

DIPLOMA  
PROGRAMME

**Teacher Support Material**

# Language A1

**Internal Assessment**

**English A1**



INTERNATIONAL  
BACCALAUREATE  
ORGANIZATION

First examinations 2004

*Diploma Programme Language A1*  
*Teacher Support Material: Internal Assessment*  
*March 2004*

The International Baccalaureate Organization wishes to acknowledge the work of IB teachers and examiners in the production of this document.

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# Introduction

## The Purpose of this Document

This document provides support material and additional guidance to help teachers prepare students of the language A1 course for the individual oral commentary (IOC), based on part 2 of the course, and the individual oral presentation (IOP), based on part 4 of the course. It has been produced in direct response to requests from many teachers of language A1 for an IBO publication that:

- clarifies the practical implications of the regulations and procedures relevant to the language A1 oral component
- illustrates the standards expected of students.

The document aims to illustrate fully the roles and responsibilities of teachers in the administration of the two compulsory language A1 oral assessment activities, the IOC and the IOP.

## Description of Content

The document is presented in four sections.

- **Section A:** Provides teachers with general information on the aims, objectives and nature of the oral component in the context of the language A1 course, as well as the course requirements.
- **Section B:** Focuses on assessment and is divided between the IOC and the IOP. It clarifies the requirements for these assessment tasks and provides information and advice on best practice relating to aspects such as the choice of works and extracts, the formulation of guiding questions for the IOC, as well as appropriate presentation tasks for the IOP.
- **Section C:** Focuses on external moderation and includes the assessment criteria for the language A1 oral component at higher level (HL) and at standard level (SL), as well as the guidance notes and advice given to external moderators on how to apply the assessment criteria.
- **Section D:** Consists of moderator comments on a range of sample IOCs, as well as the corresponding extracts and guiding questions on which the commentaries are based. The IOCs to which the moderator comments refer are provided on the recordings that accompany this document.

Sections A and B include answers to questions that are often asked at teacher training workshops or received as queries from schools.

The document contains extracts from the *Language A1* guide (April 1999). These are accompanied by the appropriate page references. However, this document must not be seen as a substitute for the *Language A1* guide. The information provided here must be read in conjunction with the *Language A1* guide and the relevant sections of the *Vade Mecum*.

## Target Audience

Although this document is aimed primarily at teachers, it includes much information that is of direct relevance to students. Teachers are encouraged to share this information with their students.



# Section A: Language A1 Oral Component—Syllabus

## Aims and Objectives

The oral component is one of the features that make the language A1 course unique as a pre-university course in literature. The inclusion of an oral element in both the study and assessment of language A1 is consistent with the overall aims and objectives of the language A1 course, and reflects directly the aim to:

- develop the students' powers of expression, both in oral and written communication, and provide the opportunity of practising and developing the skills involved in writing and speaking in a variety of styles and situations (*Language A1* guide (April 1999), p5).

To achieve this aim, the assessment model for the language A1 oral component provides appropriate opportunities for students to demonstrate the following key objectives of the course:

- an ability to express ideas with clarity, coherence, conciseness, precision and fluency in both written and oral communication
- a command of the language appropriate for the study of literature and a discriminating appreciation of the need for an effective choice of register and style in both written and oral communication
- an ability to structure ideas and arguments, both orally and in writing, in a logical, sustained and persuasive way, and to support them with precise and relevant examples (*Language A1* guide (April 1999), p6).

## Nature and Focus of the Oral Component

All parts of the language A1 syllabus provide ample opportunities for oral work and allow teachers to develop in their students the appropriate skills for effective oral communication and presentation of ideas. These opportunities can be exploited at both the individual and group levels. In terms of assessment, the oral component is directly related to part 2 (detailed study) and part 4 (school's free choice) of the language A1 syllabus. The works studied in each of these parts are assessed orally, although in different ways.

The oral component consists of two main tasks, an individual oral commentary (IOC) based on works studied in part 2 of the course and an individual oral presentation (IOP) based on works studied in part 4. Teachers must be aware of the differences between the IOC and the IOP. They must also be aware of the implications of these differences both for the selection of works and for the ways in which they are taught.

The main skills to develop for the oral component include:

- careful critical reading and interpretation
- effective structuring of presentations
- clarity of expression
- the ability to engage with the thoughts and feelings presented in works in a manner that elicits and sustains the interest of the listener
- selection and use of appropriate register and style
- accurate and fluent use of language.

## Course Requirements

Students at HL must study a total of 15 works across the four parts of the course. Students at SL must study 11 works in total. At both levels, the works studied in part 2 and part 4 are essential in order to fulfill the requirements of the oral component.

### Part 2 (detailed study)—leading to the IOC

- HL students study four works in part 2 and SL students (including those who are self-taught) study two.
- All part 2 works must be originally written in the language A1 studied. None of the works may be in translation; there is no world literature requirement for this part.
- All part 2 works must be chosen from the prescribed book list (PBL) for the language A1 studied. Where the PBL provides a list of specific works for the language A1 studied, there is no free choice of works in part 2.
- Unless otherwise indicated on the PBL for the particular language A1 studied, each part 2 work must be selected from a different genre category and written by a different author. Neither authors nor genres may be repeated in this part. (Teachers must remember that PBL requirements and exceptions take precedence here; please refer to the PBL for your particular language A1 for further guidance.)

### Part 4 (school's free choice)—leading to the IOP

- HL students study four works in part 4 and SL students study three.
- At HL, one of the part 4 works must be a world literature work. This may be a work studied in translation or, if originally written in the language A1 studied, from a different “place”. (See page 9 of the *Language A1* guide (April 1999) and the PBL for your particular language A1 for further details.)
- The world literature requirement for part 4 is optional for SL students, but not for those who are self-taught.
- All part 4 works may be chosen freely from the PBL, the prescribed world literature list (PWL), or from any other source available to the school or to the teacher.
- To enable productive contrasts and/or comparisons, part 4 works may be linked by one or more aspects such as culture, genre, theme, period, style, type of literary study and methodology.
- Each work must be written by a different author.

Altogether HL students study eight works (four works each from part 2 and part 4) in relation to the oral component. SL students, including those who are self-taught, study five works (two works from part 2 and three works from part 4).

## Teaching Part 2 and Part 4

### Selection of works

As already noted, all part 2 works must be chosen from the PBL for the language A1 studied. All part 4 works may be chosen freely. Whether chosen from the PBL or chosen freely it is important to ensure that the works selected are:

- easily available in print
- suitable for serious literary study at this level



- suitable, accessible, and likely to engage the interest of students in this age group
- a balanced combination of longer and shorter pieces
- appropriate for close detailed study
- in the case of collections of short stories, poetry, letters or essays, linked by elements such as subject matter, theme, style and technique.

It is important for the selections to be guided by an understanding of the different demands of the assessment activities, as well as the criteria by which student productions on these works will be evaluated.

### **Part 2—detailed study**

When teaching part 2, teachers must remember that the works will be assessed through an oral commentary. It is often not clear to teachers what is meant by the term “commentary”, in the context of language A1. Broadly speaking, “commentary” here refers to a close detailed analysis of writing, showing an understanding both of **what** is said and of **how** it is said. It requires students to demonstrate close detailed knowledge and appreciation of:

- elements such as subject matter and theme
- the means (literary style and technique) by which these elements are explored and/or presented
- the effects of such exploration, or presentation, for the development of the work as a whole, and for the reader’s understanding.

Effective teaching of commentary should equip students with the skills to see works as items that have been consciously crafted by the author, who has put different elements together for particular purposes and effects. Essentially, effective teaching should enable students to:

- demonstrate thorough knowledge and understanding of the works studied
- distinguish details and elements that are significant to the overall purpose of the work from those that are not
- deduce meaning and make valid interpretations from relevant textual detail
- discern, where appropriate, the writer’s particular view(s) or attitude(s) towards the issues he or she raises, explores, or alludes to
- appreciate the role played by language and style (including diction, imagery, symbols, tone, sound and sentence structure) in achieving the writer’s purposes
- understand and discuss how, and to what purpose, elements such as characters, events, situations and settings are created, and with what effect
- discuss the use of relevant literary techniques in a manner that shows understanding of how they create and develop meaning in the text
- become aware of the ways in which writers use the features of particular genres for effect
- compare and contrast works in appropriate ways
- make consistent and effective use of the most persuasive textual evidence to illustrate their claims
- offer individual insights and independent perspectives on the works studied
- appreciate as fully as possible the close relationship between form and content.

### **Part 4—school's free choice**

When teaching part 4 works, teachers must remember the possibilities offered by the more widely ranging oral presentations through which students' work will be assessed. The teaching strategies adopted should enable students, in addition to the skills acquired from the study of part 2 works, to:

- appreciate, where appropriate, the relevant social, historical and biographical background against which the works were written, without seeing literary texts as having the primary aim of conveying or reflecting information realistically
- identify comparable features of different works for rigorous scrutiny and discussion
- subject textual material to active and creative manipulation to illuminate and/or challenge particular insights and interpretations.

## **Frequently Asked Questions—Course of Study**

### **Choice of works**

#### **What kinds of works should I choose for part 2?**

The kinds of works to be chosen for part 2 are normally determined by what is available on the PBL for the language A1 studied. In general, part 2 of the syllabus includes well-established works (or authors) that are considered essential works or classics of the language. It is not surprising, therefore, that for a particular language A1, specific authors and/or works may be designated as compulsory study.

#### **Can I choose a non-fiction work to study in part 2?**

Yes, as long as non-fiction (prose other than the novel or short story) is one of the genre categories available for study on the PBL of your particular language A1. However, it is important to ensure that the work you choose for study from this category will offer opportunities for the depth of content, as well as stylistic analysis required for the IOC.

#### **Can I select a work in translation for part 2?**

No, all part 2 works must be originally written in the language A1 studied. Part 2 does not include a world literature element.

#### **How do I select works for study in part 4?**

Designated “school's free choice”, part 4 offers teachers the most freedom of choice. However, teachers are often unsure what to select, as works are not prescribed. In choosing works for this part, teachers may take the following factors into consideration.

- What are the particular needs of the students? (Are there any specific national or local requirements students must meet and which have not already been covered in other parts of the course? Do students have particular gaps or weaknesses in their knowledge and experience that can be addressed by the study of particular works or literary forms?).
- Is the course balanced? (Is there enough poetry studied in the other parts of the course? Is there a sufficient balance between longer and shorter works, between male and female writers? Is the literature of other cultures sufficiently represented within the language A1? See page 18 of the *Language A1* guide (April 1999) for further details.)

#### **When selecting collections of short stories, letters or essays in part 2 and part 4, is it advisable to select pieces from many different writers?**

For part 2, teachers should, in the interests of both breadth and depth of study, limit selections to no more than two or three writers. Remember that students are required to place particular pieces in the context of the larger body of writing by a particular author. The emphasis in part 4 is slightly different and teachers may, for example, select pieces from many different essayists to explore the essay as a form of literary writing.

**Is it compulsory to study a world literature work in part 4?**

Yes, for HL students and for SL students who are self-taught; no, for SL students in a regular taught course.

**Must the part 4 world literature work be studied in translation?**

Yes, if the PBL for the language A1 studied **does not** identify works by “place”; no, if the PBL for the language A1 studied **does** identify works by “place”. (See page 9 of the *Language A1* guide (April 1999) for further details.)

**Must the works selected for study in part 4 cover different genre categories, as required for part 2?**

No, as long as all the genre category requirements for the language A1 studied have been fulfilled across the course as a whole.

**Teaching****When do I start teaching part 2 and/or part 4 works?**

The IBO does not stipulate specific times when particular parts of the syllabus must be taught. Different teaching situations require different syllabus planning. Schools tend to teach particular aspects of the course to correspond to relevant Diploma Programme (DP) assessment deadlines. It is also important for teachers to take into consideration the particular demands of specific works to be studied. Some works, for example, Shakespeare plays and 19th century novels, may require more teaching hours. Also, the skills required for part 2 assessment (IOC) normally require more training than for part 4 (IOP). It would seem from the evidence available that most experienced teachers favour teaching part 4 works and conducting the IOP in the first year.

**Am I required to teach all four part 2 works at HL?**

Yes, all four part 2 works must be studied in close detail.

**Can a student choose to study only the minimum number of works on which the assessment will be based?**

Students do not have the option to choose what must be studied in class. Teachers must teach all the works in part 2 and part 4 to all their students.

**Do I teach part 4 in as much detail as part 2?**

Yes, although the focus is perhaps more on extensive rather than intensive reading. Part 4 also offers more opportunities for student-centred approaches. Since teachers often start the course with part 4, it is a good idea to include at least one work that can also be used to make students aware of writers’ use of basic literary technique.

# Section B: Language A1 Oral Component—Assessment

## Introduction

To complete the assessment requirements of the language A1 course, all students must undertake two compulsory oral activities, the individual oral commentary (IOC) and the individual oral presentation (IOP). The two activities, which must be completed during the course, are internally assessed by the teacher(s), using the appropriate criteria published in the *Language A1* guide (April 1999). The teachers' marks for the two activities are then externally moderated through the evidence of a sample of IOCs submitted by each school.

At both HL and SL, the oral component accounts for 30% of each student's overall language A1 grade. Students who fail to complete the compulsory assessment activities for the oral component will not be awarded a final overall grade for the language A1 course.

## Objectives

The objectives of the internally assessed oral component (*Language A1* guide (April 1999), p35) are to:

- ensure assessment of all parts of the school's syllabus
- ensure an overall, balanced assessment of the student's proficiency in the subject by taking into account performance in teacher-assessed work during the course, as well as in the externally assessed components
- include methods that may not be practicable in the context of external assessment but that are appropriate in the classroom context
- assess the student's oral skills in a variety of contexts.

## Assessment Description and Requirements—Commentary (IOC)

The IOC counts for 15% of each student's overall language A1 grade and is based on the works studied in part 2 of the course. For this activity each language A1 student delivers an oral commentary based on an extract from one of the works studied in part 2 of the course. The oral commentary consists of a close detailed analysis of the content of the extract with a view to:

- identifying and discussing relevant matters of literary significance in the particular extract, such as subject matter, theme, character
- considering how elements such as language, style and technique work together to convey the writer's purpose in the extract and, where appropriate, their significance to the work as a whole
- delivering an oral response that is well developed, carefully structured, appropriately illustrated and in a register suitable for formal literary discussion.

The IOC must be conducted in the language A1 studied.

## Timing

It is the responsibility of teachers to decide when to conduct the IOC for their students. (See page 35 of the *Language A1* guide (April 1999) for further details.) However, it is important to take the following factors into account when deciding on an appropriate time for the IOC.

