	Students are required to write a comparative analysis and evaluation of two of the works studied in terms of the demands of a given question.
	Written assignment	Students are required to analyse dramatic features of an extract from a dramatic work and evaluate their individual performance choices with reference to these features.
	Internal assessment	Students are required to analyse and evaluate the process of transforming an extract from a non-dramatic work into a realized performance. Students are required to evaluate the success of their performance in fulfilling their intentions.
Communicate	Paper 1	Students are required to write a formal essay, which is well organized, offers a balanced comparison between two works,

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
		and is clearly focused on a given question.
	Written assignment	Students are required to write an analysis discussing how dramatic features of a selected extract were explored through performance and how the work was presented to an audience. This analysis should be formal, well-structured and should evidence good citation and referencing skills.
	Internal assessment	Students are required to communicate their ideas through the performance of an extract from a non-dramatic work, and the completion of the individual oral. Students are required to deliver a well-organized, coherent, convincing and balanced oral.

Syllabus outline

Each of the areas of exploration referred to below acts as a critical lens for students and teachers to study literary texts and their performance.

The areas of exploration are not to be considered as course parts and are not directly assessed. Rather, they are intended as overlapping ways of approaching texts and performances. The number of hours indicated for each area of exploration, as detailed below, is therefore neither prescriptive nor restrictive.

Syllabus component	Teaching hours
Readers, writers and texts This area of exploration introduces students to the nature of literature, its study and its performance. It encourages students to explore the choices made by authors and the way meaning is created. The study also focuses on the impact the literature has on the student and the role readers and audiences play in generating meaning. It encourages students to move from a personal response to an understanding and interpretation that is influenced by the community of readers, and audience members, of which they are a part.	50
Time and space This area of exploration focuses on the idea that literary texts and performances are neither created nor received in a vacuum. It explores the variety of contexts in which texts are written, read and performed across time and space as well as the ways literature and performance mirror the world at large. Students examine how cultural conditions can shape the writing and staging of a literary text, how literature and performance can reflect or refract cultural conditions, and the ways culture and identity influence reception.	50
Intertextuality: connecting texts This area of exploration focuses on the connections between and among diverse texts, traditions, creators, ideas, and forms. Literature and performance asks students to examine and develop connections between written and performed texts. It encourages the comparative study of different written and performed texts so that students may gain deeper appreciation of their unique characteristics as well as complex systems of connection.	50
Total teaching hours	150

Syllabus content

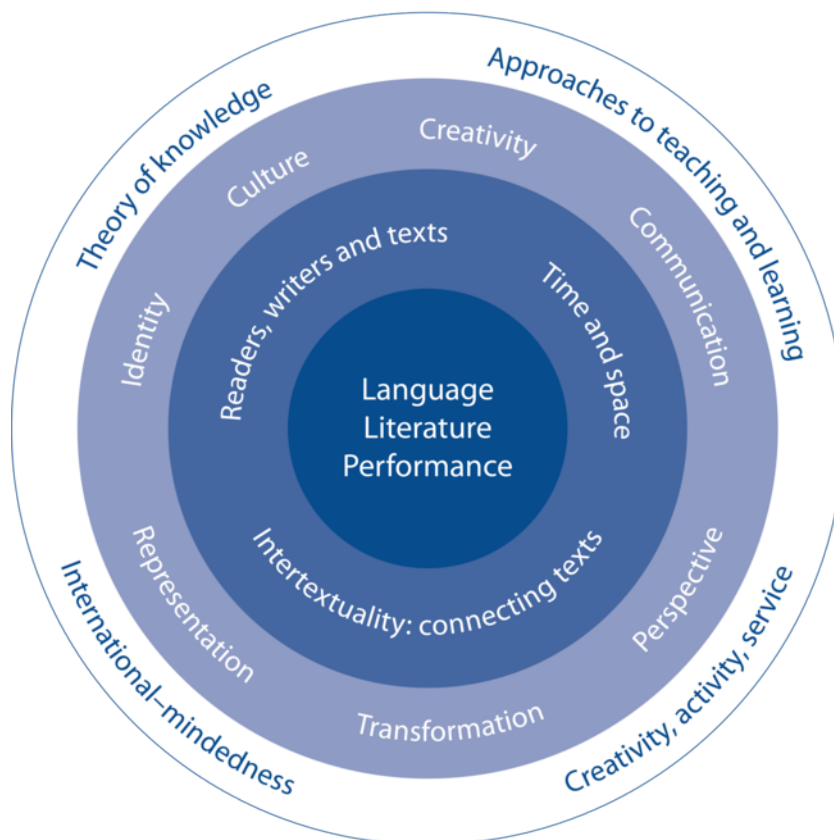
The literature and performance model

The literature and performance course is built on the notion of conceptual learning in which students engage with the disciplines of literature and theatre to become flexible, critical readers of texts, and makers of theatre.

The course revolves around three areas of exploration—the exploration of the nature of the interactions between **readers, writers and texts**; the exploration of how texts interact with **time and space**; and the exploration of **intertextuality**, and how texts connect with each other. They are, as represented in figure 4, inherently connected and allow for flexibility in course design. In this course, the areas of exploration support an interdisciplinary approach to the study of literature and performance and the synthesis of the two. Over the span of the course, teachers must address all three areas of exploration where and when they deem appropriate. In addition to these three main areas of exploration, seven central concepts provide the means to establish connections within and between texts, making it easier to identify different ways in which the works studied relate to one another.

Figure 4

Literature and performance model



Learning processes in literature and performance

As an interdisciplinary course, literature and performance is grounded in three interconnected learning processes: **engaging with literary texts**, **analysing and performing dramatic texts**, and **transforming non-dramatic literary texts into performance**. These learning processes should be considered when designing the course, alongside the areas of exploration and the central concepts. Please refer to the *Literature and performance teacher support material* for further information.

Engaging with literary texts

Students **engage with literary texts** throughout the course. As they do so, they develop their ability to analyse elements of content and literary style. Students investigate texts in multiple ways, including through performance. This interdisciplinary approach gives students new ways to find meaning in language, to explore the impact of authorial choices, and to communicate their understandings.

While students are assessed on their ability to engage with literary texts in all three of the course's assessments, this is the exclusive focus of **paper 1**—a comparative essay based on two works studied in the course.

Analysing and performing dramatic texts

In the **analysis and performance of dramatic texts** students explore how a playwright's choices create meaning. They also develop their own performance skills (such as, voice, body, movement in a space) and come to understand how their own performance choices impact an audience.

Students are assessed on their ability to analyse and perform dramatic texts in their **written assignment**—an essay in which students critically examine an extract from a dramatic work that they have explored through performance.

Transforming non-dramatic literary texts into performance

Transforming non-dramatic literary texts into performance embodies the interdisciplinary nature of the course. It requires students to synthesize knowledge and understanding of both literary and theatrical disciplines. The collaborative process of transformation asks students to make theatrical choices in reference to their understanding of textual features and/or authorial choices of literary texts. This creates new understandings that could not be achieved through each discipline alone.

Students are assessed on their ability to transform non-dramatic literary texts into performance in the **internal assessment**—a theatrical performance of a transformed extract from a non-dramatic literary work, as well as an individual oral in which they explain the process of transforming the extract into performance.

Course requirements

The IB has created an extensive *Prescribed reading list* of authors in a wide range of languages to accompany studies in language and literature courses. This searchable online list provides teachers with a resource from which they will be able to select a group of authors that guarantees diversity and compliance with course requirements.

In selecting works teachers should attempt to achieve a balance between literary form, period and place.

Literature and performance candidates must study at least **five** works, **one** of which must be in **translation**. Works must be selected to cover **drama**, and at least **two other literary forms**.

The Prescribed reading list

A minimum of **two** of the five works must be written by an author from the *Prescribed reading list*. **One** of these two must be a work of drama, for use in the written assignment.

Authors

One same author cannot be studied twice within the literature and performance course. Additionally, a literature and performance candidate may not study:

- an author that he or she may already be studying as part of another studies in language and literature course
- an author that he or she may already be studying as part of a language B course.

Literary forms

The *Prescribed reading list* includes four literary forms—prose: fiction, prose: non-fiction, poetry, and drama. An author on the *Prescribed reading list* can be studied in any of the forms in which they wrote, whether or not their name is associated with a particular form. In literature and performance, works of prose: fiction, prose: non-fiction, and poetry are all referred to as non-dramatic literary works.

Period

The *Prescribed reading list* contains different periods, which classify authors according to the century/centuries in which they lived. A literature and performance syllabus should ideally include works by authors from different periods.

Place

The *Prescribed reading list* indicates the countries or regions with which authors are closely associated. A literature and performance syllabus should ideally include works by authors from different countries or regions.

Works

A work is defined for literature and performance as one single major literary text—such as: a novel, play or biography; two or more shorter literary texts, such as novellas; 5–10 short stories; 5–8 essays; 10–15 letters; a substantial section or the whole of a long poem (at least 600 lines), or 15–20 shorter poems. Where more than one text is studied as part of a work, texts must be from the same author and belong to the same sub-category within one literary form.

A literature and performance candidate may write his or her extended essay on an author studied as part of the course provided he or she chooses a different work by that author.