- **The number of part 2 works studied:** The IOC can be conducted only when at least **two** part 2 works have been studied at HL or **both** part 2 works have been studied at SL.
- **The number of students in the class:** When the class is large, it is advisable for teachers to start doing the IOCs early. However, it is important to remember that the skills required for the oral assessments, especially the IOC, are acquired over a period of time. Students who do the IOC in the first year may be disadvantaged.
- **The scheduling of internal assessment activities for other subjects:** Teachers should be aware of the demands other subjects make on their students. To enable students to perform at their best, teachers should try to conduct the IOC during the relatively less pressured times in the school calendar, wherever possible. It is not helpful for students to be asked to do their IOCs at the same time as they are producing a large amount of internally assessed work for their other subjects.

## Works

Only the works studied in part 2 may be used for the IOC. Teachers of HL students should remember that:

- although it is acceptable to start conducting the IOC when two part 2 works have been studied, all four part 2 works should be used in the IOCs conducted for the class as a whole
- as part of the moderation process, external moderators are asked to look at and comment on the coverage of the part 2 works studied in each school's syllabus.

A student **must not** be told in advance from which particular work his or her extract for commentary will be taken.

## Choice of extract

The extract to be used for the IOC may be selected only by the teacher; students may **not** select the extract, except when asked to draw an extract randomly from the pool selected by the teacher for their own particular IOC. Students must **not** be told about or given in advance the particular extract on which their IOC will be based. A student may draw an extract from a pool selected by the teacher at the start of the preparation period, which is no earlier than 20 minutes before the start of the commentary. A student cannot knowingly choose one extract rather than another. Teachers cannot allocate specific extracts to suit students.

Teachers should ensure that the extracts they select for the IOC:

- highlight a significant aspect, or aspects, of the works from which they are taken
- offer students ample opportunities to fulfill the demands of the assessment criteria, in particular those relating to demonstrating knowledge and understanding of the work (criterion A) and offering an interpretation of and a personal response to the thoughts and feelings evoked or explored by the extract (criterion B)
- enable students to discuss the writer's use of style and literary techniques and their effects
- do not normally exceed 40 lines in length
- offer a comparable level of challenge to all students and are not targeted to meet the strengths or weaknesses of particular students
- enable teachers to formulate appropriate guiding questions that are helpful as prompts to the students. Extracts that do not lend themselves easily to the creation of guiding questions may not be suitable.

Where **poems** are selected for the IOC, teachers should either use "a single complete poem, if possible, or a significant extract from a long poem" (*Language A1* guide (April 1999), pp35–6). It is not appropriate to use two shorter poems, even if they are by the same poet, as the IOC is not an exercise in comparative commentary.

### Number of extracts

The number of different extracts to be selected for the IOC will depend on the number of students in the class. The ideal is for each student to draw a different extract from other students in the class, and also for extracts to have been selected from the full complement of part 2 works studied by the class. However, it is recognized that this ideal is often not possible for a number of reasons, for example, the large numbers of students that teachers in some schools have to cope with. The acceptable minimum number of different extracts to use in relation to the number of students in the class is as follows:

- |                  |                       |
|------------------|-----------------------|
| • 1–5 students   | 1 extract per student |
| • 6–10 students  | 6 extracts            |
| • 11–15 students | 7 extracts            |
| • 16–20 students | 8 extracts            |
| • 21–25 students | 9 extracts            |
| • 26–30 students | 10 extracts.          |

### Guiding questions

Although the rules allow either one or two guiding questions per extract (see page 36 of the *Language A1* guide (April 1999) for further details), it is better when students are provided with two guiding questions that require them to focus on the details of the specific extract before them rather than on the larger work from which the extract has been taken. It is especially helpful to students when one of the guiding questions prompts them to focus attention on either the presentation of character or relationships, or on the development of relevant thematic issues or subject matter, while the other focuses on the effects of language, or style, or technique.

Teachers should keep the following principles in mind when they set guiding questions for the IOC.

- Different extracts require different kinds of guiding questions.
- It is neither appropriate nor helpful to students when teachers formulate a generic, or even identical, set of guiding questions to be given to each student in the class regardless of the extract to be used for their particular IOC.
- The most appropriate guiding questions are those that derive directly from the significant features of the particular extract. Such questions encourage students to focus on relevant details of the extract for commentary.
- The least appropriate guiding questions are those created without reference to the extract itself.

While teachers are encouraged to refer to the examples of guiding questions provided on page 36 of the *Language A1* guide (April 1999), it is very important for them to remember that those examples may not be applicable to all extracts.

### Teacher's role

Teachers not only play a major role in this assessment task, but also initiate and drive the whole process through to its very end. Teachers, in collaboration with the DP and language A1 coordinators at their school, have a number of key roles to play, including teaching, administration and assessment.

- **Teaching:** The IOC requires teachers to have taught the part 2 works in detail.
- **Administration:** The teacher's role is wide ranging and includes such key elements as:
  - setting the date and arranging a suitably quiet venue for each student's IOC
  - selecting appropriate extracts and formulating suitable guiding questions

- ensuring that all the essential items for the recording are available and properly set up for the event
- ensuring that each student is appropriately supervised during the preparation period immediately preceding the IOC
- conducting the actual recorded session for each student, ensuring the sound quality of each recording
- selecting and processing the moderation samples to be sent to the external moderator according to the guidelines provided in the *Vade Mecum*
- ensuring that all the regulations are adhered to in a manner that confers credibility on the IOC as an assessment task.
- **Assessment:** Teachers have two key responsibilities in this area.
  - The teacher is the first person to assess the IOC for each student in his or her class. Where different teachers at a school conduct the IOCs (for different classes in the same year group), the teachers involved **must** do an internal school standardization of their marking. Such internal standardization (see page 15 of this document) is essential to ensure that the marks submitted reflect a consistent interpretation of the assessment criteria and descriptors at the school as a whole.
  - The teacher must also provide a justification on the internal assessment record form (form 1/IARF) for the marks awarded to each student. For this purpose, it is advisable to keep a written record of the comments made on each student's performance for the IOC (and also for the IOP). It may perhaps be simpler to record the relevant comments directly on the form 1/IARF for each student. The form 1/IARF, including the teacher's remarks, is an essential part of the documentation that must accompany the sample IOCs submitted for external moderation.

## Frequently Asked Questions—I OC

### Before the IOC

#### At what time of year should I conduct the IOC?

At HL, when at least **two** part 2 works have been studied; at SL, when **both** part 2 works have been studied. Where there are many HL students in the class, it is advisable to start early rather than to wait until all four part 2 works have been taught. It is also advisable, wherever possible, to negotiate with the DP coordinator to allot a time when students are not also completing internal assessment requirements for a significant number of their other subjects.

#### Is it permissible for extracts that are likely to be chosen for the IOC to be used with the class beforehand?

Yes, provided they are used alongside other extracts and the teacher is careful not to give students any indication whatsoever that the particular extracts will be used for the actual IOC. Part 2 works are expected to be taught in detail and extracts that are key to understanding particular aspects of a work may need to be given detailed consideration in class. However, this must genuinely be done as part of the teaching and not as a “dress rehearsal” for the actual IOC. (See page 14 of this document.)

### Choosing the extract

#### How long should an extract be?

Generally speaking, the “length of the extract will depend on its complexity” (see page 35 of the *Language A1* guide (April 1999) for further details). The regulations stipulate that extracts should normally not exceed 40 lines in length. However, it is recognized that the need for a self-contained

extract that can stand on its own as a complete piece may sometimes lead to exceeding the 40-line limit. Some flexibility is acceptable, but any extract that exceeds 45–50 lines is not acceptable and must be replaced. However, it would clearly not be prudent to remove, for example, the crucial last 5 lines of a 45-line poem, simply to make it fit the 40-line requirement.

**What constitutes an appropriate extract?**

An appropriate extract is one that:

- is of the right length in relation to its complexity
- enables students to engage with significant aspects of the larger work from which it is taken
- offers students ample opportunities to discuss elements of content, as well as the effects of style and technique in a manner that enables them to fulfill the demands of the assessment criteria.

**Can a student select an extract for the commentary?**

No, only teachers may select extracts. A student may only choose the particular extract for commentary “blindly”, at the start of the preparation time for the IOC, from a set of extracts pre-selected by the teacher.

**Can I indicate to students which extracts are likely to be chosen for the IOC?**

No, while whole classes or teaching groups (**not** individual students) may be told from which two or more works the extracts for commentary will be taken, it is not permissible for students to be told in advance which particular extracts are likely to be chosen for the IOC.

**Can I use the same extracts two or more years running?**

Yes, but this practice is not advisable as students in succeeding years may easily detect any such repetition, especially after two or more years, and then begin to anticipate particular extracts. Where repetition is unavoidable, teachers should at least vary the corresponding guiding questions. The need to repeat extracts in the manner suggested would tend to indicate that the particular work is of limited suitability as a part 2 work and needs to be replaced in the school’s syllabus.

**What advice can you give about the presentation and appearance of the extract?**

- It is essential for line numbers to be provided for each extract for the student’s ease of reference.
- All extra information, for example, chapter headings, act and scene references, glossaries, footnotes and extra lines before and/or after the actual extract, should be removed. The inclusion of such information with the extract disadvantages students who, among other things, are required to situate the extract in an appropriate context. External moderators are instructed not to give credit to students for demonstrating knowledge of information already provided to them with the extract. The title of a poem, however, is an integral part of the poem.

**During the IOC****How can I make sure that the IOC is of the right length?**

It is important to ensure beforehand that students have had sufficient practice and are familiar with the discipline required to remain within the 15 minutes allowed for the IOC. On the day of the IOC itself, teachers are expected to direct the activity in a manner consistent with the timing requirements. Students should not be allowed to deliver an individual commentary for more than 12 minutes. The teacher should intervene at 12 minutes, or perhaps a little earlier, with subsequent questions arising out of the student’s commentary. If 12 minutes have already elapsed when the subsequent questioning begins, teachers should keep the discussion to three minutes so that the whole exercise does not exceed 15 minutes. It is helpful, as part of previous practice for the IOC, for teachers and students to agree unobtrusive, but audible, time markers to be used during the exercise and how these will be employed.



**Are students penalized if their IOC is longer than 15 minutes?**

Although students are not currently penalized for overlong IOCs, external moderators are told not to give credit for any new insights or points made after 15 minutes have elapsed.

**Is it advisable for the internal examiner to keep the IOC going for the full 15 minutes?**

Yes; it is in the student's interest for the teacher to continue posing questions that enable the student to demonstrate appropriate knowledge or insights for as long as useful up to 15 minutes. However, where the student dries up completely and has nothing further to say there is really no point in prolonging the process.

**Conduct of the IOC****Should I tape-record the IOC for each student in the class?**

Teachers are required to tape-record the IOC for **every** student in the class, not just for those whose work will, or might, be included in the sample.

**Should students read the extract aloud?**

No, there is no need for students to read the extract aloud as this practice contributes nothing of significance to the IOC and constitutes a waste of valuable time. However, where students are asked to read aloud as a strategy to combat nervousness, the reading must be done before the actual recording of the IOC begins. If the reading is included in the recording, the time spent on it counts towards the time limit, and thus reduces the time actually available to the student for commentary.

**Must students answer the guiding questions?**

Guiding questions are only offered as prompts to give students a starting point for their commentaries. Students are free to decide whether or not to use them. However, if the guiding questions are appropriate, students are unlikely to offer good commentaries without addressing the demands of the guiding questions in some form, even if not directly.

**Under what circumstances should the teacher interrupt during a commentary?**

Unless the student is extremely nervous or confused and needs redirection or positive encouragement, the teacher should allow the student to deliver the commentary without interruption for at least 7–9 minutes. Where such interruption is warranted, the teacher should neither pose leading questions nor provide direct information to the student but rather direct the student gently back to the extract by clarifying or explaining the terms of the original guiding questions, if necessary, without giving away answers. Teachers should not interrupt to ask for corrections of mechanical errors such as an incorrect character name. Such corrections can be requested as part of the subsequent questions.

**Is any kind of non-verbal communication from the teacher to the student permissible during the IOC?**

No.

**Can I stop the recording during the IOC?**

No. However, if circumstances (such as problems with the recording equipment) make this unavoidable then a written report must be submitted to IBCA to explain the situation.

**Are subsequent questions always necessary once the student has finished the commentary?**

Yes, subsequent questions must be put to all students at the end of their own unaided delivery. Even the brightest students will be able to show further insights into the extract, and thereby improve their performance further, if appropriate subsequent questions are posed.

**What sort of subsequent questions should I ask?**

The most appropriate subsequent questions to ask will depend on the particular circumstances. A student who has not addressed important aspects of the extract may be prompted to address these omissions through sensitive subsequent questioning. Similarly, subsequent questions may be used to direct students to provide further clarification of points not fully explained or developed in the original presentation. Subsequent questions may also be used to provide appropriate challenges to stronger students to enable them to demonstrate their full potential.

**Is it permissible or advisable to have two teachers conduct the IOC for each student? If so, what roles should they play?**

There is no regulation that expressly forbids such a practice. However, a session with two teachers may seem like an inquisition to students, who may then feel too intimidated by the whole process to perform at their best. If circumstances dictate such an approach, one teacher should simply take down notes during the student's delivery for the benefit of the other teacher, who will pose the subsequent questions and initiate the follow-up discussion.

**Can I take notes during the IOC?**

Yes, though care should be taken to ensure that notes are taken in a manner that neither distracts nor distresses the student. It is helpful to warn students beforehand that notes may be made and to explain how this may be helpful to both teacher and student.

**Assessment****How should the IOC be assessed?**

The IOC is assessed through a proper and consistent application of the assessment criteria for the language A1 oral component (see pages 22–3 of this document or pages 57–60 (HL) and pages 75–8 (SL) of the *Language A1* guide (April 1999) for further details).

**Can I assess the IOC of a student I have not taught?**

Yes, though this is not normally in the interest of students as the prospect of “exposing their ignorance” to a “stranger” may make students feel unduly vulnerable. However, school situations differ and there is currently no DP regulation that expressly forbids the practice. Some schools have no choice but to involve other teachers of the language A1 studied. Large student numbers make it impractical to expect the actual language A1 teacher to conduct all the IOCs unaided. However, where teachers other than those who have taught the students towards the IOC are used, they must be:

- fully qualified to teach the language A1 studied
- thoroughly familiar with the particular part 2 works on which the IOC is based.

It is also helpful if such teachers have taught the students for other parts of the course or perhaps even at earlier stages of their education at the school.

**Can IOCs be practised in class?**

It is acceptable to prepare students for the IOC through regular in-class practice sessions. However, such practice sessions should not be conducted as “dress rehearsals” in which each student is provided with the particular extract and the guiding questions to be used for the actual IOC. (See page 11 of this document.) Teachers should use works studied in other parts of the syllabus for such practice sessions.

**How often may a student redo the IOC?**

Students have only one chance to do the IOC. The date fixed for the commentary may be renegotiated to accommodate adverse circumstances such as ill health or bereavement. However, once the IOC is done students may not be allowed to redo it under any circumstances.

**How is the assessment procedure for HL different from SL?**

The assessment criteria for HL and SL are identical, with the exception of criterion B. The different wording of the descriptors for criterion B reflects the different expectations for HL and SL students.

**Internal standardization****Under what circumstances should teachers from the same school standardize each other's internal assessments before marks and tapes are submitted to the external moderator?**

The external moderation process for the language A1 oral component assumes, regardless of the number of teachers involved, that:

- for any school, the same standards of assessment have been applied in the internal evaluation of both the IOC and the IOP
- the samples submitted for moderation from a particular school have been assessed through a consistent interpretation and application of the assessment criteria for the oral component and are therefore representative of the standards of assessment at the school as a whole.

Consequently, it is important that internal standardization of marking is carried out in any school where more than one teacher has been involved in the teaching and/or evaluation of the oral component (both IOCs and IOPs) for students studying the same language A1 in the same year group and at the same level. Internal standardization is especially important in situations where:

- different teachers have been responsible for conducting the oral activities for different classes in the same year group
- responsibility for conducting the IOC and IOP has been assigned to different teachers (or groups of teachers) for students in the same year group
- more than one teacher has been involved in conducting the IOC and/or the IOP for the same group of students.

**If internal standardization is necessary, how should it be conducted?**

It is important for **all** language A1 teachers conducting IOCs for students in the same year group (whether responsible for different teaching classes in the same year group, or for different aspects of the oral component) to agree a common interpretation of the assessment criteria for the oral component. They must apply this interpretation consistently to all oral work produced by their students.

To ensure the objectives of internal standardization are met, and in advance of conducting the IOCs and IOPs for their students, the teachers involved should apply the assessment criteria for the oral component to sample pieces of student work. The recordings that accompany this document could well be used for this purpose. Such an exercise should enable the teachers to:

- compare and discuss the reasons for the marks they have each awarded
- identify and discuss any differences in their interpretation and application of the descriptors
- arrive at a consensus as to how particular kinds of work should be assessed.

The interpretations agreed from this process should form the basis for the teachers' application of the assessment criteria to both the IOC and the IOP.

Teachers should repeat the process separately for each of the two oral assessment activities to ensure that the marks awarded to the sample work submitted for external moderation truly represent the standard of marking at the school as a whole. If at all possible, the marking of the actual IOC tapes (or at least samples) should be done together.

**Sending materials to the external moderator****What materials should be sent to the external moderator?**

- The recording of the IOC for each student in the sample.
- The extract and corresponding guiding questions used by each student in the sample. Do **not** send extracts and guiding questions for students not included in the sample.
- A completed form 1/IARF for each student in the sample. Do **not** send copies of form 1/IARF for students not included in the sample.

**How do I select the samples to send to the external moderator?**

The samples to send for external moderation are selected by IBCA on the basis of information provided by the school. The DP coordinator at the school will inform the teacher of the students whose work has been requested as samples for external moderation. Should there be problems with the recording of any of these students whose work must be included in the sample, it is advisable to include additional samples from other students, as appropriate, together with an explanation.

**How many samples must I send to the external moderator?**

The size of the sample will depend on the number of students in your class or, if there are different teaching groups, on the total number of students in the same year group who are studying your particular language A1 and level at your school. The required sample size in relation to the number of students is as follows:

- |                         |                   |
|-------------------------|-------------------|
| • 1–5 students          | all IOCs          |
| • 6–20 students         | a sample of five  |
| • 21–40 students        | a sample of eight |
| • more than 40 students | a sample of ten.  |

**How should each item that is sent to the external moderator be labelled?**

- Tapes should be labelled with the name and number of the student **both** on the cover and on the tape itself. It is advisable for the student to announce his or her name and number on the tape at the start of the recording. Alternatively, the teacher may announce the student's identification details on the tape.
- Similarly, each extract and the accompanying guiding questions must also bear the name and number of the particular student to whom they were assigned for the IOC.

**How should I check the tapes that are sent to the external moderator?**

- It is essential to ensure that the quality of the recording on each tape is good, and that both student and teacher can be heard clearly without the distraction of extraneous noises such as bells and loud background hums. Should a tape to be included in the sample be inaudible for any reason, it is acceptable to add a more appropriate replacement to the sample requested, and to include an explanatory note for the external moderator.
- It is preferable to record only one student on each tape. However, it is acceptable to record two students on a tape, with one recording on either side.
- Remember to rewind each tape to the start of the recording.
- Do not bind the samples to each other with transparent sticking tape.

**Should I enclose the copy of the extract that the student has used with the tape, or should I send a clean copy without the student's notes on it?**

Please send a **clean** copy of the extract.

**Should I keep copies of all the tapes, and if so, for how long?**

Yes, it is very important to keep a copy of each student's tape, extract, guiding questions and form 1/IARF relating to the IOC until the end of the relevant examination session—15 September for May session schools; 15 March for November session schools. Schools are often asked to submit additional samples for a variety of reasons.

**Why might I be asked to send extra tapes to IBCA?**

IBCA will request extra tapes:

- to replace problem tapes in the original sample (where the recording is bad and the tape is inaudible or blank)
- where the original sample submitted does not include sufficient evidence of the range of part 2 works studied at the school
- in cases where a larger sample size is needed to resolve moderation problems (all the tapes at a particular school may be requested, depending on the severity of the problem).

**What kind of information should be written in the space provided for the teacher's comments on form 1/IARF (reverse side)?**

Teachers are expected to provide in the appropriate space on the reverse side of form 1/IARF a brief explanation, or justification, of the marks they award to every student in the class. This information should be provided separately for the IOC and the IOP. It is in the students' interest for teachers to provide this brief explanation as moderators are asked to consult teachers' marks and corresponding comments whenever they are in doubt about their own assessments.

**Where can I obtain feedback information on the IOC?**

Feedback information is available from a number of sources, including:

- the internal assessment feedback form (IAF). This form is used to provide information relating specifically to each language A1 and each level offered at the school for each examination session.
- the internal assessment moderation report (IMR). The IMR has been introduced to provide further clarification on issues raised by the IAF and the component grades for the oral assessment tasks. The IMR is also specific to each language A1 and each level offered at the school for each examination session.
- the subject report for the language A1 studied. The report provides an overview of student performance, by component, for the subject as a whole; it is not school specific.

Subject reports for previous examination sessions should be available from either of the following sources:

- the DP coordinator
- the online curriculum centre (OCC).

## Assessment Description and Requirements—Presentation (IOP)

The IOP counts for 15% of each student's overall language A1 grade and is based on the works studied in part 4 of the course.

For this activity, each language A1 student is required to make a presentation based on a literary aspect of one, or more, of the works studied in part 4 of the course. As currently designed, the IOP offers students the opportunity to show their understanding of the works they have studied in part 4 through a wide variety of presentation activities such as structured discussions, oral exposés and role plays (see pages 38–9 of the *Language A1* guide (April 1999) for further details).

Depending on the activity chosen, students are able to convey their knowledge and understanding of the part 4 works through the skills of:

- close detailed analysis
- extensive reading
- productive manipulation of content or subject matter in ways that could be considered creative. Where appropriate, creative presentations must be accompanied by relevant literary analysis and justification.

The IOP must be conducted in the language A1 studied.

### Timing

As with the IOC, it is the teacher who decides when the students do their IOPs.

Teachers should take the following factors into consideration in deciding when to start conducting the IOPs for their students.

- **The number of students in the class:** It is a good idea to start early if there are many students in the class. However, although there is no express requirement for a specified minimum number of works to have been taught before the IOPs are started, it is still advisable to consider giving students some choice of works since they are:
  - responsible for selecting “topics that reflect their personal interests” (*Language A1* guide (April 1999), p38)
  - allowed to base their IOP on more than one part 4 work.
- **The scheduling of other internal assessment activities:** To ensure that students have enough time to prepare, it is better to conduct IOPs at a time when students are not also completing assessment requirements for their other subjects.

Although it appears from the evidence available on form 1/IARF that many schools conduct their IOPs first, there is no requirement for IOPs to be done before IOCs.

As with IOCs, each student may only do one IOP. Although scheduled dates may be renegotiated to accommodate adverse circumstances such as ill health and bereavement, once the presentation is done it may **not** be repeated under any circumstances. The practice of allowing students to do more than one IOP so that the mark awarded to the best presentation is submitted for external moderation, is **not** acceptable.

### Works

The IOP must be based on a work, or works, studied in part 4 of the syllabus. Works from other parts of the syllabus, including part 2, may **not** be used for the IOP. All part 4 works, including the world literature work studied, are eligible for use in the IOP. At HL, the part 4 world literature work may still be used for the IOP even if it has already been used in world literature assignment 2.

Although students choose their own topics for the IOP, they are expected to do so in consultation with their teachers. It is advisable for teachers to use this opportunity to ensure that students base their IOPs on as many of the part 4 works studied by the class as possible.

**Student's role**

In contrast to the teacher-directed IOC, the IOP can be described as a student-oriented task in which each student plays a number of key roles. These include:

- choosing the topic for the IOP, in consultation with the teacher. It is important for both parties to be satisfied that the topic agreed on will lead to a presentation that lends itself properly to evaluation by the assessment criteria for the oral component. It is not acceptable to base the IOP on topics and activities that do not provide adequate opportunities for students to meet the demands of the assessment criteria. For example, an oral exposé intended to provide an introduction to a writer or work, but which neither demonstrates a clear link to, nor a substantial focus on, the actual content and form of the relevant part 4 work studied will not be appropriate. This is because the presentation will not enable students to meet the demands of the descriptors for assessment criteria A and B.
- selecting the work(s) through which the topic will be explored
- choosing the type of presentation which is most appropriate for meeting the objectives of the topic
- selecting and organizing the material to be presented into a structure appropriate to the objectives of the presentation
- deciding on the linguistic register appropriate for the presentation
- rehearsing the presentation.

**Teacher's role**

Although the IOP is largely student-oriented, teachers still play a major role in ensuring that it is successfully carried out for the class as a whole. The main responsibilities of teachers include:

- holding consultation sessions with students to agree appropriate topics that can be properly evaluated by the assessment criteria for the oral component
- ensuring that the topics agreed cover the full range of part 4 works studied by the class
- deciding on the venue, date and time for each student's IOP
- ensuring the availability of all logistical needs for each student's presentation
- conducting the IOP for each student and leading the subsequent discussion
- using the appropriate assessment criteria to evaluate each student's IOP (remembering the assessment criteria at HL are different from those at SL)
- completing the appropriate form 1/IARF for each student.

**Frequently Asked Questions—IOP****Can teachers assign IOP topics to students?**

No, it is the responsibility of students themselves to generate the topics on which they wish to base their IOPs. Teachers are expected to guide students to ensure that:

- the topics chosen will lead to presentations that can be assessed using the assessment criteria for the oral component
- there is sufficient coverage of the part 4 works studied by the class in the presentations to be made by students.

### **Can students do a group activity for the IOP?**

As currently designed, the IOP is an individual assessment exercise. However, it is acceptable for other students in the class to assist, say, in a role-play activity approved for a particular student though only the latter can be awarded marks for that activity. Similarly, a student who leads a small discussion group will be the only one eligible for the award of marks for that activity. The IOP is an individual assessment exercise for a particular student.

### **Can students use presentation facilities such as MS PowerPoint for their IOPs?**

Yes, though it then becomes the responsibility of the student to ensure that the facility used enhances rather than hinders the effectiveness of the presentation.

### **Can IOPs be practised in class?**

IOPs are assessment activities and the actual presentations to be assessed may not be practised or rehearsed in class. However, as part of their teaching, teachers may use presentation topics not chosen by any student in the class, and preferably based on works from other parts of the syllabus, to illustrate to students the demands and expectations of the IOP. It is expected that teachers will prepare their students for the IOP by doing many different kinds of oral work during the course. Students need to get used to doing oral work in class well in advance of the IOPs for assessment.

### **May students repeat the IOP if they are not satisfied with the results of the presentation?**

As with the IOC, students have only one chance to do the IOP. The date fixed for the presentation may be renegotiated to accommodate adverse circumstances such as ill health or bereavement. However, once the IOP is done students may not be allowed to repeat it under any circumstances.

### **Must we submit an audio or video recording of the IOP for moderation purposes?**

Teachers must keep a written record of each student's IOP in the appropriate spaces provided on form 1/IARF. They are not required to submit video or audio recordings to IBCA for moderation purposes. Some teachers might wish to video tape some of the presentations to use as examples for future classes.

### **How is the IOP moderated?**

The marks awarded for the IOP are also moderated through the evidence submitted for the IOC (the sample tapes for moderation). It is assumed, since the same assessment criteria are used to evaluate both tasks, that teachers at the same school interpret the terms of the descriptors in the same way and apply those interpretations consistently in the evaluation of each task.

### **Can we conduct the IOP and IOC at the same time?**

Yes, teachers may conduct both oral assessment tasks at the same time. However, it is not advisable to do so as the practice is likely to put a lot of pressure on students and thereby undermine the quality of their performance.



# Section C: External Moderation

## **Introduction**

This section includes:

- the assessment criteria and descriptors for the language A1 oral component
- guidance notes and advice normally provided to external moderators on the use of the assessment criteria.