Areas of exploration in literature and performance

In literature and performance, like all studies in language and literature courses, each of the areas of exploration acts as a critical lens for students and teachers to engage with literary texts and their performance. Teachers may also make use of them in the selection of texts and in planning the structure of the course. While there is likely to be a great deal of overlap across the areas of exploration in the study of a text, it is also possible for a particular text to be explored through one single area.

In literature and performance, the areas of exploration also inform the interdisciplinary nature of the course. Although they are not explicitly assessed in any component, they present practical approaches to the three learning processes at the heart of the course.

Engaging with literary texts

Analysing and performing
dramatic texts

Transforming non-dramatic
literary texts into performance

Readers, writers and texts

This area of exploration introduces students to the nature of literature, its study and its performance. It encourages students to explore the choices made by authors and the ways in which meaning is created. The study also focuses on the impact the literature has on the student and the role readers and audiences play in generating meaning. It encourages students to move from a personal response to an understanding

and interpretation that is influenced by the community of readers and audience members of which they are a part.

In **engaging with literary texts** students will use this area of exploration to consider:

- the choices made by authors
- key textual features and how they create or affect meaning
- the reader's role in the construction of meaning as an individual and within a shared community
- the complex nature of literary texts beyond the identification and consideration of individual features
- how meaning can be investigated and created through the use of voice and body.

In **analysing and performing dramatic texts** students will use this area of exploration to consider:

- the ways in which the author communicates ideas through dramatic features
- the incorporation of dramatic features into performance
- the impact the staging of the play may have on an audience and the role the audience plays in the construction of the meaning.

In **transforming non-dramatic literary texts into performance** students will use this area of exploration to consider:

- the transformation of literary features and authorial choices into performance through theatrical choices
- the impact of their own authorial choices in staging a piece of theatre, the intended impact on the audience, and the role the audience plays in the construction of meaning.

Time and space

This area of exploration focuses on the idea that literary texts and performances are neither created nor received in a vacuum. It explores the variety of contexts in which texts are written, read and performed across time and space as well as the ways literature and performance mirror the world at large. Students will examine how cultural conditions can shape the writing and staging of a literary text, how literature and performance can reflect or refract cultural conditions, and the ways culture and identity influence reception.

In **engaging with literary texts** students will use this area of exploration to consider:

- the cultural, social, political and historical contexts from which a work originates
- the complex backgrounds of authors, readers, and audiences
- the ways in which a student's prior knowledge may affect their understanding or interpretation of a literary text
- the ways in which a literary text may illuminate some aspects of a political or social environment.

In **analysing and performing dramatic texts** students will use this area of exploration to consider:

- dramatic conventions and performance spaces related to a particular time and place (for example, the use of male actors to play female characters; performing in an amphitheatre)
- the possibilities offered by the use of contemporary production elements in the staging of a period piece
- how the cultural or historical setting of a play may be changed in order to communicate or interpret the playwright's ideas
- how an audience's context may impact a performance and its reception.

In **transforming non-dramatic literary texts into performance** students will use this area of exploration to consider:

- how the cultural and/or historical setting of a non-dramatic text may be changed in order to communicate or interpret an element of the text
- how an audience's context may impact a performance and its reception

- how a student's understanding of the cultural and/or historical context of a non-dramatic text can be communicated through its staging.

Intertextuality: connecting texts

This area of exploration focuses on the connections between and among diverse texts, traditions, creators, ideas, and forms. Literature and performance asks students to examine and develop connections between written and performed texts. It encourages the comparative study of different written and performed texts so that students may gain deeper appreciation of both unique characteristics of individual texts and complex systems of connection.

In **engaging with literary texts** students will use this area of exploration to consider:

- how authors communicate their ideas through conventions of particular literary forms (prose: fiction, prose: non-fiction, poetry, and drama)
- how the same idea (for example, power, heroism, gender) might be represented across different literary texts
- how interpretation of a text may be influenced by the reading of other texts
- how allusions between texts affect the meaning of both (for example, explicit intertextual references from an author to another author's work).

In **analysing and performing dramatic texts** students will use this area of exploration to consider:

- how the conventions of a dramatic style or genre (for example, a Greek tragedy, Theatre of the Absurd, Elizabethan comedy) can impact a reader's understanding of the text and their performance choices
- the different ways ideas can be communicated by authors in dramatic texts compared with non-dramatic texts
- the relationship between a dramatic text and its performance
- how the conventions of live theatre influence the reading and interpretation of a dramatic text.

In **transforming non-dramatic literary texts into performance** students will use this area of exploration to consider:

- the relationship between the original non-dramatic text, the student's adaptation of that text, and its performance
- the different ways in which ideas can be communicated by authors in texts compared with live performance
- the practical and creative process of transformation.

Conceptual understanding

Concepts are a vital entry point into the study of all texts in the literature and performance course. They help organize and guide the study of works across the three areas of exploration. Concepts can be considered as students engage with literary texts, analyse and perform dramatic texts, and transform non-dramatic texts into performance. They also facilitate the process of establishing connections between texts, making it easier for students to identify different ways in which the texts they study relate to one another. Although they are not explicitly assessed in any component, the concepts constitute an essential part of a student's investigation and should therefore be included in discussions of each of the works studied.

Brief explanations of the seven 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.

For suggestions on how to approach these concepts, please consult the "[Approaches to teaching and approaches to learning in literature and performance](#)" chapter of this guide or the *Literature and performance teacher support material*.

Identity

When reading and performing texts, students will encounter and interact with a multiplicity of perspectives, voices and characters. The relationship between a biographical author and the different

perspectives and voices they assume in the texts is frequently complex, and this makes the concept of identity an elusive one. Conversely, the ways in which the identity of a reader and performer comes into play at the moment of reading, performing, or transforming a text for the stage should also be considered.

Culture

The concept of culture raises the question of how a text relates to the context of its creation, reception and performance, and to the respective values, beliefs and attitudes prevalent in it. This concept also plays an important role with regard to the relationship that is established between an individual text and the writing and performance traditions preceding it. In both senses, the application of this concept to the study of a text should prompt reflection on the extent to which it is the product of a particular cultural, literary and theatrical context and how it interacts with it.

Creativity

Creativity plays an important part in the experience of reading, writing, and theatre-making. When applied to the act of reading, creativity highlights the importance of the reader/theatre-maker being able to engage in an imaginative interaction with a text, which generates a range of potential meanings from it, above and beyond established interpretations. These interpretations affect how dramatic and non-dramatic texts are staged. Creativity is also related to the notion of originality and to the question of the extent to which it is important or desirable in the production, performance, transformation and reception of a text.

Communication

The concept of communication revolves around the question of the relationship that is established between a writer and a reader, and between performers and their audience. Both writers and theatre makers communicate through their choices of style and structure. The writer or theatre maker may also have a particular audience in mind, which may mean assumptions have been made about the audience's knowledge or views. The meaning of a text is never univocal, which makes the concept of communication a particularly productive, and potentially problematic one in relation to both literary and non-literary texts.

Perspective

A text may offer a multiplicity of perspectives which may, or may not, reflect the views of its author. Readers and performers also have their own perspectives, which they bring to their interaction with and presentation of the text. This variety of perspectives impacts the interpretation of a text and, therefore, deserves critical attention and discussion. The fact that the acts of reading and writing happen in a given time and place poses the additional question of how far the contexts of production and reception have influenced and even shaped those perspectives.

Transformation

Transformation has a unique meaning in the literature and performance course. In the internal assessment, transformation refers to the process of changing a non-dramatic text into a piece of theatre, considering how literary features can be translated into stage action. Yet more broadly, the study of the connections among texts is a focus of all studies in language and literature courses. Students consider the complex ways in which texts refer to one another, appropriate elements from each other and transform them to suit different purposes. 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. The text can also have a transformative impact on the reader.

Representation

The way in which language, literature and performance relate to reality has been the subject of long-running debate among linguists and literary theorists. Statements and manifestos by writers have made claims about this relationship, which range from affirming that literature should represent reality as accurately as possible, to claiming art's absolute detachment and freedom from reality and any duty to represent it in the work of art. This is particularly pertinent when literature is being presented theatrically in real time to a live audience.

The learner portfolio

The learner portfolio is a central element of the literature and performance course and is mandatory for all students. It is an individual collection of student work compiled during the two years of the course.

The work carried out for the learner portfolio forms the basis of preparation for the assessment, although the portfolio itself will not be directly assessed or moderated by the IB. However, it is a fundamental element of the course, providing evidence of the student's work and a reflection of his or her preparation for the assessment components. Schools may be required to submit these learner portfolios in cases in which it is necessary to determine the authenticity of student's work in a component, to certify that the principles of academic integrity have been respected or to evaluate the implementation of the syllabus in a school.

The learner portfolio is a place for a student to explore and reflect on literary texts, develop critical perspectives on their dramatic potential, and document the process of transformation and performance. As in other studies in language and literature courses, students should use the portfolio to establish connections between texts, performances and the areas of exploration. In the learner portfolio, students are expected to reflect on their responses to the works being studied in the relevant areas of exploration. As with the theatre course, the portfolio should be used to document students' creative processes as they explore the dramatic potential of literary works and engage in performance.

Structure of the learner portfolio

The learner portfolio must consist of a diversity of formal and informal responses to the works studied, which may come in a range of critical and/or creative forms, and in different media. Teachers are free to monitor and set guidelines for the learner portfolios, but students should be encouraged to shape them in ways that allow them to independently record their personal development. The type of portfolio the students keep—digital or non-digital, monomodal or multimodal—will be dictated by individual learning preferences. Students should be allowed to explore different options freely.