# HL Assessment Criteria

Criterion A: Knowledge and understanding of extract or work(s)	Achievement level 0	Achievement level 1	Achievement level 2	Achievement level 3	Achievement level 4	Achievement level 5
	The candidate has not reached level 1	<p><b>Little knowledge of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Little knowledge or understanding of the content of the extract or work(s)</li> <li>Little knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>	<p><b>Some knowledge of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Some knowledge but superficial understanding of the content of the extract or work(s)</li> <li>Some knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>	<p><b>Adequate understanding of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Adequate knowledge and understanding of the content of the extract or work(s)</li> <li>Adequate knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>	<p><b>Good understanding of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Good knowledge and understanding of the content of the extract or work(s)</li> <li>Good knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>	<p><b>Excellent understanding of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Thorough knowledge and understanding of the content of the extract or work(s)</li> <li>Precise knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>
Criterion B: Interpretation and personal response	Achievement level 0	Achievement level 1–2	Achievement level 3–4	Achievement level 5–6	Achievement level 7–8	Achievement level 9–10
	The candidate has not reached level 1	<p><b>Little interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Little interpretation of the thought and feeling expressed in the extract or work(s)</li> <li>Response consists mainly of narration and/or repetition of content</li> <li>Little awareness of the literary features of the extract or work(s)</li> </ul>	<p><b>Some interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Some interpretation of the thought and feeling expressed in the extract or work(s) including some elements of a relevant personal response, where appropriate</li> <li>Some awareness of the literary features of the extract or work(s)</li> <li>The response is supported by some references to the extract or work(s)</li> </ul>	<p><b>Adequate interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>A generally valid and adequate interpretation of the thought and feeling expressed in the extract or work(s) including some degree of a critical personal response, where appropriate</li> <li>Adequate awareness and some analysis of the effects of the literary features of the extract or work(s)</li> <li>The response is generally supported by relevant references to the extract or work(s)</li> </ul>	<p><b>Good interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>A valid and generally detailed interpretation of the thought and feeling expressed in the extract or work(s) including a fully considered critical response, where appropriate</li> <li>Good awareness and detailed analysis of the effects of the literary features of the extract or work(s)</li> <li>The response is supported by relevant references to the extract or work(s)</li> </ul>	<p><b>Excellent interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>A convincing and detailed interpretation of the thought and feeling expressed in the extract or work(s) including a fully considered and independent critical response, where appropriate</li> <li>Excellent awareness and critical analysis of the effects of the literary features of the extract or work(s)</li> <li>The response is fully supported by precise references to the extract or work(s)</li> </ul>
Criterion C: Presentation	Achievement level 0	Achievement level 1	Achievement level 2	Achievement level 3	Achievement level 4	Achievement level 5
	The candidate has not reached level 1	<p><b>Little sense of a focused and developed response</b></p> <ul style="list-style-type: none"> <li>Little evidence of a structure to the response</li> <li>Little attempt to present the response with coherence and focus</li> <li>The response is supported by few references to the work(s) or extract</li> </ul>	<p><b>Some sense of a focused and developed response</b></p> <ul style="list-style-type: none"> <li>Some evidence of a structure to the response</li> <li>Some attempt to present the response with coherence although it is not always focused</li> <li>Supporting references to the work(s) or extract, where relevant, are not appropriately integrated into the body of the response</li> </ul>	<p><b>A generally focused and developed response</b></p> <ul style="list-style-type: none"> <li>Adequate structure to the response</li> <li>The response is generally focused and presented in a coherent and effective manner</li> <li>Supporting references to the work(s) or extract, where relevant, are sometimes appropriately integrated into the body of the response</li> </ul>	<p><b>A focused and developed response</b></p> <ul style="list-style-type: none"> <li>Clear and logical structure to the response</li> <li>The response is focused and presented in a clear, coherent, effective and convincing manner</li> <li>Supporting references to the work(s) or extract, where relevant, are appropriately integrated into the body of the response</li> </ul>	<p><b>A clearly focused, well-developed and persuasive response</b></p> <ul style="list-style-type: none"> <li>Purposeful and effective structure to the response</li> <li>The response is focused, coherent and presented in a very effective and persuasive manner</li> <li>Supporting references to the work(s) or extract are well integrated into the body of the response</li> </ul>
Criterion D: Use of language	Achievement level 0	Achievement level 1	Achievement level 2	Achievement level 3	Achievement level 4	Achievement level 5
	The candidate has not reached level 1	<p><b>The language is rarely clear or coherent</b></p> <ul style="list-style-type: none"> <li>The speech is not readily comprehensible</li> <li>Many lapses in grammar and expression</li> <li>Vocabulary is rarely accurate or appropriate</li> </ul>	<p><b>The language is only sometimes clear and coherent</b></p> <ul style="list-style-type: none"> <li>Some degree of clarity and coherence in the speech</li> <li>Some degree of accuracy in grammar and expression</li> <li>Vocabulary is sometimes appropriate for the discussion of literature</li> </ul>	<p><b>The language is generally clear and coherent</b></p> <ul style="list-style-type: none"> <li>Clear speech, appropriate to the occasion</li> <li>Only a few significant lapses in grammar and expression</li> <li>Attempts to use a register appropriate to the oral activity</li> </ul>	<p><b>The language is clear, varied and precise</b></p> <ul style="list-style-type: none"> <li>Clear, varied and precise speech, appropriate to the occasion</li> <li>No significant lapses in grammar and expression</li> <li>Uses a register and style appropriate to the oral activity</li> <li>Some literary terms used appropriately</li> </ul>	<p><b>The language is clear, varied, precise and concise</b></p> <ul style="list-style-type: none"> <li>Clear, varied, precise and concise speech, appropriate to the occasion</li> <li>No significant lapses in grammar and expression</li> <li>An effective choice of register and style</li> <li>Precise use of wide vocabulary and varied grammatical structures</li> <li>Literary terms used appropriately</li> </ul>

## SL Assessment Criteria

Criterion A: Knowledge and understanding of extract or work(s)	Achievement level 0				
	Achievement level 0	Achievement level 1	Achievement level 2	Achievement level 3	Achievement level 4
<p>The candidate has not reached level 1</p> <p>How well does the candidate know and understand the content of the extract or work(s)?</p> <p>How well does the candidate situate the extract or work(s) within the context of the larger work from which it has been taken or the body of works to which it belongs, where relevant?</p>		<p><b>Little knowledge of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Little knowledge or understanding of the content of the extract or work(s)</li> <li>Little knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>	<p><b>Some knowledge of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Some knowledge but superficial understanding of the content of the extract or work(s)</li> <li>Some knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>	<p><b>Adequate knowledge of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Adequate knowledge and understanding of the content of the extract or work(s)</li> <li>Adequate knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>	<p><b>Good knowledge of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Good knowledge and understanding of the content of the extract or work(s)</li> <li>Good knowledge of the appropriate context of the extract or work(s), where relevant</li> </ul>
<p>The candidate has not reached level 1</p> <p><b>Criterion B: Interpretation and personal response</b></p> <ul style="list-style-type: none"> <li>How valid is the candidate's interpretation of the extract or work(s)?</li> <li>How well has the candidate identified and analysed the effects of literary features in the extract or work(s), such as diction, imagery, tone, structure, style and technique?</li> <li>To what extent does the candidate's response show critical thinking and originality?</li> <li>How precise and relevant are the candidate's references to the extract or work(s)?</li> </ul>		<p><b>Little interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Little interpretation of the thought and feeling expressed in the extract or work(s)</li> <li>Response consists mainly of narration and/or repetition of content</li> <li>Little or no awareness of the literary features of the extract or work(s)</li> </ul>	<p><b>Some interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Some interpretation of the thought and feeling expressed in the extract or work(s)</li> <li>Some awareness of the literary features of the extract or work(s)</li> <li>The response is supported by some references to the extract or work(s)</li> </ul>	<p><b>Adequate interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>Adequate interpretation of the thought and feeling expressed in the extract or work(s) including sometimes valid personal observations, where appropriate</li> <li>Adequate awareness but little analysis of the effects of the literary features of the extract or work(s)</li> <li>The response is supported by generally relevant references to the extract or work(s)</li> </ul>	<p><b>Good interpretation of the extract or work(s)</b></p> <ul style="list-style-type: none"> <li>A generally valid interpretation of the thought and feeling expressed in the extract or work(s), including a considered critical response, where appropriate</li> <li>Clear awareness and some analysis of the effects of the literary features of the extract or work(s)</li> <li>The response is well supported by accurate and relevant references to the extract or work(s)</li> </ul>
<p>The candidate has not reached level 1</p> <p><b>Criterion C: Presentation</b></p> <ul style="list-style-type: none"> <li>How structured is the candidate's response?</li> <li>How effective and convincing is the candidate's presentation?</li> <li>How appropriately does the candidate integrate supporting references to the extract or work(s)?</li> </ul>		<p><b>Little sense of a focused and developed response</b></p> <ul style="list-style-type: none"> <li>Little evidence of a structure to the response</li> <li>Little attempt to present the response with coherence and focus</li> <li>The response is supported by few references to the work(s) or extract</li> </ul>	<p><b>Some sense of a focused and developed response</b></p> <ul style="list-style-type: none"> <li>Some evidence of a structure to the response</li> <li>Some attempt to present the response with coherence although it is not always focused</li> <li>Supporting references to the work(s) or extract, where relevant, are not appropriately integrated into the body of the response</li> </ul>	<p><b>A generally focused and developed response</b></p> <ul style="list-style-type: none"> <li>Adequate structure to the response</li> <li>The response is generally focused and presented in a coherent and effective manner</li> <li>Supporting references to the work(s) or extract, where relevant, are sometimes appropriately integrated into the body of the response</li> </ul>	<p><b>A focused and developed response</b></p> <ul style="list-style-type: none"> <li>Clear and logical structure to the response</li> <li>The response is focused and presented in a clear, coherent, effective and convincing manner</li> <li>Supporting references to the work(s) or extract, where relevant, are appropriately integrated into the body of the response</li> </ul>
<p>The candidate has not reached level 1</p> <p><b>Criterion D: Use of language</b></p> <ul style="list-style-type: none"> <li>How accurate, clear and precise is the language used by the candidate?</li> <li>How appropriate is the candidate's choice of register and style for the occasion? (Register refers, in this context, to the candidate's sensitivity to elements such as vocabulary, tone, sentence structure and idiom appropriate to the task.) Literary terms are taken in the widest possible sense (e.g. novel, play, poem, persona, character, narrator).</li> </ul>		<p><b>The language is rarely clear or coherent</b></p> <ul style="list-style-type: none"> <li>The speech is not readily comprehensible</li> <li>Many lapses in grammar and expression</li> <li>Vocabulary is rarely accurate or appropriate</li> </ul>	<p><b>The language is only sometimes clear and coherent</b></p> <ul style="list-style-type: none"> <li>Some degree of clarity and coherence in the speech</li> <li>Some degree of accuracy in grammar and expression</li> <li>Vocabulary is sometimes appropriate for the discussion of literature</li> </ul>	<p><b>The language is generally clear and coherent</b></p> <ul style="list-style-type: none"> <li>Clear speech, appropriate to the occasion</li> <li>Only a few significant lapses in grammar and expression</li> <li>Attempts to use a register appropriate to the oral activity</li> </ul>	<p><b>The language is clear, varied and precise</b></p> <ul style="list-style-type: none"> <li>Clear, varied and precise speech, appropriate to the occasion</li> <li>No significant lapses in grammar and expression</li> <li>An effective choice of register and style</li> <li>Precise use of wide vocabulary and varied grammatical structures</li> <li>Literary terms used appropriately</li> </ul>
<p>The candidate has not reached level 1</p> <p><b>Criterion E: Evaluation</b></p> <ul style="list-style-type: none"> <li>How well does the candidate evaluate the extract or work(s) in relation to the context of the larger work from which it has been taken or the body of works to which it belongs, where relevant?</li> </ul>					

## Using the Assessment Criteria—Instructions and Advice to External Moderators

This section makes available to teachers the instructions and advice normally given to external moderators to facilitate their evaluation of the sample tapes they receive from schools. These instructions and guidance notes are reproduced here to make teachers aware of:

- how moderators interpret and apply the assessment criteria for the oral component
- what moderators are encouraged to reward, penalize or disregard in their application of the assessment descriptors.

### Criterion A

- Students should offer, albeit briefly, some placing of the “part” (poem or extract) within the “whole” (text or selection of poems or essays). They should know the precise context of the extract, but knowledge and understanding of the actual extract is also being assessed in this criterion, so moderators should not overemphasize context in awarding marks. As different texts require different degrees of contextualization, moderators should be flexible in assessing this aspect, but biographical detail should be pertinent to the extract. Suitable aspects of contextualization include the following (by genre).
  - **Drama:** To include the same elements as for fiction, plus the theatrical/performance aspect.
  - **Poetry:** Links to other works by the same poet. When an extract from a poem is used, context must cover the poem as a whole.
  - **Prose fiction:** All extracts need appropriate placing, which might include character development, plot, and thematic development.
  - **Prose non-fiction:** Students need to highlight, for example, the main thematic issues, to place the extract within the structure as a whole, and, in the case of short works, to link to other works by the same author.
- “Thorough knowledge of extract” should not be interpreted too literally to mean exhaustive knowledge. Students are often not in a position to explore all the possibilities of the extract in the time allowed and moderators should use discretion.

### Criterion B

- The emphasis must be on students’ attention to how literary tools are used, and to their effects, rather than simply citing the use of literary terms per se.
- Personal response includes a choice, selection, and use of details to consolidate the views expressed, rather than mere repetition or regurgitation of class notes or learned critical material.
- Be wary of rewarding enthusiasm only.

### Criterion C

- Any form of structuring will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches (including the linear approach) are acceptable and will be judged on the basis of their effectiveness. Moderators should remember that structure does not exist by itself, but any structure must be measured by its appropriate referencing to the extract and/or overall work.

**Criterion D**

- Moderators should be careful to avoid being prejudiced in their application of this criterion by achievement levels in other criteria. It is possible to score highly on this criterion even if students have scored in the lower levels on the other criteria, and vice versa.
- Register is an important feature—students are delivering to an audience. To achieve higher than level 3, the student needs to use a “style for the occasion” as stated in the descriptor for level 4.
- If literary terms are used, they should be appropriate.
- In principle, students can be awarded a 5 even if they do not use literary terms, provided the other conditions are met.
- It is particularly important not to confuse reasonable fluency with substantive content. The former is sometimes present without the latter.

**General**

- The highest levels of achievement do not imply a perfect or flawless performance.
- Moderators should ensure that they employ fairness across a diverse candidacy and are consistent in their application of the descriptors.
- Teachers are assessing the actual performance on the day and should not be influenced by prior knowledge or impressions of the student’s work. Moderators should assess only what they hear on the tape, and not attempt to take into consideration any external factors. They should also resist the temptation to guess what a student’s performance might have been like if the circumstances of the interview had been more favourable.
- Assistant moderators should time the whole performance, including the student’s independent delivery and subsequent questions. In total, the whole should not exceed 15 minutes. Report any anomalies on the feedback form. Moderators are not obliged to continue listening after 15 minutes have elapsed. Any time spent listening after the 15-minute mark would serve merely to consolidate the moderator’s judgment, rather than to award extra marks.
- When assessing, moderators should look only at the assessment criteria descriptors and not think in terms of overall component grades on the DP 1–7 scale.
- Guiding questions are there to use if the student wishes. It is not compulsory to answer them.
- Although subsequent questions must be put to all students, do not penalize the student if none is asked.
- In the interests of consistency, moderators should mark each sample “blind” and not feel tied to the school’s marks. However, where moderators are unsure or torn between two achievement levels on a particular criterion, it is useful to refer to the school’s marks and confirm the level awarded by the teacher if his/her marking seems generally in line with their own. A consistent application of the criteria might lead to substantial changes to marks awarded by the teacher. Do not hesitate to assign marks that differ drastically from the teacher’s, if appropriate. The teacher’s marks should not be looked at until after the moderator has assigned his/her marks.
- A good but very short commentary, where the student speaks unaided for under seven minutes before the posing of subsequent questions, is unlikely to score the highest achievement levels on all criteria.

**Additional notes for standard level moderators**

Allowances for standard level are incorporated in the descriptors for criterion B. Moderators should not make any special concessions to standard level students.

# Section D: Sample Extracts, Guiding Questions and Moderator Comments

## Introduction

This section includes:

- extracts, guiding questions and moderator comments relating to the sample commentaries provided on the enclosed recordings.

Each sample has been assessed using both the HL and SL assessment criteria for the oral component. The samples selected show a range of performances on the IOC.

For reasons of copyright, these extracts have been processed electronically and the imperfections present in the originals have been omitted.

**Sample A****Marks by criterion**

	Marks awarded HL	Marks awarded SL	Maximum marks available
<b>A: Knowledge and understanding of extract or work(s)</b>	5	5	5
<b>B: Interpretation and personal response</b>	9	10	10
<b>C: Presentation</b>	9	9	10
<b>D: Use of language</b>	5	5	5
<b>Total marks awarded</b>	<b>28</b>	<b>29</b>	<b>30</b>

**Extract**

Removing her eyes from him, she sat so long looking silently towards the town, that he said, at length: 'Are you consulting the chimneys of the Coketown works, Louisa?'

'There seems to be nothing there, but languid and monotonous smoke. Yet when the night comes, Fire bursts out, father!' she answered, turning quickly.

'Of course I know that, Louisa. I do not see the application of the remark.' To do him justice he did not, at all.

She passed it away with a slight motion of her hand, and concentrating her attention upon him again, said, 'Father, I have often thought that life is very short.' – This was so distinctly one of his subjects that he interposed:

'It is short, no doubt, my dear. Still, the average duration of human life is proved to have increased of late years. The calculations of various life assurance and annuity offices, among other figures which cannot go wrong, have established the fact.'

'I speak of my own life, father.'

'O indeed? Still,' said Mr Gradgrind, 'I need not point out to you, Louisa, that it is governed by the laws which govern lives in the aggregate.'

'While it lasts, I would wish to do the little I can, and the little I am fit for. What does it matter!'

Mr Gradgrind seemed rather at a loss to understand the last four words; replying, 'How, matter? What, matter, my dear?'

'Mr Bounderby,' she went on in a steady, straight way, without regarding this, 'asks me to marry him. The question I have to ask myself is, shall I marry him? That is so, father, is it not? You have told me so, father. Have you not?'

'Certainly, my dear.'

‘Let it be so. Since Mr Bounderby likes to take me thus, I am satisfied to accept his proposal. Tell him, father, as soon as you please, that this was my answer. Repeat it, word for word, if you can, because I should wish him to know what I said.’

‘It is quite right, my dear,’ retorted her father, approvingly, ‘to be exact. I will observe your very proper request. Have you any wish, in reference to the period of your marriage, my child?’

‘None, father. What does it matter!’

Mr Gradgrind had drawn his chair a little nearer to her, and taken her hand. But, her repetition of these words seemed to strike with some little discord on his ear. He paused to look at her, and still holding her hand, said:

‘Louisa, I have not considered it essential to ask you one question, because the possibility implied in it appeared to me to be too remote. But, perhaps I ought to do so. You have never entertained in secret any other proposal?’

‘Father,’ she returned, almost scornfully, ‘what other proposal can have been made to *me*? Whom have I seen? Where have I been? What are my heart’s experiences?’

‘My dear Louisa,’ returned Mr Gradgrind, reassured and satisfied, ‘you correct me justly. I merely wished to discharge my duty.’

### **Guiding questions**

- In what ways is our perception of the relationship between Gradgrind and Louisa developed in this passage?
- How is this done?

### **Moderator comments and marks**

#### **The extract for commentary**

Although slightly over the recommended limit of 40 lines, this extract from the novel *Hard Times* offers possibilities for a range of interesting approaches and ample material for Dickens’s style to be addressed and analysed.

Line numbering would have provided easy reference to the text, arguably even more necessary for prose than for the other genres, as detail has to be located within what may be lengthy or numerous paragraphs.

#### **Guiding questions**

The second question (“How is this done?”) seems at first sight almost a repetition of the opening of the first question (“In what ways...?”). However, the guiding questions clearly invite the student to focus on the development in this extract of the reader’s perception of the relationship between the two central characters, and how this response has been managed by the writer. The student is invited to consider style and content in relation to a central aspect of the particular extract.



**Teacher's role****Conduct of IOC**

The student is able to deliver his commentary without interruption and four subsequent questions are asked. The recording runs just over the 15 minutes, allowing the student to finish an answer. The recording of both student and teacher is of good quality and there are no extraneous noises or interruptions.

**Subsequent questions**

The subsequent questions follow on easily from the commentary and are particularly effective in probing those aspects of the commentary where the higher of two levels of performance against the criteria might have been in doubt.

The first question on non-verbal communication demands attention to and interpretation of precise detail, as well as offering the possibility for a consideration of Dickens's style. The second, yet more pointed question on "turning quickly" again challenges the student's interpretation of detail while effectively allowing him to improve on his promising remarks about fire symbolism through his recognition that Louisa wants, at this point, to "explode". It is often through examination of significant detail of this kind that evidence of "fully considered and independent response" can be confirmed.

The third and fourth questions address the content and concerns of the novel as a whole, as well as the central line of the student's commentary. Unlike some seemingly random or disparate subsequent questions, these are usefully parliamentary in that, depending on the student, an implicit progression can be developed: Does Louisa change? How does Dickens want us to see her? Is it a happy ending for her?

A good example of subsequent questions arising from the commentary and alert to those areas where the student needed to develop, consolidate or confirm the performance. Particularly in criterion B, the teacher's questions remove any doubts over the last two bullet points and justify the 9 at HL.

The 5 in criterion A is confirmed by a more thorough understanding of the precise "content" (at the first bullet point) and a more solid "appropriate context" (at the second bullet point) in terms of the work overall.

**Comments and marks by criterion****A: Knowledge and understanding of extract or work(s) (5/5)**

The extract is gradually placed in a variety of appropriate contexts within the overall work: the development of the individual characters; the changing relationship between father and daughter; the plot development through Louisa's perceived "need" and Sissy Jupe; (re-) education and the patterning of the novel's opposition between fact and fancy and what is needful. Finally, it is placed within the appropriate named section and, by extension, the pattern of metaphor and imagery in the novel.

The commentary focuses on what the student clearly identifies as the central and important content. Knowledge and understanding of specific details is amply demonstrated in response to the subsequent questions.

**B: Interpretation and personal response: (9/10) HL (10/10) SL**

At HL this commentary readily satisfies the descriptors for the higher level of "good interpretation" (in the bold type) and personal response with its focus on characterization, imagery, awareness and demonstration of authorial intrusion ("To do him justice ..."); the satirizing of the "economist"; the attention to diction ("languid and monotonous"); the use of metaphor in the smoke and "Fire bursts out ..."; the useful analysis of duty; the awareness of theme and structure of the novel; the sense of Dickens and his wider concerns in the novel.

What enables at SL the higher level of "excellent" (in the bold type) or "a valid interpretation" (at the first bullet point) are the responses to the subsequent questions, probing as they do points of detail and understanding and interpretation.

**C: Presentation (9/10)**

This is in many ways an organic commentary, the parts seemingly growing out of each other. Perhaps unusually there is no initial statement of context within the novel but rather an immediate focus on two main points in the content: the gap between Gradgrind and Louisa, especially the father–daughter relationship, and the unfulfilling aspects of a life full of facts. Mention is made, though never developed, of possible, valid contrasts to two later scenes.

Consideration of the distance between the characters leads on to an examination of the two “plains of thought” in turn before, in briefly exploring the importance of Sissy Jupe’s arrival in the household and her role in reference to Louisa’s need for fancy, attention is focused on the “something missing” in the “life entrenched in fact”.

It is only at the close that the extract is placed not simply within “sowing” but also within a consideration of what is reaped from this later in the book. The two characters here are placed briefly within a wider exploration of the novel. Among the links the student develops to other moments in the novel is how Louisa’s limited number of “heart’s experiences” can be compared to the abundance of facts that fill the minds of the pupils, the little pitchers, in Gradgrind’s schoolroom in the opening chapter. In his conclusion, the student points out that Gradgrind becomes a “dynamic” character, more of a real father-figure, in the second book, and how attention is shifted from Louisa as victim to Tom.

The student’s attention to clearly delineated and important aspects of the extract does not prevent the integration of relevant, wider references.

**D: Use of language (5/5)**

Speech is clear and varied. There are no significant lapses in grammar, expression, register or style—the initial mispronunciation of “monotonous” is not a lapse in this sense.

Among some occasional repetitive phrasing, there are moves towards some appropriate turns of phrase, “Gradgrind’s virtual world of fact”, “a general sense of forlornness”, Louisa as “a stunted character”. There is evidence of conscious style and shaping in the expression with the occasional antithesis such as “not a marriage of love” but rather a “business arrangement of sorts”.

The student’s use of language is in the main fluent, varied and precise.

## Sample B

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
<b>A: Knowledge and understanding of extract or work(s)</b>	4	4	5
<b>B: Interpretation and personal response</b>	9	10	10
<b>C: Presentation</b>	10	10	10
<b>D: Use of language</b>	5	5	5
<b>Total marks awarded</b>	<b>28</b>	<b>29</b>	<b>30</b>

### Extract

<p>LEONTES    You have mistook, my lady,                     Polixenes for Leontes. O thou thing,                     Which I'll not call a creature of thy place,                     Lest barbarism, making me the precedent,                     Should a like language use to all degrees                     And mannerly distinguishment leave out                     Betwixt the prince and beggar. I have said                     She's an adultress; I have said with whom.                     More, she's a traitor, and Camillo is                     A fedary with her, and one that knows                     What she should shame to know herself                     But with her most vile principal – that she's                     A bed-swerver, even as bad as those                     That vulgars give bold'st titles; ay, and privy                     To this their late escape.</p>	5
<p>HERMIONE    No, by my life,                     Privy to none of this. How will this grieve you,                     When you shall come to clearer knowledge, that                     You thus have published me! Gentle my lord,                     You scarce can right me throughly then to say                     You did mistake.</p>	10
	15

LEONTES    No; if I mistake 20

In those foundations which I build upon,  
The centre is not big enough to bear  
A schoolboy's top. Away with her to prison!  
He who shall speak for her is afar off guilty  
But that he speaks.

HERMIONE    There's some ill planet reigns. 25

I must be patient till the heavens look  
With an aspect more favourable. Good my lords,  
I am not prone to weeping, as our sex  
Commonly are; the want of which vain dew  
Perchance shall dry your pities: but I have 30  
That honourable grief lodged here which burns  
Worse than tears drown. Beseech you all, my lords,  
With thoughts so qualified as your charities  
Shall best instruct you, measure me; and so  
The king's will be performed!

LEONTES    Shall I be heard? 35

HERMIONE    Who is't that goes with me? Beseech your highness

My women may be with me, for you see  
My plight requires it. Do not weep, good fools:  
There is no cause. When you shall know your mistress  
Has deserved prison, then abound in tears 40  
As I come out. This action I now go on  
Is for my better grace. Adieu, my lord.  
I never wished to see you sorry; now  
I trust I shall. My women, come; you have leave.

### Guiding question

- Explore Shakespeare's presentation of character and theme in this extract, commenting on the dramatic and poetic devices used to convey these ideas.

## Moderator comments and marks

### The extract for commentary

While the extract slightly exceeds the normal recommendation of 40 lines as a maximum, clearly Hermione's parting speech needs to be given in full to complete the extract naturally. A case could easily have been made for allowing the next line, Leontes's harsh (and insecure in its repetition): "Go, do our bidding: hence!"

There is ample material for a wide variety of approaches to a commentary on this extract, which is rich, central and significant in action, plot, theme, character and verse. The line numbering, always necessary, acts as a reminder to any student who is unsure of the split lines.

### Guiding questions

The single question is generic and might apply equally well to almost any extract from a Shakespeare play. It asks for both content and style to be explored in an interconnected way, which is indeed the purpose of the commentary exercise.

A case might be made for a question or questions more precisely focused on the particular nature of this exchange, in order to offer students less sure of themselves a starting point in looking at this precise extract.

### Teacher's role

#### Conduct of IOC

The recording lasts for exactly the 15 minutes allocated to the exercise. The student is allowed to develop her presentation without interruption and subsequent questions are asked. The recording of both student and teacher is of good quality and there are no extraneous noises or interruptions.

#### Subsequent questions

After offering friendly and reassuring thanks, the teacher questions audience sympathy for the "villainous" Leontes on stage, which might partially be answered from this extract. The second question, on style and imagery, perhaps seeks evidence to justify awarding the higher mark in criterion B.

With so strongly thematic an approach from the student, which at times is perhaps aimed more at the play as a whole, the teacher needs to be especially satisfied that there have been sufficient "precise references" (at the third bullet point) to and "detailed interpretation" (at the first bullet point) of the extract itself.

### Comments and marks by criterion

#### A: Knowledge and understanding of extract or work(s) (4/5)

The situating of the context of the extract and the knowledge and understanding of the content is good rather than excellent, thorough or precise.

After general comments on *The Winter's Tale* as an "end of career play", the extract is correctly identified as being from Act Two, Scene One but a more precise placing is not offered before the larger structure of the two halves of the play is introduced. A more precise, immediate context after Act One's rapid development could have proved helpful.

#### B: Interpretation and personal response (9/10) HL (10/10) SL

The response to the feelings and thoughts of the characters at this point is firm and convincing; the interpretation is valid, considered and detailed, for example, in the use of the text to show Hermione's initial unwillingness to put blame on her husband. There is evident understanding and awareness of what is happening on stage, and the benefit of this exchange being played in front of the whole court.

The use of "repetitions" to express Leontes's rage is noted and there is good awareness of "experimentation" in the blank verse's interrupted lines, though this needs more and crisper

detail. Besides the “split lines”, the effects of caesura and enjambement, which are so evident in the extract, need more development.

The student shows awareness of other devices and literary features and their effects: there are references to metaphor, personification and the effect of plosives. Mention of imagery, such as the “natural” imagery vital to the play as a whole, is not coupled to precise evidence in the extract. This extract’s rich patterning of imagery, and the contrasts in diction and syntax between the central characters, could have been further explored.