As students critically examine literary texts and engage in processes of performance and transformation, the portfolio could be used to document:

- reflections related to the areas of exploration
- reflections on the assumptions, beliefs, and values that frame a response to texts
- detailed evaluations and critical analyses of works, texts or extracts, which explore literary elements of the works, and how such elements could be explored in performance and transformation
- explorations of texts and the insights they offer into social, global and real-world issues
- creative writing tasks for exploration of different literary forms and development of the student's personal responses to works
- selections of annotated extracts
- reports of classroom or group activities or discussions that explore the diverse values and perspectives negotiated and the process of negotiation in itself
- photographs, sketches, video recordings, diagrams and designs (of performance or production elements)
- development of ideas through practical experimentation
- experiences of working as a creator and/or designer, director or performer
- responses to live theatre productions as a spectator
- evaluations and reflections on the performance and transformation process
- research and investigation carried out beyond the classroom experience
- records of teacher and student feedback.

The learner portfolio and assessment

It is expected that the work necessary to meet the requirements in all assessment components will have evolved and been drawn from the contents of the portfolio. It should therefore be introduced at the beginning of the course and become increasingly important as students progress and prepare for external and internal assessments. Students will use the portfolio to make decisions about the most appropriate and productive connections between the works they have studied and the assessment components.

The “Assessment” section contains suggestions on how to make use of the learner portfolio in preparation for each assessment component. Please follow the direct links below for more information.

[The learner portfolio and paper 1](#)

[The learner portfolio and the written assignment](#)

[The learner portfolio and the internal assessment](#)

Development of linguistic skills

Students will use and develop the following linguistic skills at all levels in the literature and performance course.

Receptive skills

Students will understand and evaluate a wide range of works, attending to textual detail, applying knowledge of textual conventions and making informed interpretations, analyses, comparisons and evaluations. They will consider arguments, distinguishing the main points from relevant supporting details and explanations. They will use a variety of strategies to deduce meaning and move beyond the literal level to broader implications.

Productive skills

Students will present and develop their ideas and opinions on a variety of topics, orally and in writing. They will construct and support complex arguments with explanations and examples. They will experiment with form by carrying out, as part of their class activities, transformative and re-creative activities either in writing or as performance. They will speak and write at length and with purpose in order to meet a wide range of communicative needs: describing, narrating, comparing, explaining, persuading and evaluating.

Interactive skills

Students will begin, maintain and close oral exchanges, displaying the ability to adjust style or emphasis; using a variety of strategies to maintain the flow of discussions; attending to diverse perspectives and opinions. They will take into account audience and purpose employing appropriate language, tone of voice, body language and gesture. They will also be able to interact with texts and maintain written conversation in various registers and on various platforms.

Assessment in the Diploma Programme

General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme (DP) are that it should support curricular goals and encourage appropriate 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.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The DP primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the DP, please refer to the publication *Assessment principles and practice—Quality assessments in a digital age*.

To support teachers in the planning, delivery and assessment of the DP courses, a variety of resources can be found on the programme resource centre or purchased from the IB store (store.ibo.org). Additional publications such as specimen papers and the corresponding markschemes, teacher support materials, subject reports and grade descriptors can also be found on the programme resource centre. Past examination papers and the corresponding markschemes are made available through the IB store.

Methods of assessment

The IB uses several methods to assess work produced by students.

Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses. Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

Analytic markschemes

Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response.

Marking notes

For some assessment components marked using assessment criteria, marking notes are provided. Marking notes give guidance on how to apply assessment criteria to the particular requirements of a question.

Inclusive assessment arrangements

Inclusive assessment arrangements are available for candidates with access requirements. These arrangements enable candidates with diverse needs to access the examinations and demonstrate their knowledge and understanding of the constructs being assessed.

The IB [Access and inclusion policy](#) provides details on all the inclusive assessment arrangements available to candidates with learning support requirements. 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, the IB documents [General regulations: Diploma Programme](#) and Diploma Programme [Assessment procedures](#) provide details on access consideration.

Responsibilities of the school

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements, in line with the IB documents [Access and inclusion policy](#) and [Learning diversity and inclusion in IB programmes: Removing barriers to learning](#).

Assessment outline

First assessment 2024

Assessment component	Weighting
External assessment Paper 1: Comparative essay (1 hour 45 minutes) The paper consists of four general questions. In response to one question, students write a comparative essay based on two works studied in the course. (30 marks)	60% 30%
Written assignment In an essay of no more than 2,000 words, students critically examine an extract from a dramatic work that they have explored through performance. They analyse how the dramatic features of the extract were staged through their own individual performance choices. (26 marks)	30%
Internal assessment This component consists of two compulsory parts. • Transformative performance (10 minutes) Students transform an extract from a non-dramatic literary work into a piece of theatre. This piece of theatre is then performed to a live audience. • Individual oral (15 minutes) Students complete an individual oral in which they explain their process of transforming the extract into performance. Both parts are internally assessed by the teacher and externally moderated by the IB at the end of the course. (32 marks)	40%

External assessment

External assessment details

Paper 1: Comparative essay

Duration: 1 hour 45 minutes

Weighting: 30%

Paper 1 contains four questions of a general nature, which require students to write a comparative essay referring to two works studied during the course. Students are required to answer **one** question only.

Paper 1 in literature and performance is the same assessment component as paper 2 in the language A: literature and language A: language and literature courses.

The essay is written under examination conditions, without access to the studied works. Students will be expected to compare and contrast two of the works studied in relation to the question chosen. Attention should be paid to the relevance of the argument to the question chosen and to the appropriateness of the works selected by the student to address the question. Students are expected to make detailed reference to the works in their answer, but they are not expected to include quotations from them.

Students should preselect three of the works studied in preparation for this paper, either individually or in conjunction and in consultation with the teacher. **Under no circumstances can students use for paper 1 a work that has been already used for the written assignment or internal assessment.**

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 1 is 30.

The learner portfolio and paper 1

The learner portfolio is **not** specifically assessed but it is an important tool in helping students prepare for formal assessment. It provides a place for students to practise and develop the skills necessary for performing successfully in paper 1.

In relation to the preparation of paper 1, the learner portfolio provides an opportunity for students to:

- group the works studied according to a common theme or issue and explore their similarities and differences
- develop an awareness of the differences between literary forms and of how these differences may have a bearing on how different works approach one theme or issue
- consider which combinations of works might be the most productive ones to address the variety of questions they might encounter in the actual paper
- inquire into the connections between the works studied, the areas of exploration and the central concepts of the course to gain an awareness of the multiplicity of lenses that can be used when studying a work and the essay questions that these might potentially lead to
- compare their successive practices of paper 1 to the first one they have done and monitor the evolution of their overall performance in the paper.

Paper 1: Criteria

There are four assessment criteria.

Criterion A	Knowledge, understanding and interpretation	10 marks
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Criterion B	Analysis and evaluation	10 marks
Criterion C	Focus and organization	5 marks
Criterion D	Language	5 marks
Total		30 marks

Criterion A: Knowledge, understanding and interpretation

- How much knowledge and understanding of the works does the candidate demonstrate?
- To what extent does the candidate make use of knowledge and understanding of the works to draw conclusions about their similarities and differences in relation to the question?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little knowledge and understanding of the works in relation to the question answered. There is little meaningful comparison and contrast of the works used in relation to the question.
3–4	There is some knowledge and understanding of the works in relation to the question answered. There is a superficial attempt to compare and contrast the works used in relation to the question.
5–6	There is satisfactory knowledge and understanding of the works and an interpretation of their implications in relation to the question answered. The essay offers a satisfactory interpretation of the similarities and differences between the works used in relation to the question.
7–8	There is good knowledge and understanding of the works and a sustained interpretation of their implications in relation to the question answered. The essay offers a convincing interpretation of the similarities and differences between the works used in relation to the question.
9–10	There is perceptive knowledge and understanding of the works and a persuasive interpretation of their implications in relation to the question answered. The essay offers an insightful interpretation of the similarities and differences between the works used in relation to the question.

Criterion B: Analysis and evaluation

- To what extent does the candidate analyse and evaluate how the choices of language, technique and style, and/or broader authorial choices, shape meaning?
- How effectively does the candidate use analysis and evaluation skills to compare and contrast both works?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The essay is descriptive and/or demonstrates little relevant analysis of textual features and/or broader authorial choices.
3–4	The essay demonstrates some appropriate analysis of textual features and/or broader authorial choices, but is reliant on description.

Mark	Level descriptor
	There is a superficial comparison and contrast of the authors' choices in the works selected.
5–6	The essay demonstrates a generally appropriate analysis of textual features and/or broader authorial choices. There is an adequate comparison and contrast of the authors' choices in the works selected.
7–8	The essay demonstrates an appropriate and at times insightful analysis of textual features and/or broader authorial choices. There is a good evaluation of how such features and/or choices shape meaning. There is a good comparison and contrast of the authors' choices in the works selected.
9–10	The essay demonstrates a consistently insightful and convincing analysis of textual features and/or broader authorial choices. There is a very good evaluation of how such features and/or choices contribute to meaning. There is a very good comparison and contrast of the authors' choices in the works selected.