**C: Presentation (10/10)**

A clear and purposeful structure is adopted and adhered to throughout. The student sustains an independent presentation of just under 13 minutes.

A brief outline of the context of the extract is followed by an examination of three themes. Their place is established in the play and then considered in this extract. The aim throughout is to show the significance and importance of the extract to the work as a whole. Illustration and reference flows into the discourse. There are frequent structural reminders and a clear conclusion to the commentary.

**D: Use of language (5/5)**

In spite of the frequent and sometimes distracting use of “um” throughout, this is a correct, formal and lucidly delivered presentation that fulfills the criteria for level 5.

## Sample C

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
A: Knowledge and understanding of extract or work(s)	4	4	5
B: Interpretation and personal response	8	9	10
C: Presentation	8	8	10
D: Use of language	4	4	5
Total marks awarded	24	25	30

### Extract

#### The Virgin and the Gipsy

- The gipsy stood at the back door, under the steep, dark bank where the larches grew. The long brooms flourished from one hand, and from the other hung various objects of shining copper and brass: a saucepan, a candlestick, plates of beaten copper. The man himself was neat and dapper, almost rakish,
- 5 in his dark-green cap and double-breasted green check coat. But his manner was subdued, very quiet: and at the same time proud, with a touch of condescension and aloofness.
- 'Anything to-day, lady?' he said, looking at Aunt Cissie with dark, shrewd, searching eyes, but putting a very quiet tenderness into his voice.
- 10 Aunt Cissie saw how handsome he was, saw the flexible curve of his lips under the line of black moustache, and she was fluttered. The merest hint of roughness or aggression on the man's part would have made her shut the door contemptuously in his face. But he managed to insinuate such a subtle suggestion of submission into his male bearing, that she began to hesitate.
- 15 'The candlestick is lovely!' said Yvette. 'Did you make it?' And she looked up at the man with her naïve, childlike eyes, that were as capable of double meaning as his own.
- 'Yes, lady!' He looked back into her eyes for a second, with that naked suggestion of desire which acted on her like a spell, and robbed her of her will.
- 20 Her tender face seemed to go into a sleep.
- 'It's awfully nice!' she murmured vaguely.
- Aunt Cissie began to bargain for the candlestick: which was a low, thick stem of copper, rising from a double bowl. With patient aloofness the man attended to her, without ever looking at Yvette, who leaned against the doorway and
- 25 watched in a muse.

‘How is your wife?’ she asked him suddenly, when Aunt Cissie had gone indoors to show the candlestick to the rector, and ask him if he thought it was worth it.

30 The man looked fully at Yvette, and a scarcely discernible smile curled his lips. His eyes did not smile: the insinuation in them only hardened to a glare. ‘She’s all right. When are you coming that way again?’ he murmured in a low, caressive, intimate voice.

‘Oh, I don’t know,’ said Yvette vaguely.

‘You come Fridays, when I’m there,’ he said.

### **Guiding questions**

- How does Lawrence present the attitudes of Yvette and Aunt Cissie to the Gipsy in this extract?
- In what ways do you think this extract defines the role of the Gipsy?

### **Moderator comments and marks**

#### **The extract for commentary**

This line-numbered extract is of appropriate length and may be placed in context in a number of ways, for example, Lawrence’s striking and artistic build-up to this visit by the gipsy to the rectory.

There is almost always ample content in any Lawrence extract for discussion of his characteristic style and concerns, but in this extract there is also an abundance of material that is central and important to the novella.

#### **The guiding questions**

Both questions focus on the extract and are helpful as starting points for consideration of the extract. The balance is useful: the first pointing more to technique and style and the second to content and the wider role of the gipsy in the novella.

#### **Teacher’s role**

##### **Conduct of IOC**

The audible time signal, which disturbs neither teacher nor student, is a useful device both in preparation and in the formal exercise.

The student is allowed to develop her presentation without interruption and subsequent questions are asked. The recording of both student and teacher is of appropriate length and of good quality, and there are no extraneous noises or interruptions.

##### **Subsequent questions**

Three questions are asked. The first, on the “back door”, is probing for development of remarks about the social positioning of the gipsy. Interpretation is then requested of detail—“Did you



make it?” (line 15)—and, following on from the student’s responses, a final view is sought on Yvette’s relationship with the gipsy.

The opportunity for clarifying the vague or mistaken placing of the extract as preceded by the “engagement” is not taken up, nor is the extract’s setting probed further.

#### **Comments and marks by criterion**

##### **A: Knowledge and understanding of extract or work(s) (4/5)**

Through observation and consideration of close detail in the extract, the student shows knowledge and understanding of the content and a sense of its relevance to the wider work. However, there is not the precise knowledge of the text that would have allowed a better establishing of the context, nor is there the thorough understanding of the overall text.

##### **B: Interpretation and personal response (8/10) HL (9/10) SL**

There is from the start a personal, critical interpretation and response in the consideration of why the focus is upon the particular objects in the gipsy’s hands rather than on the man himself. This grows, in response to a subsequent question, to a realization of Aunt Cissie’s wish to bargain for the sexually and sensually portrayed candlestick.

The considered nature of the critical response is shown best when the student reflects on whether or not Lawrence’s sexual/sensual imagery ultimately detracts from the clear direction of the novella.

There is clear awareness and analysis of effect with close reference to particular detail and the weight of individual words, and the discussion of “aloofness” both in relation to power and as a posited male equivalent to earlier references to Yvette as “insouciant” with its hint of class. The importance of events being seen from various points of view is recognized, and there is some recognition of other devices such as alliteration (if not sibilance) and how this renders the gipsy “softer” in relation to the “hardness” of the rector.

In the probing beneath the surface of the text there is a willingness to take some risks in exploring the text, wondering why the gipsy deals with Aunt Cissie first or why Yvette asks about the wife, which shows evidence of some independence. However, for the higher mark the interpretation needs to be far more secure.

##### **C: Presentation (8/10)**

The student’s enthusiasm prevents the proposed structure, a consideration of power and influence, social values and duality, the growth of Yvette, and other aspects from taking shape. After a brief glance at the context, the student’s structure is more or less adhered to. However, this gives way at an early stage to a close linear consideration of detail in the extract.

Some aspects are more developed than others: the gipsy’s power and influence over Yvette and Aunt Cissie are discussed in a “convincing manner” (at the second bullet point), but other aspects receive less attention. The seamless introduction of quotation and direct reference, “to insinuate such a subtle suggestion of submission”, more than compensates for the odd lapse in control and focus. Her manner of presenting details and ideas is personal, effective and persuasive.

##### **D: Use of language (4/5)**

One major aspect that is lacking is conciseness. The student at times demonstrates a tendency to enthuse and lose precise control over her expression, which otherwise is capable of splendid delicacy in its handling of Lawrence’s sensual description.

Literary terms are used appropriately.

## Sample D

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
A: Knowledge and understanding of extract or work(s)	4	4	5
B: Interpretation and personal response	8	9	10
C: Presentation	6	6	10
D: Use of language	4	4	5
Total marks awarded	22	23	30

### Extract

#### A Valediction: forbidding Mourning

As virtuous men pass mildly away,  
 And whisper to their souls, to go,  
 Whilst some of their sad friends do say,  
 The breath goes now, and some say, no:

So let us melt, and make no noise,  
 No tear-floods, nor sigh-tempests move,  
 'Twere profanation of our joys  
 To tell the laity our love.

10 Moving of th' earth brings harms and fears,  
 Men reckon what it did and meant,  
 But trepidation of the spheres,  
 Though greater far, is innocent.

Dull sublunary lovers' love  
 (Whose soul is sense) cannot admit  
 Absence, because it doth remove  
 Those things which elemented it.

But we by a love, so much refined,  
 That our selves know not what it is,  
 Inter-assured of the mind,  
 20 Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,  
 Though I must go, endure not yet  
 A breach, but an expansion,  
 Like gold to aery thinness beat.

If they be two, they are two so  
 As stiff twin compasses are two,  
 Thy soul the fixed foot, makes no show  
 To move, but doth, if th'other do.

And though it in the centre sit,  
 30 Yet when the other far doth roam,  
 It leans, and hearkens after it,  
 And grows erect, as that comes home.

Such wilt thou be to me, who must  
 Like th' other foot, obliquely run;  
 Thy firmness makes my circle just,  
 And makes me end, where I begun.

### Guiding questions

Give a commentary on this poem by Donne, using the questions below as a guide.

- Do you think Donne achieves a successful fusion of thought and feeling in this poem?
- Comment on those features of poetic technique (e.g. use of conceit) that you find most striking here.

### Moderator comments and marks

#### The extract for commentary

The poem's 36 lines are appropriate in length. Line-numbering every five lines would offer easier reference to the text.

#### Guiding questions

The first question requires a yes/no answer. Thought and feeling have proved valid and useful critical terms in considering Donne's poetry. Keeping something of these two terms and combining them with an invitation to structure a personal response to this poem might be a better way to phrase the question.

The second question, in pointing to a striking feature of this poem and of Donne's poetry in general, may remove credit for the simple recognition and use of the key word "conceit". What the question might more usefully have done is to remind the student to focus more on the effects of the poetic techniques.

There is a tendency for some students to feel that by spotting and listing devices they have fulfilled the requirements of large parts of criterion B, as well as the final bullet point of criterion D. Appreciation and analysis require not only awareness and recognition of a device but also a clear understanding and analysis of its effect.

### **Teacher's role**

#### **Conduct of IOC**

The commentary with its subsequent questions is kept within the time allocated. The student is able to deliver her commentary without undue interruption. Two points, however, need to be noted.

- Should help be needed during the commentary, this should be done aloud so as not to sound like hidden coaching.
- The level for both voices needs to be checked initially: handling the microphone or passing it between student and teacher disrupts and may distort the recording.

#### **Subsequent questions**

Two questions are asked. The first one ("Which features did you enjoy the most?") seems to repeat the guiding question and does not move the student forward, while the second asks for other examples of "microcosm", a word or idea not used by the student in her presentation. The temptation unduly to "feed" students must be resisted in favour of questions that draw the student out or direct the student's attention to particular details.

### **Comments and marks by criterion**

#### **A: Knowledge and understanding of extract and work(s) (4/5)**

While there is real engagement with the poem, together with a knowledge and good understanding of its content, too much is missing or passed over to reach the level of "thorough" (at the first bullet point) required for level 5.

There is a genuine attempt to place the poem meaningfully alongside other examples of Donne's intellectual love poems, and to show how the poem would fit into the accepted critical notions of the metaphysical group of poets and the conventions and ideas of the time.

#### **B: Interpretation and personal response (8/10) HL (9/10) SL**

There is a valid and generally detailed interpretation of the thought and feeling in the poem but not fully of the argument that Donne is using, in his turn, to convince. There is ample awareness of the individual images but the occasional misreadings would have been avoided if the student had perceived more of the logical or intellectual connections that the poet asserts between them. The lack of a sense of wit, and of a full understanding of the linkage in the imagery, stops the student from grasping the exciting force of the unusual metaphors, for example, when she sees richness rather than expansion as being the central ground of the gold leaf comparison.

There is ample awareness of literary devices, though their precise nature or effect is not always analysed. The remarks about rhyme, metre, caesura and monosyllables suggest that the student is on the right road but still has some way to go before real exploration and appreciation of effect take precedence over literal explanation. The component parts of critical analysis are beginning to fall into place but are not yet as strong as her clear engagement with and enjoyment of the poem.

#### **C: Presentation (6/10)**

The student places the poem within the larger context of metaphysical poetry and establishes it within an ostensible dramatic setting. She then discusses some key characteristics, such as the "measured argument" and the "blend of thought and feeling". However, it appears she has no further structure in place and seems to move around the poem at random, picking on details of imagery, thought and diction in a serendipitous way. Supporting reference, though, is central to her presentation, which settles finally on an agenda of characteristics of metaphysical poems.

#### **D: Use of language (4/5)**

This is a very articulate student with great clarity in her language.

## Sample E

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
<b>A: Knowledge and understanding of extract or work(s)</b>	3	3	5
<b>B: Interpretation and personal response</b>	7	8	10
<b>C: Presentation</b>	7	7	10
<b>D: Use of language</b>	4	4	5
<b>Total marks awarded</b>	<b>21</b>	<b>22</b>	<b>30</b>

### Extract

*Macbeth:* Methought, I heard a voice cry, "Sleep no more!

Macbeth does murder sleep"—the innocent sleep,  
Sleep that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast—

5

*Lady Macbeth:* What do you mean?

*Macbeth:* Still it cried, "Sleep no more!" to all the house:

"Glamis hath murder'd sleep: and therefore Cawdor  
Shall sleep no more: Macbeth shall sleep no more!"

10

*Lady Macbeth:* Who was it that thus cried? Why, worthy  
thane,

You do unbend your noble strength, to think  
So brainsickly of things. Go get some water,  
And wash this filthy witness from your hand.  
Why did you bring these daggers from the place?  
They must lie there: go carry them, and smear  
The sleepy grooms with blood.

15

*Macbeth:* I'll go no more:

I am afraid to think what I have done;  
Look on't again I dare not.

20

*Lady Macbeth:* Infirm of purpose!

Give me the daggers: the sleeping, and the dead  
Are but as pictures; 'tis the eye of childhood  
That fears a painted devil. If he do bleed,

I'll gild the faces of the grooms withal, 25  
For it must seem their guilt. [Exit. Knocking within]

*Macbeth:* Whence is that knocking?

How is't with me, when every noise appals me?  
What hands are here? Ha! they pluck out mine eyes!  
Will all great Neptune's ocean wash this blood  
Clean from my hand? No; this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

[Re-enter Lady Macbeth]

*Lady Macbeth:* My hands are of your colour, but I shame  
To wear a heart so white. [*Knocking within*] I hear a  
knocking

At the south entry: retire we to our chamber:

A little water clears us of this deed:

How easy is it then! Your constancy

Hath left you unattended. [*Knocking within*] Hark, more knocking:

Get on your nightgown, lest occasion call us  
And show us to be watchers: be not lost  
So poorly in your thoughts.

*Macbeth*: To know my deed, 'twere best not know myself.

[Knocking within]

Wake Duncan with thy knocking! I would thou couldst!

## Guiding questions

- Why is this passage significant?
- What are the effects of the dominant images used in this extract?

### Moderator comments and marks

### The extract for commentary

Although it slightly exceeds the recommended maximum of 40 lines, neither the opening nor the closing speech in this self-contained extract could really have been cut.

The extract is appropriately line-numbered.

### Guiding questions

The two questions are generic and might be applicable to almost any extract not only from Shakespeare but indeed from any genre. There is a balance with attention being directed to content in the first question and style in the second, but there is nothing particular to the extract nor anything that might guide an insecure student.

As poetry and drama combine in Shakespeare, it is often useful to try to direct attention to these areas. A question on the atmosphere here, and how its presentation affects the audience's response, could usefully offset some students' tendency to approach Shakespeare as readers rather than listeners or spectators.

### **Teacher's role**

#### **Conduct of IOC**

The student sustains an independent response for some 10 minutes. After nine minutes she comes to a natural pause. There is no intervention from the teacher and, after an uneasy silence, the student seems forced to summarize what has already been said.

At the close of the tape, again after a pause, the teacher is perhaps mindful that the commentary has been a little short and announces the end of the "interview".

#### **Subsequent questions**

Where, as here, the student is perfectly able and willing to sustain and develop responses, it is only fair that the full 15 minutes be used. It is important to ensure that the opportunity afforded by subsequent questions is given to the student.

Two questions are posed: the first focuses on the contrast between the two characters and the second, with which the student copes admirably, focuses on the significance of Macbeth being seen in this extract as a follower.

### **Comments and marks by criterion**

#### **A: Knowledge and understanding of extract or work(s) (3/5)**

The context is very briefly established in terms of plot: Duncan has just been murdered. To be seen as "good" (level 4) rather than "adequate" (level 3), a greater sense of what happens on stage immediately before and after this extract would help.

There is adequate knowledge of the content of the extract but no real connections are established with the rest of the play.

#### **B: Interpretation and personal response (7/10) HL (8/10) SL**

The response with its repeated reference to "the reader" means that much of the dramatic effect of this extract on an audience is underplayed. The imagery of sleep and blood is identified, precisely referenced and discussed with some effective analysis. The interpretation of the thoughts and feelings of Macbeth and his wife at this point is valid and generally detailed. The subsequent questions reveal a good interpretation of their relationship that offsets some of the earlier misreadings in the student's commentary.

The use of relevant references and detail together with the considered responses to the subsequent questions help confirm the performance at HL as a 7.

#### **C: Presentation (7/10)**

There is a slightly rushed and jumpy delivery describing the scene as occurring after the murder. The student then relaxes into a presentation on the images. She stresses effectively, with well-integrated use of references, the positive qualities of the sleep imagery and the negative qualities of the blood imagery, as well as their part in creating an atmosphere of tension.

Although the commentary follows a largely linear pattern, the student maintains throughout an implicit focus on the characters and their relationship. The repetition following the lengthy pause should not be viewed as detracting from the student's presentation, which is sustained and independent up to this point.

#### **D: Use of language (4/5)**

The register is quite relaxed at times but has no significant lapses in grammar. A clear attempt to use speech appropriate to the occasion is discernible. The use of inappropriate terms such as "leadee" is balanced by "bemoans" and some literary terms being used appropriately in the discussion of imagery. The desire to communicate her response in a varied and interesting way for the listener justifies a level 4 for this criterion.

## Sample F

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
A: Knowledge and understanding of extract or work(s)	3	3	5
B: Interpretation and personal response	5	6	10
C: Presentation	6	6	10
D: Use of language	4	4	5
Total marks awarded	18	19	30

### Extract

HAMLET	I did love you	1
	once.	2
OPHELIA	Indeed, my lord, you made me believe so.	3
HAMLET	You should not have believed me, for virtue cannot so	4
	inoculate our old stock but we shall relish of it. I loved you	5
	not.	6
OPHELIA	I was the more deceived.	7
HAMLET	Get thee to a nunnery. Why wouldst thou be a breeder of	8
	sinners? I am myself indifferent honest. But yet I could	9
	accuse me of such things, that it were better my mother had	10
	not borne me. I am very proud, revengeful, ambitious; with	11
	more offences at my beck than I have thoughts to put them	12
	in, imagination to give them shape, or time to act them in.	13
	What should such fellows as I do crawling between earth	14
	and heaven? We are arrant knaves, all; believe none of us.	15
	Go thy ways to a nunnery. – Where's your father?	16
OPHELIA	At home, my lord.	17
HAMLET	Let the doors be shut upon him, that he may play the fool	18
	nowhere but in 's own house. Farewell.	19
OPHELIA	[ <i>Aside</i> ] O, help him, you sweet heavens!	20
HAMLET	If thou dost marry, I'll give thee this plague for thy dowry –	21
	be thou as chaste as ice, as pure as snow, thou shalt not	22
	escape calumny. Get thee to a nunnery, go. Farewell. Or, if	23
	thou wilt needs marry, marry a fool; for wise men know	24
	well enough what monsters you make of them. To a nun-	25
	nery, go, and quickly too. Farewell.	26



OPHELIA	[ <i>Aside</i> ] O heavenly powers, restore him!	27
HAMLET	I have heard of your paintings too, well enough. God has	28
	given you one face, and you make yourselves another. You	29
	jig, you amble, and you lisp, and nickname God's creatures,	30
	and make your wantonness your ignorance. Go to, I'll no	31
	more on 't; it hath made me mad. I say, we will have no more	32
	marriages. Those that are married already, all but one,	33
	shall live; the rest shall keep as they are. To a nunnery, go.	34
	[ <i>Exit</i> ]	
OPHELIA	O, what a noble mind is here o'erthrown!	35
	The courtier's, soldier's, scholar's eye, tongue, sword,	36
	Th' expectancy and rose of the fair state,	37
	The glass of fashion and the mould of form,	38
	Th' observed of all observers – quite, quite down!	39
	And I, of ladies most deject and wretched,	40
	That sucked the honey of his music vows,	41
	Now see that noble and most sovereign reason,	42
	Like sweet bells jangled out of tune and harsh;	43
	That unmatched form and feature of blown youth	44
	Blasted with ecstasy. O, woe is me	45
	To have seen what I have seen, see what I see!	46

### Guiding questions

- What insights does this extract give you into Hamlet and Ophelia's characters?
- What major themes are alluded to in this extract?

### Moderator comments and marks

#### The extract for commentary

Although the extract is only six lines over the recommended maximum, by including Ophelia's soliloquy, as well as a large section of the nunnery scene, there is likely to be too much material for a manageable commentary.

The 34 lines up to Hamlet's exit provide more than enough challenging material for any student to cover in the time available.

The moderator has to consider how far the content of the extract has been addressed and whether there has been adequate recognition and consideration of its central and important features. The teacher, in choosing the extract, must therefore take a realistic view of what is suitable to sustain, or, as here, to be contained within, a 15-minute formal commentary.

### Guiding questions

Neither of the two guiding questions offers the student encouragement to consider style and technique. The first question broadly invites consideration of character while the second might encourage a weaker student to come up with a list of major themes and neglect to keep the focus on what is particularly significant in the extract.

It is a useful rule that the reasons for choosing an extract should be reflected in the guiding questions. This extract is always a great moment on stage and that would make a good starting point. Students too often feel themselves to be readers, whereas appreciation of Shakespeare needs a real sense of the effects on an audience.

### Teacher's role

#### Conduct of IOC

The teacher's time management is effective: the unobtrusive "beep" of a timing device is heard; the teacher intervenes appropriately at 12 minutes to ensure subsequent questions are asked. The exercise occupies the full 15 minutes.

#### Subsequent questions

Two subsequent questions are asked but both direct the student's attention away from the extract to the wider issues of the play and, as with the guiding questions, neither seeks to explore style or particular detail in the extract.

The first question does not ask for a fuller reaction to the presentation of Hamlet in this extract but across the play as a whole. The second poses the question of how important the student finds the critical debate about whether or not Hamlet is mad. Subsequent questioning of a commentary that touches many major, wider points needs to focus carefully on the extract itself in order to probe priorities, explore significant detail and develop interesting remarks.

### Comments and marks by criterion

#### A: Knowledge and understanding of extract or work(s) (3/5)

There is adequate knowledge and understanding of parts of the extract. However, the technically correct placing of the context as following on from Hamlet's "To be or not to be" soliloquy does not take into account the effect of Claudius and Polonius as "lawful espials", which conditions the entire extract.

Significant gaps in covering important content in the extract prevent level 4 being awarded for this criterion.

#### B: Interpretation and personal response (5/10) HL (6/10) SL

The student shows adequate evidence of a relevant personal response but it is not sustained. For example, "crawling" in lines 14–15 is linked to Hamlet's procrastination and the effect on the audience, but the analysis sometimes lacks depth. At times the student seems to follow an agenda that requires contrasts and connections to be made with *Othello*, the other Shakespeare play she studied. Rather than centre on the presentation of Ophelia (and Polonius) here, she diverts her attention to a comparison with Desdemona's relationship with her father; the possibility of analysis or explanation of the effect of "monsters" in this extract is neglected in favour of a linkage to "the green ey'd monster", jealousy.

References made to the text illustrate the student's awareness of literary features and sometimes of their effect. Examples can be found in the remarks on Hamlet's use of language, and the effect this has on the tone and pace of exchange both for the reader and the audience. However, where it seems some focused attention is to be paid, for example, "your paintings", interpretation goes awry: Hamlet is an actor, Ophelia is a painter.

**C: Presentation (6/10)**

The student starts out with a simple structure. A brief attempt at establishing context is followed by a list of questions that the extract poses: Why is Hamlet pushing her away? Is he protecting her? Does he love her?

However, perhaps under the influence of the second guiding question, a list of themes is begun: death, mortality, virtue, madness, decay. None of these is developed before the purpose of this extract is announced as characterization, leading to some thoughts on misogyny and the first of several comparisons to *Othello*.

Once the linear commentary starts, every new line seems to bring in a new idea introduced by: “I find it interesting that ...” Within what is largely a stream of consciousness approach to structure, where the mention of “honest” instantly moves her thoughts elsewhere, the student does make some valid attempts at integrating and using illustration, for example, “I did love you once” is placed against “I loved you not” as indicative of Hamlet’s character fluctuation, or the discussion later of the possible ambiguities of “it hath made me mad ...”

There is an attempt at coherence but, amid the various gleanings with their occasionally valid referencing to the extract or to the wider play, there is no sense of any priority being established. The listener is given the more or less relevant pieces of a jigsaw puzzle but is then left to make sense of them and to put them in order.

**D: Use of language (4/5)**

This is indeed an articulate student with a wealth of words at her disposal and an ability to adopt a style and register appropriate to the task. Errors in interpretation are not to be confused with significant lapses in grammar and expression. Certainly some literary terms are used appropriately and many more touched upon briefly in this wide-ranging commentary.

## Sample G

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
A: Knowledge and understanding of extract or work(s)	3	3	5
B: Interpretation and personal response	5	6	10
C: Presentation	5	5	10
D: Use of language	3	3	5
Total marks awarded	16	17	30

### Extract

	<i>Queen.</i>	Ay me! What act,
1	That roars so loud and thunders in the index?	
	<i>Ham.</i> Look here, upon this picture, and on this;	
	The counterfeit presentment of two brothers.	
5	See, what a grace was seated on this brow;	
	Hyperion's curls, the front of Jove himself,	
	An eye like Mars, to threaten and command,	
	A station like the herald Mercury	
	New-lighted on a heaven-kissing hill,	
10	A combination and a form indeed,	
	Where every god did seem to set his seal,	
	To give the world assurance of a man.	
	This was your husband: look you now, what follows.	
15	Here is your husband; like a mildew'd ear,	
	Blasting his wholesome brother. Have you eyes?	
	Could you on this fair mountain leave to feed,	
	And batten on this moor? Ha! have you eyes?	
	You cannot call it love, for at your age	
20	The hey-day in the blood is tame, it's humble,	
	And waits upon the judgment; and what judgment	
	Would step from this to this? Sense, sure, you have,	

Else could you not have motion; but sure, that  
 sense  
 Is apoplex'd; for madness would not err,  
 25 Nor sense to ecstasy was ne'er so thrall'd  
 But it reserv'd some quantity of choice,  
 To serve in such a difference. What devil was't  
 That thus hath cozen'd you at hoodman-blind?  
 Eyes without feeling, feeling without sight,  
 30 Ears without hands or eyes, smelling sans all,  
 Or but a sickly part of one true sense  
 Could not so mope.  
 O shame! where is thy blush? Rebellious hell,  
 If thou canst mutine in a matron's bones,  
 35 To flaming youth let virtue be as wax,  
 And melt in her own fire: proclaim no shame  
 When the compulsive ardour gives the charge,  
 Since frost itself as actively doth burn,  
 And reason panders will.  
*Queen.* O Hamlet! speak no more;  
 40 Thou turn'st mine eyes into my very soul;  
 And there I see much black and grained spots  
 As will not leave their tinct.  
*Ham.* Nay, but to live  
 In the rank sweat of an enseamed bed,  
 Stew'd in corruption, honeying and making love  
 45 Over the nasty sty,—  
*Queen.* O! speak to me no more;  
 These words like daggers enter in mine ears;  
 No more, sweet Hamlet!

### Guiding questions

- What is the purpose of Hamlet's words directed at his mother?
- What is the dramatic effect of this scene on the audience?

## **Moderator comments and marks**

### **The extract for commentary**

The extract is overlong for such a dense exchange to be handled in the 10 to 12 minutes available to the student, given that subsequent questions have to be asked. The temptation, especially with Shakespeare, is to want to give too much. It would have been more than sufficient to end the extract at line 42, given the wealth of new material for comment that the additional lines bring.

### **Guiding questions**

Neither of the two guiding questions focuses on style and technique, although the second, even if largely generic, acts as a very useful reminder of the need to consider the particular effects on the audience. The first question needs to offer a clearer focus. Is it a simple invitation to discuss plot or character motivation?

### **Teacher's role**

#### **Conduct of IOC**

If a student after two minutes of quite loose, background narrative scene-setting suddenly breaks off (“... and he ... yeah, OK ...”), or near the close of an answer to a subsequent question suddenly changes her view of a “moor” being “an animal” in favour of “flat land”, a listener might imagine that some non-verbal communication has taken place. Teachers must be careful not to give grounds for such a suspicion.

The nine minutes of independent commentary are followed by several subsequent questions. However, the whole exercise, with a robustly articulate student whose readings of and responses to the extract have not yet been fully explored or clarified, runs a little short, at just over 13 minutes.

#### **Subsequent questions**

The first question responds to a detail of the commentary but is unfortunate in its binary phrasing of, “If Hamlet is in his right mind when he speaks in verse, what is he speaking when he is mad?” The second question begins as if directing precise attention to line 33, but adds in line 43, then asks why Hamlet is so angry with his mother, and finally invites an interpretation of Hamlet’s view of the physical relationship. The same care that is taken to avoid overloading guiding questions needs to be taken with subsequent questions.