Criterion C: Focus and organization

- How well structured, balanced and focused is the presentation of ideas?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The essay rarely focuses on the task. There are few connections between ideas.
2	The essay only sometimes focuses on the task, treatment of the works may be unbalanced. There are some connections between ideas, but these are not always coherent.
3	The essay maintains a focus on the task, despite some lapses; treatment of the works is mostly balanced. The development of ideas is mostly logical; ideas are generally connected in a cohesive manner.
4	The essay maintains a mostly clear and sustained focus on the task; treatment of the works is balanced. The development of ideas is consistent and logical; ideas are cohesively connected.
5	The essay maintains a clear and sustained focus on the task; treatment of the works is well balanced. The development of ideas is logical and convincing; ideas are connected in a cogent manner.

Criterion D: Language

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.

Marks	Level descriptor
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen, with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

The written assignment

Duration: 30 hours

Weighting: 30%

In this component, students carry out a close study of a dramatic work and then engage in practical exploration of a selected extract through rehearsal and performance. Each student then writes an essay in which they analyse the extract and explain their own performance.

The requirements and suggested student pathway for this assignment include task-specific terms, which are highlighted in bold and explained below.

Formal requirements

The assignment is comprised of the following.

1. A performance of an extract from a dramatic work.

Students may work in a group or individually, with each student focusing on a particular character. The actual performance is not assessed and can be completed in an informal (classroom) or formal setting.

2. An essay of no more than 2,000 words, completed individually.

The essay should include:

- an introduction

This should place the chosen extract and character within the context of the entire dramatic work. It should also state the **aspect of characterization** which will be explored in the essay.

- a main body.

This should consist of the discussion of two or three **significant moments** from the student's performance. Each moment should be accompanied by one or two photographs or screenshots from a video of the rehearsal process and/or performance. These photographs should be embedded in the essay and be used to help focus a discussion of the **dramatic features** employed by the playwright, and of the student's use of **performance elements** in each of the selected moments. No more than six photographs or screenshots can be included in the essay.

The photographs are not formally assessed.

The examiner is instructed to stop reading after the student has reached the word limit.

Note: The recommended 30 instructional hours includes the study of the work, the staging of an extract, and the writing of the essay.

Task-specific terms

Aspect of characterization

Task-specific terms

In order to provide structure and develop their written assignment, students should focus on one aspect of the character that they have portrayed in the extract. Examples of such aspects of characterization might include:

- the relationship of their character with another
- a particular theme or motif presented through their character
- the development of their character through the extract
- one or more key character traits highlighted through the extract
- the role played by their character in the creation or development of tension, emotion, atmosphere or meaning.

Significant moment

A significant moment can be any piece of theatrical action that the student has identified to be relevant to their selected aspect of characterization. Significant moments may vary in size and scope.

Dramatic features

Dramatic features are defined as any textual features and/or authorial choices employed by a playwright to create tension, emotion, atmosphere and meaning on the stage. These may include, but are not limited to: imagery, allusion, register, tone, metaphor, diction, sound devices, rhythm and meter, style, structure, symbol, motif, irony, dialogue, pause, form, character, role, relationship, status, setting, entrances, exits, blocking, repetition, and proxemics. These may be present in the dialogue or the stage directions written by the playwright.

Performance elements

Performance elements include the performer's use of space and movement on stage and the performer's use of body (such as, face, gesture, posture, body language, manipulation of objects) and/or voice (such as, pitch, pace, pause, tone, volume, articulation, emphasis, intonation).

What does it mean to discuss significant moments?

A performance of an extract contains innumerable moments. For the essay, each student must select two or three of these significant moments from their performance that they deem to be relevant to their selected aspect of characterization.

In their discussions of each of these significant moments, the student should make connections between a selected aspect of characterization, the dramatic features employed by the playwright in the extract and their own use of performance elements. Quotations from the original dramatic work should appear throughout.

Over the course of the essay, the student's discussion of significant moments should remain focused on their chosen aspect of characterization. Students should adopt the first person when discussing their use of performance elements. They should use appropriate terminology to discuss their artistic choices.

What role do the photographs or screenshots play in the assignment?

The photographs or screenshots are not formally assessed and need not capture the entirety of a significant moment. Rather, they are to be used to represent a moment, and to focus the student's discussion. Students should make explicit connections between the dramatic features of the extract and their interpretations of these features as represented by the photographs or screenshots. They may also discuss their use of performance elements not captured in the photographs. The photographs should be embedded directly into the text of the essay.

Student pathway in the written assignment

Teachers may help support students in completing their written assignment by following the student pathway of inquiring, developing, presenting and evaluating their work. *The Literature and performance teacher support material* provides further guidance on how students can use the areas of exploration, central concepts and learner portfolio to guide this process.

Figure 5
Student pathway in the written assignment



Inquiring

Students:

- read and explore a dramatic work with the teacher, aided by one or more of the areas of exploration and concepts
- select an extract from the dramatic work
 - The extract should be substantial enough for the student to select two or three **significant moments** in order to discuss **dramatic features** of the extract.
 - In certain circumstances, when the dramatic work or group size makes it difficult to choose one extract, students may combine extracts from more than one part of the dramatic work.
 - There are no restrictions on group size or length of extract, although students will need enough material for detailed analysis and discussion. Students may also choose to work individually.
- investigate the extract within the context of the dramatic work
- focus on the **dramatic features** of the extract
- choose a character from that extract and explore it in further depth
 - The teacher should guide students in the selection of their extracts and roles.
 - Students must select a role that offers opportunities for the practical exploration of the **dramatic features** of the extract and the demonstration of **performance elements**.
- explore the **dramatic features** related to their selected character.

Developing

Students:

- prepare the extract for an audience, investigating a variety of individual **performance elements** related to their character and considering the intended impact for their audience
- provide feedback on each other's characterization and use of **performance elements**
- collect photographs, videos, diagrams, and reflections from the rehearsal process.

Presenting

Students:

- present the extract for a live audience in a formal or informal setting
- collect photographs and/or video of their performance.

Evaluating

Students:

- provide feedback on the success of each other's use of **performance elements**
- compile photographs of the performance of their selected **significant moments** and prepare their written assignment. If necessary, photographs may also be staged after the performance
- reflect on their use of **performance elements** with reference to the chosen **aspect of characterization** and the **dramatic features** of the extract to prepare for their written assignment.

The role of the teacher

Teachers are required to:

- meet with students throughout the task to guide their progress and to verify the authenticity of the coursework being created by each student
- facilitate the formation of the groups and discuss the appropriateness of the chosen extract and aspect of characterization
- guide the students' practical explorations and discuss their ideas, without prescribing them or making decisions on their behalf
- give regular feedback and guidance during the rehearsal process
- give formal feedback on one draft of the written assignment

Teachers should not directly edit or correct student work. As students draw close to the end of the writing process, teachers are allowed to give advice to students on a first complete draft in terms of suggestions on the way 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.

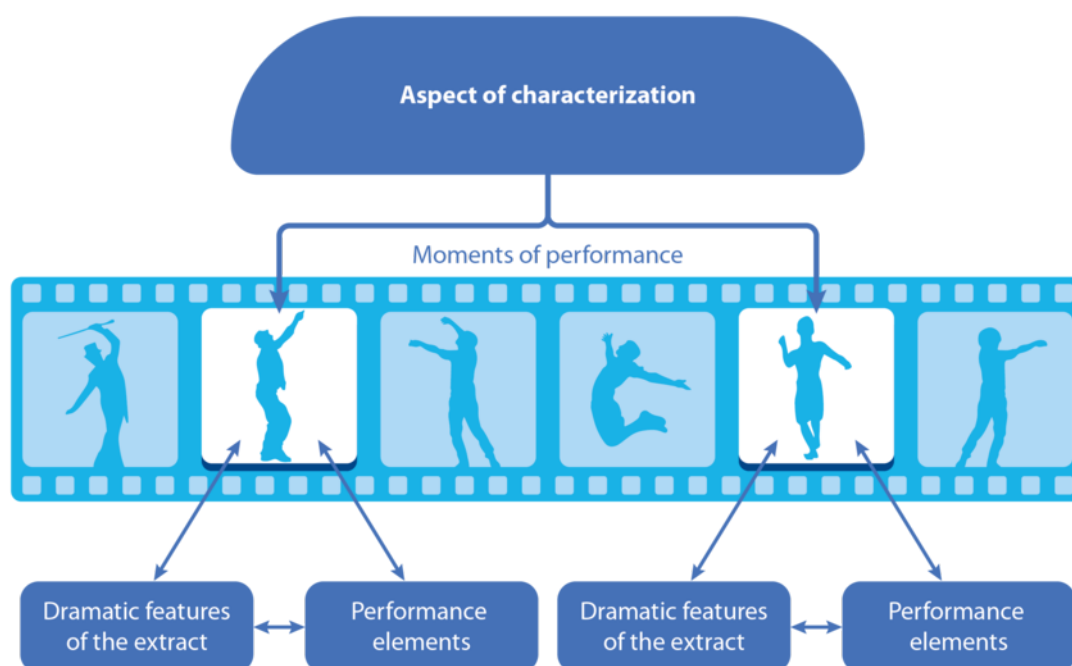
- ensure that students acknowledge all sources used and reference them appropriately, and clearly record feedback, progress, and process in the learner portfolio.

Under no circumstances should teachers direct the student performance.