The third question opens the wider question of Hamlet’s attitude to women and to Ophelia. It is unwise for teachers to instigate the move from the extract to more general discussion unless it is felt that the possibilities of the extract have been exhausted.

The final questions usefully pick up on the anachronism of “photos” and seek some clarification and development of the comparison in lines 17 and 18.

### **Comments and marks by criterion**

#### **A: Knowledge and understanding of extract or work(s) (3/5)**

Rather too casual an approach is made to the setting of an appropriate context for this to be described as more than adequate. Already in the preamble some unthinking errors have crept in: Claudius is far from attributing Hamlet’s madness to Ophelia’s rejection of his love and any suspicion Horatio may have entertained privately about Claudius being a murderer has never been voiced.

There is no real sense of the central importance and significance of this extract, which would demonstrate knowledge and understanding of the content at a level that is more than adequate. There is a lack of any sense of climax, of what is happening or about to happen on stage.

**B: Interpretation and personal response (5/10) HL (6/10) SL**

The student offers a performance of parts of speeches followed by paraphrase (“Hamlet is saying that basically ...”) rather than critical response. The awareness and analysis of the extract’s imagery tends to be dismissed as “the whole disease and illness thing” while not all the moves to interpretation would seem valid: lines 10–12 do not offer a picture of a “selfless man”, nor do many audiences or readers see such focus on “ears” as is imagined by the student. There are other misreadings, of important ideas that are central to the sense, which prevent the student fully grasping the thoughts and feelings of the central characters or lead the student to mistake them, such as Gertrude worrying about being an inadequate role model.

Dramatic recitation of Shakespeare is no replacement for selecting the necessary details, the relevant and appropriate references to support an analysis of device and effect. Awareness of literary features is on the borderline of being adequate; the term “iambic pentameter” is touched on, though no evidence is offered of how it is used in the extract, and the student’s understanding of its meaning becomes questionable when she implies that prose has run-on lines and not as many pauses as verse.

What is there in the commentary—the personal engagement, the degree of a critical response in the comparison of the two brothers, and the attention to the “god-like” imagery—does, though, hold the higher mark for SL.

**C: Presentation (5/10)**

The introductory placing of the extract as “quite fine” to the play is not developed before the student begins a recitation of a range of prior events. The necessary focus on how this scene relates to these events, or comes as a climax to certain strands, is not in place before the student adopts a linear strategy of reading lines followed by paraphrase.

Such an approach does not allow any sense of a priority being established among the various comments being offered; there is no effective structure as the commentary does not develop towards a conclusion but, rather, ends inconclusively at the close of the extract.

**D: Use of language (3/5)**

This is clear speech appropriate to the occasion. There are a few lapses in expression, such as “she has deceived herself” and the splendid “devirginized” but throughout there is a robust attempt at performance matched by an appropriate register. The odd casual lapse or repetitious phrase is balanced by the occasional nicely turned phrase, such as Claudius’s “corrupt underbelly”.

## Sample H

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
A: Knowledge and understanding of extract or work(s)	4	4	5
B: Interpretation and personal response	4	5	10
C: Presentation	4	4	10
D: Use of language	3	3	5
Total marks awarded	15	16	30

### Extract

But to return. Aphra Behn proved that money could be made by writing at the sacrifice, perhaps, of certain agreeable qualities; and so by degrees writing became not merely a sign of folly and a distracted mind, but was of practical importance. A husband might die, or some disaster overtake the family. Hundreds of women began as the eighteenth century drew on to add to their pin money, or to come to the rescue of their families by making translations or writing the innumerable bad novels which have ceased to be recorded even in text-books, but are to be picked up in the fourpenny boxes in the Charing Cross Road. The extreme activity of mind which showed itself in the later eighteenth century among women – the talking, and the meeting, the writing of essays on Shakespeare, the translating of the classics – was founded on the solid fact that women could make money by writing. Money dignifies what is frivolous if unpaid for. It might still be well to sneer at ‘blue stockings with an itch for scribbling’, but it could not be denied that they could put money in their purses. Thus, towards the end of the eighteenth century a change came about which, if I were rewriting history, I should describe more fully and think of greater importance than the Crusades or the Wars of the Roses. The middle-class woman began to write. For if *Pride and Prejudice* matters, and *Middlemarch* and *Villette* and *Wuthering Heights* matter, then it matters far more than I can prove in an hour’s discourse that women generally, and not merely the lonely aristocrat shut up in her country house among her folios and her flatterers, took to writing. Without those forerunners, Jane Austen and the Brontës and George Eliot could no more have written than Shakespeare could have written without Marlowe, or Marlowe without Chaucer, or Chaucer without those forgotten poets who paved the ways and tamed the natural savagery of the tongue. For masterpieces are not single and solitary births; they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice. Jane Austen should have laid a wreath upon the grave of Fanny Burney, and George Eliot done homage to the robust shade of Eliza Carter – the valiant old woman who tied a bell to her bedstead in order that she might wake early and learn Greek. All women together ought to let flowers fall upon the tomb of Aphra Behn, which is, most scandalously but rather appropriately, in Westminster Abbey, for it was she who earned them the right to speak their minds. It is she – shady and amorous as she was – who makes it not quite fantastic for me to say to you tonight: Earn five hundred a year by your wits.



**Guiding questions**

- What ideas are being explored here regarding women and writing?
- What is the tone of the passage and how is it achieved?

**Moderator comments and marks****The extract for commentary**

The extract is perhaps too long, although the argument could be made that it opens and closes with Aphra Behn.

The absence of line numbering in the solid block of this single paragraph does not readily facilitate nor encourage the necessary detailed reference.

**Guiding questions**

The two questions offer the student a balanced reminder that content and technique should be borne in mind.

The second question with its important focus on “tone” and how it is achieved is a particularly useful piece of guidance for students seeking to structure a literary response to non-fiction or essay-writing.

The guiding questions for non-fiction prose have a critical importance with regard to how a commentary can be structured in order to address criteria that might seem more readily to apply to the more literary genres.

**Teacher’s role****Conduct of IOC**

The student, allowed to continue uninterrupted for over 14 minutes, is finally heard asking if the teacher has any questions before the recording ends abruptly. The teacher must remind students to bring their commentaries to a conclusion, at around 12 minutes at the very latest, so that subsequent questions can be asked. There should be a closing remark to indicate when the recording of the individual oral commentary has ended, so that it is clear that a tape fault has not developed and that the recording does not continue elsewhere on the tape.

**Subsequent questions**

No subsequent questions were asked. Where there are weaknesses in structure or focus that might partially be redressed, details that might usefully be explored, or promising comments that might benefit from development or clarification, a student who has not been afforded the chance of subsequent questioning is at a disadvantage. The exercise is conceived so that every student has the chance of answering questions that may often lead into a genuine discussion or conversation.

**Comments and marks by criterion****A: Knowledge and understanding of extract or work(s) (4/10)**

There is a good knowledge of the appropriate context of the extract in terms of its placing in the pattern and movement of the overall work. Precise knowledge is demonstrated of what immediately precedes the extract, while the extract itself is related to the main ideas of the work.

The student demonstrates an understanding of several of Woolf’s central points. However, the precise content of the extract is underplayed in a presentation that often sounds more like an

analysis of how the extract is key to the overall concerns of the work rather than a commentary closely focused on the internal workings of the extract itself. Commentary requires the knowledge of context to be firmly applied to the extract in order to show, as here, how the author constructs her arguments in a persuasive and literary fashion. The student recognizes the origins of the extract in a series of lectures but neither links this to internal clues such as “but to return” and “for me to say to you tonight” nor discusses the rhetorical argument that forms the centre of this extract.

**B: Interpretation and personal response (4/10) HL (5/10) SL**

Instead of focusing on the extract, the student spends time discussing ideas about women and writing. Several of these ideas are not grounded in the extract itself. The literary devices in the extract remain unexplored. Little attention is paid to precise details and the effects of provocative phrases, or to exploration of the tone and effect of style and diction, as when Woolf describes Aphra Behn’s burial as “most scandalously but rather appropriately” in Westminster Abbey. There is some awareness of humour—“blue stockings with an itch for scribbling”—but this stops short of recognition of the attack on condescension so frequently pointed to in the extract.

The first guiding question has perhaps encouraged the student to roam too widely in a consideration of women writers, female perspective and “incandescence” at the expense of detailed focus on the precise details of the extract itself.

**C: Presentation (4/10)**

The student begins by placing Aphra Behn in the context of a long line of women who dared to write. Four areas of investigation are mentioned as a framework for discussion but there is no subsequent control over the pace and direction of the presentation as new thoughts continually arise: “another theme is ...” echoed several times by “another thing”. There are digressions to education, male patriarchy, the “get off the grass thing”, Juliet or Ophelia as “3-D people”, and the observation that Jane Austen was “pretty brilliant considering what she did”.

The lack of an organizing principle is all too evident. The ample references to the work tend to broaden the response, rather than offering precise support to focused points. Combined with an over-relaxed register, this is more of an engaged and enthusiastic chat than a structured formal commentary on the extract.

**D: Use of language (3/5)**

While the student talks effortlessly and volubly there is not always the precision and control appropriate to and necessary for a formal commentary.

The “pretty much, pretty much, y’know” mixes uneasily with the moments of formal language. The style and register have not been consciously adopted.

## Sample I

### Marks by criterion

	Marks awarded HL	Marks awarded SL	Maximum marks available
<b>A: Knowledge and understanding of extract or work(s)</b>	2	2	5
<b>B: Interpretation and personal response</b>	3	3	10
<b>C: Presentation</b>	3	3	10
<b>D: Use of language</b>	2	2	5
<b>Total marks awarded</b>	<b>10</b>	<b>10</b>	<b>30</b>

### Extract

#### The Tyger

- 1 TYGER! Tyger! burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?
- 5 In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare sieze the fire?
- 10 And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?
- 15 What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? what dread grasp  
Dare its deadly terrors clasp?
- 20 When the stars threw down their spears,  
And water'd heaven with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?
- Tyger! Tyger! burning bright  
In the forests of the night  
What immortal hand or eye,  
Dare frame thy fearful symmetry?

### **Guiding questions**

- How does the poet employ sound devices and with what effects?
- What techniques does the poet use to gain, maintain and control our focus?

### **Moderator comments and marks**

#### **The extract for commentary**

This 24-line poem offers ample material for commentary. Although there is line numbering, the extract and guiding questions might have been better presented on the page. In the original material given to the student the extract was not well presented and included some typographical errors. The guiding questions were also difficult to read.

Often with Blake's shorter poems, a great deal will depend on knowledge of the appropriate context and the ability to relate particular content, style and mood to other poems studied. One poem on the page will always be the central focus but detail from all the other poems studied might be brought into discussion to support comparisons and contrasts. Some students might draw on references to "The Lamb" to illustrate and enhance their points on "The Tyger".

The shorter poems of Blake, along with many of Emily Dickinson, can be traps for the unwary or the unprepared. In choosing selections to study and extracts for the individual oral commentary, teachers should take care that students have been sufficiently prepared to find enough material to sustain a commentary of reasonable length.

#### **Guiding questions**

Neither question offers any guidance as to how this particular poem might be approached.

The two guiding questions address technique, which may lead a student to underplay the content. Also, both questions are generic in the sense that they ask the student to talk about features that any poem might have. Teachers should offer more focused questions and ensure a balance between particulars of interpretation and the literary features and their effects.

To ask more than one question at a time, or to have too many parts to a guiding question, can be intimidating to the student. It is advisable to offer one particular focus.

#### **Teacher's role**

##### **Conduct of IOC**

The recording begins part way through the teacher's identification of the student. The teacher asks subsequent questions that take the exercise to just over 12 minutes in total.

##### **Subsequent questions**

The teacher has to try to extend and develop the student's commentary and six or more questions are offered. In such cases it is always best to keep the questions as simple and clear as possible.

The first question, with its desire to be exploratory and open-ended at this stage, is a little overloaded, asking as it does about the range of possible readings alluded to by the student, how these are created and with what effects. The second endeavours to help the student focus on whether Blake is more interested in the Creator or the act of creation. By the time of the third, the teacher is trying to put the student on the right lines by engaging detail and relating these to

her commentary (“You mentioned body parts ... what about the hammer, the chain ... the poem talks about the Tyger, what about the creative act?”).

The fourth, fifth and sixth questions attempt to tease out development of interpretation and a fuller response to style and precise diction by addressing sound and rhyme, the contrast between anger and terror, and the significance of frame.

The teacher has done his best to enable the student to explore the extract.

### **Comments and marks by criterion**

#### **A: Knowledge and understanding of extract or work(s) (2/5)**

There is some knowledge but superficial understanding of the content of the poem.

“The Tyger” is rightly identified as being from the *Songs of Experience* and a partner poem to “The Lamb” but little more is offered by way of placing the poem in the context of Blake’s work as a whole, and the teacher does not seek to explore context further in the subsequent questions.

#### **B: Interpretation and personal response (3/10)**

The opening description of the poem as having six stanzas of four lines each rhyming AA BB, except the first and the last where there are imperfect rhymes, does not say what effect is created nor, indeed, anything particular about this poem.

Diction is touched on with “dare”; the repetition adds closure and roundness; “imagery is in the descriptive words for the tyger”; lines 17–18 offer an example of “literary figures”. None of these devices or techniques listed by the student is linked to effect or developed in any meaningful way. There is some awareness of the use of “d” sounds and frightening words, of pace, of the continuous questions, and of the change in the final line.

The slight moves to interpretation of thought and feeling are never developed and the comments on evil, God, Christ, a fallen angel, creation and the birth of human beings remain uncertain and fragmented. At no time is an overview attempted of what the student feels the poem is about.

Nothing in the student’s reading is sustained but enough is there for 3 at both levels (the sense of God looking at creation and the Biblical quotation being a “relevant personal response” (at the first bullet point) at HL).

#### **C: Presentation (3/10)**

There is some evidence of a structure to the commentary, though it is too brief, at under five minutes, and undeveloped to be awarded a 4.

After a setting of context and a listing of literary devices, with some limited references to the text, there is a short and hesitant section interpreting one or two lines before the student asks if the teacher has any questions. None of the subsequent questions enables the student to build anything more by way of a sustained or developed response, but answers do remain coherent and focused on the text.

#### **D: Use of language (2/10)**

Uncertainty about the text is matched by nervousness and a lack of clarity and coherence in the expression. Too many sentences and assertions remain unfinished. There is “some degree of accuracy” (level 2) rather than “only a few significant lapses” (level 3); “some degree of clarity and coherence” (level 2) rather than “clear speech” (level 3). Vocabulary is sometimes a little vague and imprecise.