Structuring the written assignment

Figure 6 illustrates how the written assignment should be approached. The aspect of characterization serves as an organizing focus and should be stated in the introduction. The discussion of two or three selected significant moments from the student's performance provides the structure to the body of the essay. A performance of an extract contains innumerable moments. Students must select moments they deem to be significant to their selected aspect of characterization. The evidence used in the discussion of each selected moment is the analysis of the dramatic features employed by the playwright in the extract and explanation of the student's use of performance elements. Students should make connections between textual features and their own performance decisions.

Figure 6
Structuring the written assignment



The learner portfolio and the written assignment

In reference to the written assignment, the learner portfolio provides a vital space for students to document their explorations of a dramatic work and the preparation of their performance for an audience. It should be a record of the student's independent ideas, as well as decisions taken by the group, where appropriate. The learner portfolio is **not** assessed, but should serve as an essential resource for the preparation of the written assignment. The learner portfolio could include:

- reflections on the areas of exploration and concepts
- selection and explanation of the aspect of characterization
- exploration of significant moments
- reflections on the context of significant moments within the entire dramatic work
- exploration of how characters are portrayed in the extract
- exploration of the features of the extract and how these could be presented through performance
- photographs, sketches, video recordings, diagrams and designs (of performance or production elements) to record and reflect the student's preparation for the performance of a character and presentation of the extract
- explanation of individual performance choices
- considerations of how the student's performance makes an impact on an audience
- feedback received in rehearsal and action taken in response.

The written assignment: Criteria

There are five assessment criteria.

Criterion A	Contextualizing the extract	2 marks
Criterion B	Analysing the extract	8 marks

Criterion C	Explaining use of performance elements	8 marks
Criterion D	Focus on aspect of characterization	4 marks
Criterion E	Use of language	4 marks
Total		26 marks

Criterion A: Contextualizing the extract

- To what extent has the student contextualized the extract, and described its relevance to their understanding of their selected character within the work as a whole?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The student contextualizes the extract within the work as a whole.
2	The student contextualizes the extract, and describes its relevance to their understanding of their selected character within the work as a whole.

Criterion B: Analysing the extract

- How effectively does the student analyse the dramatic features employed by the playwright in the extract?
- How effectively does the student support their analysis with detailed and relevant references to the extract?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is a superficial response to the extract. The response focuses largely on plot summary. There are infrequent references to the extract, and these are rarely appropriate.
3–4	There is some analysis of the extract, but the response does not consistently focus on specific dramatic features. The analysis is supported at times by appropriate references to the extract.
5–6	There is consistent analysis of dramatic features of the extract. This analysis is consistently supported by appropriate references to the extract.
7–8	There is an insightful analysis of dramatic features. This analysis is consistently and effectively supported by well-chosen references to the extract.

Criterion C: Explaining use of performance elements

- How effectively does the student explain their use of performance elements?
- How effectively does the student make connections between their use of performance elements and the dramatic features employed by the playwright in the extract?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student lists how performance elements have been used. The student makes largely inappropriate or irrelevant connections between the dramatic features and their use of performance elements.

Marks	Level descriptor
3–4	The student outlines how performance elements have been used. The student makes some relevant connections between the dramatic features and their use of performance elements.
5–6	The student describes how performance elements have been used. The student makes consistently relevant connections between the dramatic features and their use of performance elements.
7–8	The student explains how performance elements have been used. The student makes consistent and insightful connections between the dramatic features and their use of performance elements.

Criterion D: Focus on aspect of characterization

- To what extent does the student's response focus on the chosen aspect of characterization?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The student's response rarely focuses on the chosen aspect of characterization.
2	The student's response sometimes focuses on the chosen aspect of characterization.
3	The student's response maintains a focus on the chosen aspect of characterization despite some lapses.
4	The student's response maintains a clear and sustained focus on the chosen aspect of characterization.

Criterion E: Use of language

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

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

Internal assessment

Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for students. It enables students to demonstrate the application of their skills and knowledge in a different setting and to pursue their personal interests without the constraints that are associated with written examinations.

The internal assessment should, as far as possible, be woven into normal classroom teaching and not be a separate activity conducted after a course has been taught.

Guidance and authenticity

The component 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 should read and give advice to students on one draft of the work. The teacher should provide oral or written feedback on how the work could be improved, but not edit the draft. The next version handed to the teacher must be the final version for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic integrity, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own. Where collaboration between students is permitted, it must be clear to all students what the difference is between collaboration and collusion.

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 academic misconduct. Each student must confirm that the work is his or her 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, Diploma Programme: From principles into practice* and the relevant articles in *General regulations: Diploma Programme*.

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
- The rehearsal of the performance
- The outline for the individual oral
- The references cited
- 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.

Time allocation

Internal assessment contributes 40% to the final assessment of the course. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work.

It is recommended that a total of approximately 50 hours of teaching time should be allocated to the work. This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component and ask questions
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to reach certain minimum requirements may be included in the description.

Teachers must judge the internally assessed work against the criteria using the level descriptors.

- Assessment criteria are provided.
- 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 marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent and the work is close to matching the descriptors in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent and the work is closer to matching the descriptors 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 descriptor that best matches the student's work for each assessment criterion.
- The highest level descriptors do not imply a faultless performance; they should be achievable by a literature and performance student. Teachers should not hesitate to use the extremes of the mark range if they are appropriate descriptions of the work being assessed.
- A student who is awarded a mark in a high level in relation to one criterion will not necessarily reach high levels in relation to the other criteria. Similarly, a student who is awarded a mark in a low level for one criterion will not necessarily be placed in low levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- Teachers are expected to make the assessment criteria available to students and ensure that they understand them.

Hierarchy of command terms for literature and performance

When marking with the relevant internal assessment criteria, teachers should use the following definitions for command terms at each level.

Level	Command term	Description of student attainment
1	List	The student's work provides a sequence of brief answers with little or no attempt at explanation.
2	Outline	The student's work provides a brief account or summary, but this is underdeveloped.
3	Describe	The student's work provides a detailed account.
4	Explain	The student's work provides a thorough and detailed account, including insightful causes or reasons.

Definitions of other key terms used in the assessment tasks can be found in the appendices.

Using the "Possible characteristics" column when marking

Criterion A for internal assessment contains the following list of possible characteristics alongside each level.

Marks	Possible characteristics
1–2	simplistic ineffective superficial
3–4	uneven inconsistent sufficient
5–6	sustained focused competent credible
7–8	thoughtful confident purposeful controlled

When marking criterion A of the written assignment, teachers should first use the level descriptors to decide where the student work fits best. The possible characteristics column can then be used as an aid to support the chosen level. The possible characteristics column is secondary to the wording of the level descriptors in the markband.

Internal assessment details

Transformative performance and individual oral

Duration: 50 hours

Weighting: 40%

The internal assessment component embodies the interdisciplinary nature of the course. Transforming non-dramatic texts into performance requires students to synthesize knowledge and understanding of both literary and theatrical disciplines, creating a new understanding that could not be achieved through each discipline alone.

The requirements and suggested student pathway for this assignment include task-specific terms, which are highlighted in bold and explained below.

Formal requirements

1. As part of the course, students read and analyse a **non-dramatic literary work**.
2. Students select an extract from the work and **transform** it into a piece of theatre, which will be performed to a live audience. The extract may be a single excerpt, series of linked excerpts or an entire text from within the work (for example, a poem, a letter, a chapter or a short story).

The piece of theatre must be:

- a maximum length of 10 minutes
- performed by a group consisting of a maximum of four students
- captured in a single, unedited video recording.

3. At a later point, each student completes an individual oral in which a student discusses the extract and the process of **transformation** of the extract into performance.

The individual oral must be:

- a maximum length of 15 minutes—10 minutes for the student to talk and five minutes for the teacher to ask questions
- be recorded as an audio file.

Note: The recommended 50 instructional hours includes the study of the work, the transformation process, and the preparation for the final performance and the individual oral.

Task-specific terms

Transformation

Transforming an extract from a non-dramatic work into a theatrical performance entails making something new—integrating the literary and theatrical skills students have acquired, and shaping interpretation of textual features into a realized performance with clear intentions for the audience.

For the purpose of this task, transformation can be achieved through a range of approaches. Some transformations may adhere closely to the original work, while others may diverge substantially from it. Yet in all cases, students need to be faithful to the work as they present it theatrically, considering how literary features can be translated into stage action. In the individual oral, students should be able to explain their staging choices with reference to their stated intentions and their understanding of textual features and/or authorial choices. More information on this can be found in the [Literature and performance teacher support material](#).

Non-dramatic literary work

A work that has not been written to be performed as a piece of theatre. The work can be chosen from the literary forms: prose: fiction, prose: non-fiction, and poetry.

Dramatic potential

Task-specific terms

The possible ways that the textual features and/or authorial choices of a non-dramatic work can be transformed into a piece of theatre.

Intentions

Students are required to identify specific intentions for their piece of theatre. Intentions refer to the student's understanding and interpretation of a chosen extract, their decisions regarding how they will stage it, and what effect they intend the final piece of theatre as a whole to have on an audience. Intentions for the final piece of theatre should be generated collaboratively and shared by the group.

Practical exploration

Practical exploration is defined as inquiry and research conducted through practice, using the body and/or voice to explore information, ideas, theories and/or concepts. Practical exploration might involve experimenting with performance techniques, grappling with physical exercises or developing strategies in order to try out ideas or create new work.

Performance elements

Performance elements include the performer's use of space and movement on stage and the performer's use of body (such as, face, gesture, posture, body language, manipulation of objects) and/or voice (such as, pitch, pace, pause, tone, volume, articulation, emphasis, intonation).

Production elements

Production elements are defined as scenic and technical components (such as, the organization of space and the use of set, props, costume, lighting, and/or sound). There are no required production elements in the course. It is recognized that the use of some elements is dependent on a school's access to resources and students are encouraged to be creative with the resources available.

Staging (using performance and production elements)

Staging refers to the proposed choice and use of performance and production elements in a performance space to fulfill stated intentions.

Student pathway in internal assessment

Teachers may help support students in completing their internal assessment by following the student pathway of inquiring, developing, presenting and evaluating their work. *The Literature and performance teacher support material* provides further guidance on how students can use the areas of exploration, central concepts and learner portfolio to guide this process.

Figure 7

Student pathway in internal assessment

**Inquiring**

Students:

- read and investigate a **non-dramatic literary work**, using the areas of exploration and concepts. Students should identify and analyse textual features and/or authorial choices.
- consider a range of suitable approaches for **transformation**.

Developing

Students:

- identify elements of the **non-dramatic literary work** in which they see **dramatic potential**
- engage in practical exploration of the work, considering theatrical equivalents of textual features and/or authorial choices
- select an extract from the work to transform
- decide on the individual role/s they will play within the piece
 - As each student is assessed individually on their performance skills in the final piece, groups should ensure they create material that will allow for the assessment of each individual member's performance skills.
- collaboratively formulate **intentions** for the realization of the piece and its intended impact on an audience
- investigate how the **staging** of the piece (using **performance elements** and **production elements**) might communicate their **intentions** to an audience
- rehearse the piece and prepare for production, taking into consideration feedback on the process from peers and teachers.

Presenting

- Students present a piece of theatre (that is a maximum length of 10 minutes) to an audience, which is recorded on camera.

Evaluating

Students:

- elicit feedback from the teacher and members of the audience in order to evaluate the piece of theatre
Students should consider the extent to which they have met their **intentions** with reference to their chosen extract and, if necessary, to the original work as a whole.
- prepare for their individual oral by selecting relevant material from the learner portfolio, such as:
 - lines and quotations from the chosen extract that demonstrate their understanding of its textual features
 - effective rehearsal strategies and decisions made, individually and/or as a group
 - useful feedback from peers and/or teacher
 - aspects of research into theatrical approaches.
- complete a 15-minute individual oral, in which they discuss the extract, explain how it was transformed into a piece of theatre, and evaluate how their **intentions** were met.

The role of the teacher

Teachers are required to:

- meet with students throughout the task to guide their progress and to verify the authenticity of the coursework being created by each student
- facilitate the formation of the groups
- ensure that the selection of extracts and focus on specific textual features is student-led rather than teacher-led
- guide the students' practical explorations and discuss their ideas, without prescribing them or making decisions on their behalf
- give feedback on work-in-progress versions of the performance prior to filming
- ensure that students acknowledge all sources used and reference them appropriately, and clearly record feedback, progress, and process in the learner portfolio
- ask questions during the individual oral that probe further into the student's knowledge and understanding of both the text and the transformative performance.

Under **no** circumstances should teachers direct the student performance.

Video recording

The full performance of the theatre piece must be captured in a video recording that is submitted for assessment (10 minutes maximum). This must be a continuous, single-camera, unedited record and must capture the full presentation of the piece from the best possible vantage point.

The video recording device must not be switched off during the performance.

As each student will be assessed on their performance skills, it is crucial that all action can be clearly seen and heard in the recording. The video recording device may pan and zoom in order to capture as much of the live action as possible.

In preparing to video record the assessed piece, teachers are encouraged to allow students time to walk through their performance prior to filming to give the operator of the video recording device an indication of how the space will be used. Teachers may assist with video recording to ensure it accurately captures the performance.

Students should not identify themselves or their classmates in the recording. The procedure for submitting the assessment materials can be found in Diploma Programme [Assessment procedures](#). Examiners will only assess the work that falls within the prescribed limits.

The video must be checked after the performance and if the recording has failed for any reason, it must be redone. The recording should not be redone for any reason other than a technical failure.

The individual oral

The individual oral may be conducted at any time after the performance. The place and time of the oral is chosen by the teacher. Teachers may, if they wish, conduct all the orals on one day or over several days. Students must be given adequate notice of when the oral will take place.

Schools will be provided with a form ([Individual oral outline form language A: literature](#)) for students to create an outline of their oral. Students should prepare the outline in advance and this will provide a springboard for their oral. Students may not read the outline as a prepared script. The form will allow students to note a maximum of 10 bullet points to help provide structure to their oral. Individual bullet points must not be excessively long. Schools will be required to keep all copies of the outline form on file until after the issue of results. In order to determine authenticity of student performance, schools may be required to submit these forms to IB.

Students may bring one A4 (or equivalent) page with selected quotes from the extract or their transformation of it. This document cannot be annotated or include additional notes. This page must be submitted to the teacher at least one week before the individual oral assessment takes place.

The individual oral lasts 10 minutes, followed by 5 minutes of questions by the teacher. If, after 10 minutes, the student has not concluded, the teacher must interrupt and ask questions. If a student stops speaking before the 10-minute mark, teachers are allowed to begin their 5 minutes of questioning.

The individual oral is internally assessed and externally moderated by the IB. An audio recording of the oral is required for the purpose of moderation. The procedure for submitting samples for moderation can be found in Diploma Programme [Assessment procedures](#). Students should be informed that where the submitted materials exceed the maximum time limit, examiners will only assess the work that falls within the prescribed limits. All materials and recordings must be clearly and accurately assembled and kept. Care must also be taken to provide a suitably quiet environment for the recordings.

Students should not identify themselves or their classmates in the oral. In referring to themselves or their peers, they should use character names or readily identifiable physical characteristics.

Content of the individual oral

During their individual oral, students must:

- demonstrate knowledge and understanding of the extract
- interpret the **dramatic potential** of textual features and/or authorial choices within the extract
- explain how their interpretation of textual features informed their **staging** choices
- evaluate the final piece and the extent to which it met the group's **intentions**.

The learner portfolio and the internal assessment

In reference to the internal assessment tasks, the learner portfolio provides a platform for students to explore and reflect on the non-dramatic literary work, develop critical perspectives on its dramatic potential, and document the process of transformation and performance of the selected extract. This should be a record of the student's independent ideas as well as decisions taken by the group. The learner portfolio is **not** assessed, but should serve as an essential resource for the preparation of the individual oral.

As students critically examine and transform a chosen extract, the portfolio provides an opportunity for students to:

- reflect on the areas of exploration and relevant concepts
- record the development of their independent response to the textual features and/or authorial choices of the extract
- reflect on the social, political and cultural context in which the original work was written and the implications of transforming it for an audience in a contemporary context
- utilize photographs, sketches, video recordings, diagrams and designs (of performance elements or production elements) to record and develop their ideas for transformation
- draft scripts
- record and reflect upon the effectiveness of rehearsal strategies
- write or collect theatre reviews of productions that may serve as sources of inspiration
- collect feedback received in rehearsal and action taken in response.

Internal assessment criteria

Transformative performance and individual oral

There are six assessment criteria.

Criterion A	Individual contributions to the performance	8 marks
Criterion B	Knowledge and understanding of the extract	4 marks
Criterion C	Interpretation and transformation of the extract	8 marks
Criterion D	Evaluation of the final production	4 marks
Criterion E	Focus and organization	4 marks
Criterion F	Language	4 marks
Total		32 marks

Criterion A: Individual contributions to the performance

Criterion A is assessed in the transformative performance.

- To what extent does the student demonstrate command of individual performance elements?
- To what extent does the student's performance contribute to the overall effectiveness of the final production?

Performance elements can include:

- use of voice (such as, pitch, pace, pause, tone, volume, articulation, emphasis, intonation)
- use of body, movement and gestures (such as, face, posture, body language, manipulation of objects)
- use of performance space.

Note: Not all will be relevant in all situations. These performance elements will be used by students to contribute to the overall effectiveness of the piece.

Marks	Level descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	The student demonstrates limited command of performance elements. The student's contribution to the effectiveness of the piece is limited.	Simplistic Ineffective Superficial
3–4	The student demonstrates an underdeveloped command of performance elements. The student's contribution to the effectiveness of the piece is underdeveloped.	Uneven Inconsistent Sufficient
5–6	The student demonstrates a good command of performance elements. The student's contribution to the effectiveness of the piece is good.	Sustained Focused Competent Credible
7–8	The student demonstrates a very good command of performance elements. The student's contribution to the effectiveness of the piece is very good.	Thoughtful Confident Purposeful Controlled

Criterion B: Knowledge and understanding of the extract

Criterion B is assessed in the individual oral.

- How well does the student demonstrate knowledge and understanding of their chosen extract?

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1	There is little knowledge and understanding of the extract.
2	There is satisfactory knowledge and understanding of the extract.
3	There is good knowledge and understanding of the extract.
4	There is very good knowledge and understanding of the extract.

Criterion C: Interpretation and transformation of the extract

Criterion C is assessed in the individual oral.

- How effectively does the student interpret the dramatic potential of textual features and/or authorial choices within the extract?
- How effectively does the student explain how their interpretation of textual features informed their staging choices?

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1–2	The student's interpretation of the dramatic potential of textual features and/or authorial choices is superficial. The student lists ways in which textual features informed their staging choices.

Marks	Level descriptor
3–4	The student's interpretation of the dramatic potential of textual features and/or authorial choices is relevant, but reliant on description and lacking in detail. The student outlines how textual features informed their staging choices.
5–6	The student's interpretation of the dramatic potential of textual features and/or authorial choices is detailed and sustained. The student describes how textual features informed their staging choices.
7–8	The student's interpretation of the dramatic potential of textual features and/or authorial choices is perceptive and insightful. The student explains how textual features informed their staging choices.

Criterion D: Evaluation of the final production

Criterion D is assessed in the individual oral.

- To what extent does the student evaluate the final piece and the extent to which it met the group's intentions?

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1	The student lists the extent to which the final piece met the group's intentions.
2	The student outlines the extent to which the final piece met the group's intentions.
3	The student describes the extent to which the final piece met the group's intentions.
4	The student explains the extent to which the final piece met the group's intentions.

Criterion E: Focus and organization

Criterion E is assessed in the individual oral.

- How effectively does the student deliver a structured, well-balanced and focused oral?

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1	Little organization is apparent in the presentation of ideas.
2	Some organization is apparent in the presentation of ideas.
3	The presentation of ideas is organized in a generally coherent manner.
4	The presentation of ideas is effectively organized and coherent.

Criterion F: Language

Criterion F is assessed in the individual oral.

- How clear, accurate and effective is the language?

Marks	Level descriptor
0	The response does not reach a standard described by the descriptors below.
1	The language is rarely clear or accurate; errors often hinder communication. Vocabulary and syntax are imprecise and frequently inaccurate.
2	The language is generally clear; errors sometimes hinder communication. Vocabulary and syntax are often imprecise with inaccuracies.

Marks	Level descriptor
3	The language is clear; errors do not hinder communication. Vocabulary and syntax are appropriate to the task but simple and repetitive.
4	The language is clear and accurate; occasional errors do not hinder communication. Vocabulary and syntax are appropriate and varied.

Approaches to teaching and approaches to learning in literature and performance

Through approaches to learning in literature and performance, students develop skills that have relevance across all areas 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.

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.

When designing their courses, teachers need to embrace the approaches to teaching in order for them to help students identify and develop learning skills in literature and performance.

Teaching and learning in literature and performance is not simply about the delivery and understanding of content; it is also about engaging with processes of the comprehension, analysis, interpretation and dramatization of text. Students should be encouraged to activate their curiosity, find their own ways into texts and make connections to prior learning. Students are also required to engage with literature as artists. As theatre makers they transform non-dramatic texts into theatre and as performers, they transform play texts into staged action.

Learning about literature and performance should be experienced practically. Teachers should consider themselves as engineers of experiences, creating opportunities and the right conditions to allow students to collectively and independently learn through action, practical exploration and experimentation.

For more specific resources when planning and delivering the course, please see the [Literature and performance teacher support material](#) (TSM).

Approaches to teaching

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 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 and learning in literature and performance is about engaging with literary texts and with the dynamic and practical nature of theatre-making, performing and staging. Through this process, students should be encouraged to research, experiment and explore through practice in order to reach a deeper level of understanding of both literature and performance.

Examples of inquiry-based teaching approaches and activities in literature and performance include:

- exploring a text and its literary features through exercises, improvisations and staging
- investigating the conventions of various forms of text and the way they compare
- identifying the dramatic features contained within a text and exploring their impact
- using the rehearsal process to evaluate the effectiveness of artistic choices.

Teaching focused on conceptual understanding

Concepts are broad, powerful organizing ideas that have relevance both within and across subject areas. Exploring concepts helps students build the capacity to engage with complex ideas, and discussion of the “big ideas” behind a topic can help students get to the heart of why they are learning what they are

learning. There is also a strong link between teaching through concepts and moving students to higher order thinking.

In literature and performance, the concepts of identity, culture, creativity, communication, representation, transformation and perspective are guiding elements of the course. These key concepts can help students make sense of the various texts, the ideas in them and how they may influence the performance or transformation of a text into stage action. Students develop critical thinking and creative skills, making learning connected, transferable and deeper.

Examples of conceptually focused teaching approaches and activities in literature and performance include:

- understanding abstract concepts by transforming them into action through theatrical processes and through staging text
- exploring the concept of transformation by encouraging students to consider literary forms and conventions and how these can be represented through performance
- understanding how interdisciplinarity can enhance and deepen the understanding of different concepts represented in diverse forms and texts.

Teaching developed in local and global contexts

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. Contextualized teaching and learning helps students see connections between ideas and encourages the development of international-mindedness because it allows students to move between their own situations and situations of others.

Literature and performance provides students with the opportunity to gain insights into local and global contexts through the study, performance and transformation of texts. It also encourages them to consider how audiences in a particular cultural setting may receive their work.

Examples of contextualized teaching, approaches and activities in literature and performance include:

- bringing the outside world into schools (writers, cultural experts, other teachers, theatre performances, school partnerships, and so on)
- understanding the cultural context of literature and how this influences both its production and reception
- considering appropriacy, cultural sensitivity and relevance in the staging and presenting of performance.

Teaching focused on effective teamwork and collaboration

Collaboration is a key element of learning in the DP. Collaborative learning takes place between students but also between students and teachers as they construct meaning together.

Theatre is a communal act bringing people together to share stories, insights and ideas. Collaboration is an essential part of theatre bringing together a range of artists to create and stage performance pieces for an audience.

Working in collaboration gives students the opportunity to explore and present their work to each other and to give and receive feedback. When creating work as part of an ensemble, students should consider their responsibilities as a member of the ensemble and the nature of creative collaboration.

Examples of collaborative learning activities in literature and performance include:

- ensemble and team building activities and exercises
- giving students an understanding of how theatre is created and presented collaboratively
- implementing peer-assessment activities in order for students to obtain and give feedback.

Teaching designed to remove barriers to learning

Differentiation is about accommodating the diverse ways in which students learn, and about teachers designing learning experiences that allow students with a range of needs to meet their learning objectives. There is, therefore, an important link between differentiation and effective and purposeful planning.

Differentiation can influence decisions from the choice of texts to the nature of classroom activities to meet the needs of individual students. Working through performance requires a practical approach to literature which can make texts more accessible for some students.

Examples of teaching designed to remove barriers to learning in literature and performance include:

- selecting texts that are challenging but accessible and allow students to build on prior knowledge
- planning a wide range of practical activities that cater for different learning preferences
- giving students the opportunity to select their own scenes and approaches for the transformation and staging of texts.

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. These can be used to determine levels of learning at different points of the teaching of the syllabus and help the teacher to make decisions regarding teaching and learning. Formative and summative assessments, paired with appropriate feedback, can be powerful tools to improve student learning.

In literature and performance, assessment can often be process-oriented and not just product-oriented. Much of the assessed work involves the practical exploration and engagement with text. The assessment of the practical process of transforming a text into performance can also involve less formal methods of assessment. The rehearsal process itself is a process of continual assessment, where work being prepared for performance is continuously judged regarding its readiness for an audience.

Teachers should also prepare students to give and receive feedback and to consider how it can be used to develop their work.

The learner portfolio provides teachers and students with the facility to guide the inquiry process and to engage with feedback. It is also an essential tool through which students plan and prepare for both informal and formal assessments.

Examples of teaching informed by assessment in literature and performance include:

- encouraging students to undertake ongoing reflection and evaluation of the development of their work
- encouraging the use of rehearsal logs or process journals where the development of performance is recorded

These recordings can be visual, text based, audio or filmed and can be used as part of the learner portfolio.

- using the rehearsal process as an opportunity to assess and discuss the readiness of the material for presentation to an audience.

Approaches to learning

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 allow students to develop skills of metacognition, reflection, critical thinking, creative thinking and transfer. Deliberate thinking in a classroom situation is best achieved through requiring students to come up with responses to questions that do not only require remembering or explaining.

In literature and performance, students are asked to engage with authentic disciplinary problems; identifying and analysing literary features and how meaning can be constructed and presented through performance. Students are also required to engage with the concept of interdisciplinarity and the relationship between literature and performance, such as considering how a non-dramatic text can be transformed into stage action.

Examples of the ways in which thinking skills can be developed in literature and performance include:

- developing sensitivity to the layers of meaning in a written text
- establishing connections between literary features and performance elements
- engaging in problem solving exercises regarding the interpretation and presentation of literary texts to others
- contributing to a culture of thinking in the classroom, sharing their ideas and using visible thinking routines.

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; they help form and maintain good relationships between students and between students and adults. Furthermore, being able to communicate well contributes to the development of students' self-confidence and enhances their future prospects.

Communication and presentation skills, alongside self-expression, are at the heart of literature and performance. A student develops their capacity to express themselves using a variety of methods. They develop performance skills, using their body and voice effectively to present their ideas, characters and different perspectives.

Examples of further ways in which communication skills can be developed in literature and performance include:

- articulating a well-developed and well-supported response to a text
- performing scenes and moments of dramatic action
- speaking and performing in front of a live audience
- communicating ideas and sharing understandings through the staging of a text.

Social skills

Social skills are closely connected to communication skills in that they relate to the development of the learner as a whole and to the fostering 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 on 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 development of international-mindedness.

Literature and performance encourages student collaboration. Students work together with a common purpose, sharing ideas and making decisions collectively in their study, performance and transformation of texts. These processes require sensitivity, an awareness of others and a respect for others' perspectives and ideas.

Examples of the ways in which social skills can be developed in literature and performance include:

- using ensemble building activities to create a healthy and supportive group
- creating a safe classroom environment where challenging and diverse material can be examined in a respectful manner
- developing students' active listening skills and giving them the capacity to consider and accept different perspectives and contributions.

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 important for competency in later life.

In literature and performance students are required to analyse, perform and transform texts. As the nature of the work is often project based, students are required to independently manage their time, keep themselves motivated and set realistic goals. Students must use the learner portfolio as a means to achieve these goals.

Examples of the ways in which self-management skills can be developed in literature and performance include:

- establishing clear deadlines and managing expectations
- working with students to increase their autonomy and help them take responsibility of the organization of their own work through the development of project, production and rehearsal schedules
- encouraging self-reflection, self-evaluation and self-assessment.

Research skills

While good research skills have always been at the heart of academic endeavour, the availability of digital resources and 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 those resources and to put those skills into practice in an academically honest way is an important aspect of learning in all IB programmes.

A course that deals with a variety of texts produced in a variety of contexts inherently demands some element of research in order to increase engagement and understanding. Action research is a key element of working with performance. Play texts were written to be performed and key discoveries are often made only when they are researched through action. Experiencing theatre as an audience, either live, on film or digitally is also a significant aspect of research offering students the opportunity to examine how performance and production is used to create effective moments of staged action.

Examples of the ways in which research skills can be developed in literature and performance include:

- teacher modelling effective research skills and solid academic integrity practices through the use of carefully selected materials
- giving students the opportunity to experience live, digital or filmed theatre productions
- undertaking research of linguistic and literary history or practices, again structured by the teacher, so that students can begin to have a sense of important disciplinary questions, appropriate databases, possible secondary text sources and means of assessing reliability
- researching through practical experimentation and through physical explorations
- developing the student's ability to distinguish between a sound, well-grounded and well-researched interpretation of a text and one that is not, and the ability to evaluate the validity of the claims of different critical perspectives on texts
- undertaking research into previous productions of a text
- investigating the historical, cultural, and biographical contexts in which works are written and read.

Glossary of command terms for literature and performance

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below. Although these terms will be used frequently in examination questions, other terms may be used to direct students to present an argument in a specific way.

Command term	Assessment objective	Definition
Analyse	2,3	Break down in order to bring out the essential elements or structure.
Comment	2,3	Give a judgment based on a given statement or result of a calculation.
Compare	1,2,3	Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.
Compare and contrast	1,2,3	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
Contrast	1,2,3	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
Describe	1,3	Give a detailed account.
Discuss	1,2,3	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Evaluate	2,3	Make an appraisal by weighing up the strengths and limitations.
Examine	2,3	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	1,2,3	Give a detailed account including reasons or causes.
Explore	2,3	Undertake a systematic process of discovery.
Interpret	1,3	Use knowledge and understanding to recognize trends and draw conclusions from given information.
Investigate	1,2	Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions.
Justify	1,2,3	Give valid reasons or evidence to support an answer or conclusion.
List	1	Give a sequence of brief answers with no explanation.
Outline	2	Give a brief account or summary.
Present	3	Offer for display, observation, examination or consideration.

Command term	Assessment objective	Definition
To what extent	1,2,3	Consider the merits or otherwise of an argument or concept. Opinions and conclusions should be presented clearly and supported with appropriate evidence and sound argument.

Glossary of subject-specific terms

Glossary term	Glossary definition
Aspect of characterization	Students should focus on one aspect of the character that they have portrayed in an extract in order to provide structure and develop their written assignment. Examples of aspects of characterization might include: - the relationship of their character with another - a particular theme or motif presented through their character - the development of their character through the extract - one or more key character traits highlighted through the extract - the role played by their character in the creation or development of tension, emotion, atmosphere or meaning.
Audience	The audience for the transformative performance task can be fellow classmates, peers, teachers, other students or an external audience.
Dramatic features	Dramatic features are defined as any textual features and/or authorial choices employed by a playwright to create tension, emotion, atmosphere and meaning on the stage. These may include, but are not limited to: imagery, allusion, register, tone, metaphor, diction, sound devices, rhythm and meter, style, structure, symbol, motif, irony, dialogue, pause, form, character, role, relationship, status, setting, entrances, exits, blocking, repetition, and proxemics. These may be present in the dialogue or the stage directions written by the playwright.
Dramatic potential	The possible ways in which the textual features and/or authorial choices of a non-dramatic work can be transformed into a piece of theatre.
Intentions	Students are required to identify specific intentions for their piece of theatre. Intentions refer to the student's understanding and interpretation of a chosen extract, their decisions regarding how they will stage it, and what effect they intend the final piece of theatre as a whole to have on an audience. Intentions for the final piece of theatre should be generated collaboratively and shared by the group.
Literary merit and the canon	Defining the value of a text can be difficult, and relates to questions of literary and cultural taste, which is of particular interest to new historicist and cultural materialist critics. Traditionally, writing that has value and is deemed "worth reading" or "worth studying" is that which is agreed as having merit in a culture. The writing might also lend itself to traditional academic study—close examination of style, form, language, theme and historical significance. But who decides what is significant? What does it mean to examine a text closely? Certain types of text are inevitably excluded by these questions. The body of texts that has been deemed to have value is known as the canon. Canonical texts are often seen as holding their value over generations of readers and as cornerstones in the body of literature of a culture or society. In questioning value, we also question the idea of the canon, and the ways in which canons come into existence. Critics contend that canons reflect mainstream social and economic values and can act to exclude the less privileged or powerful in society.

Glossary term	Glossary definition
	In examining the idea of value, we can also examine the relationship between privileged and less privileged text types. Non-fiction and media texts, for instance, are often excluded from study. How do they fit into the idea of value? Should we and can we define what is of value, or should all texts be open for serious cultural exploration and study? This is a question which particularly interests critics in cultural and media studies.
Non-dramatic literary work	A work that has not been written to be performed as a piece of theatre. The work can be chosen from the literary forms: prose: fiction, prose: non-fiction, and poetry.
Performance elements	Performance elements include the performer's use of space and movement on stage and the performer's use of body (such as, face, gesture, posture, body language, manipulation of objects) and/or voice (such as, pitch, pace, pause, tone, volume, articulation, emphasis, intonation).
Practical exploration	Practical exploration is defined as inquiry and research conducted through practice, using the body and/or voice to explore information, ideas, theories and/or concepts. Practical exploration might involve experimenting with performance techniques, grappling with physical exercises or developing strategies in order to try out ideas or create new work.
Production elements	Production elements are defined as scenic and technical components (such as, the organization of space and the use of set, props, costume, lighting, and/or sound). There are no required production elements in the course. It is recognized that the use of some elements is dependent on a school's access to resources and students are encouraged to be creative with the resources available.
Significant moment	A moment can be any piece of theatrical action that the student has identified to be relevant to their selected aspect of characterization. Significant moments may vary in size and scope. A significant moment is a key feature of the written assignment.
Staging (using performance and production elements)	Staging refers to the proposed choice and use of performance and production elements in a performance space to fulfil stated intentions.
Textual features and/or authorial choices	These include aspects of content: such as, character, relationship, theme, motif, setting, narrative and action; aspects of language and style: such as, diction, syntax, structure, metaphor, imagery, tone, sound and rhythm, and conventions of genre.
Transformation	Transforming an extract from a non-dramatic work into a theatrical performance entails making something new—integrating the literary and theatrical skills students have acquired, and shaping interpretation of textual features into a realized performance with clear intentions for the audience. Transformation can be achieved through a range of approaches. Some transformations may adhere closely to the original work, while others may diverge substantially from it. Yet in all cases, students need to be faithful to the work as they present it theatrically, considering how literary features can be translated into stage action. In the individual oral, students should be able to explain their staging choices with reference to their stated intentions and their understanding of textual features and/or authorial choices.
Works and texts	The difference between a "text" and a "work" is introduced in the studies in language and literature guides to clarify what requirements need to be met for a literary text or group of literary texts to be considered a work, and therefore contribute to the number of works that need to be studied in each course. A work is defined for literature and performance as:

Glossary term	Glossary definition
	a. a single major literary text, such as a play, novel, autobiography or biography b. 2 or more shorter literary texts, such as novellas c. 5–10 short stories d. 5–8 essays e. 10–15 letters f. a substantial section or the whole of a long poem (at least 600 lines) or 15–20 shorter poems. In order for a group of shorter literary texts (cases b, c, d, e and f) to be considered a work, it must be written by the same author. A group of literary texts becomes a work when it exposes students to a sufficient quantity of material written by the same author and allows them to engage in a study of the author and explore their writing in sufficient depth to become aware of the characteristics of that writing.

Bibliography

This bibliography lists the principal works used to inform the curriculum review and the works cited in the guide. It is not an exhaustive list and does not include all the literature available: judicious selection was made in order to better advise and guide teachers. This bibliography is not a list of recommended textbooks.

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