

Teacher Support Material

Language A1

World Literature

English A1



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Introduction

The Purpose of this Document

This document aims to provide teachers with support material and additional guidance for the teaching of language A1 world literature. It has been produced in direct response to the need, expressed by many teachers of language A1, for an IBO publication that clarifies the regulations and procedures relevant to world literature and illustrates the standards expected of candidates.

Description of Content

The document focuses on those aspects of world literature about which teachers express the most concern. These aspects include:

- the requirements and regulations for the world literature component
- the creation of a viable world literature course
- appropriate and inappropriate assignment topics
- the amount of teacher supervision considered acceptable.

The document is presented in three main parts. Part 1 focuses on the syllabus and covers topics such as the aims, nature and requirements of world literature. Part 2 focuses on the procedures for assessment and related issues such as teacher supervision of world literature assignments. Part 3 presents teachers with a range of assessed world literature assignments with examiner comments.

Each of parts 1 and 2 includes a section that provides answers to questions often asked at teacher training workshops or received as queries from schools.

The document contains many extracts from the *Language A1* guide published in 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.

Target Audience

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

Part 1: Language A1 World Literature

Aims

The study of world literature is primarily intended to expose language A1 candidates to works from cultures and literary traditions different from their own. As currently designed, the world literature element conforms to the overall philosophy and aims of the language A1 course. In particular, it is directly related to the course's aims to:

- introduce candidates to a range of literary works of different periods, genres, styles and contexts
- broaden candidates' perspectives through the study of works from other cultures and languages
- introduce candidates to ways of approaching and studying literature, leading to the development of an understanding and appreciation of the relationships between different works. *p5*

The assessment model for world literature also ensures that candidates of language A1 fulfill specific course objectives and are able to demonstrate:

- an ability to engage in independent literary criticism in a manner that reveals a personal response to literature
- a thorough knowledge both of the individual works studied and of the relationships between groups of works studied
- an appreciation of the similarities and differences between literary works from different ages and/or cultures
- a wide-ranging appreciation of structure, technique and style as employed by authors and of their effects on the reader. *p6*

Nature and Focus of World Literature

All language A1 candidates should compare works that illustrate differences in expression, perspective and thought across cultural, political or linguistic borders, and that explore the underlying unity of human preoccupations. *p16*

The term “world literature” in the context of the language A1 course can be confusing. It refers only to the study of literature from:

- cultures different from that of the particular language A1 studied
- different cultures that use the language A1 of study, where appropriate.

To ensure that the many opportunities offered for studying literature from different cultures are properly utilized, the regulations exclude in part 1 of the course the study of works originally written in the particular language A1 studied. For languages that cover wide geocultural areas, some works originally written in the language A1 may be studied as world literature in part 3 and part 4, but only if they are taken from different places where the language is used (see *Language A1* guide, page 17). These exclusions make it necessary to categorize some works as world literature works rather than as language A1 works (see *Language A1* guide, page 11). The distinction is made for purely practical purposes to help teachers choose works appropriately for

the various parts of the course. It is in no way intended to suggest that some authors or works do not properly belong to the canon of world literature.

Although world literature requires all language A1 candidates to study literature from different cultures and languages, it is not intended as an exercise in sociocultural or anthropological study.

The world literature element of the language A1 programme does not aim to cover the history of literature or the so-called “great works” of humanity. It does not aim to equip candidates with a “mastery” of other cultures. It is envisaged as having the potential to enrich the **international awareness** of IB candidates and to develop in them the attitudes of tolerance, empathy and a genuine respect for perspectives different from their own. *p4*

Therefore, the study of each world literature work must be approached from a literary perspective that recognizes it primarily as a work of art. To enable the fullest possible exploration, candidates must be made aware of the influences exerted by the particular cultural context(s) of each work on its content and its form. The depth and range of this coverage in the classroom will vary according to the specific characteristics of each work.

Course Requirements

Number of works

At both higher level and standard level, the language A1 course is divided into four compulsory parts:

- part 1 world literature
- part 2 detailed study
- part 3 groups of works
- part 4 school’s free choice.

Higher level (HL) candidates must study a total of 15 works across all four parts of the course. Standard level (SL) candidates must study 11 works in total. With the exception of part 2, all the other parts of the course consist either entirely or partially of world literature works. (See *Language A1* guide pages 8–12 for further details).

Higher level

Higher level (HL) candidates must study **five** world literature works in addition to the prescribed number of works written in their language A1. *p17*

The five world literature works must be distributed across the course as follows:

- part 1—three works
- part 2—none
- part 3—one work (studied in addition to three language A1 works of the same genre)
- part 4—one work (studied in addition to three language A1 works linked by one or more aspects such as culture, genre, theme, period, style, type of literary study and methodology).

Standard level

The world literature requirement for part 4 of the syllabus is optional for standard level (SL) candidates. Therefore, they may study either **four** or **five** world literature works in total. Standard level candidates who do not study a part 4 world literature work **must** study a language A1 work in its place. *p17*

The four or five world literature works must be distributed across the course as follows:

- part 1—three works
- part 2—none
- part 3—one work (studied in addition to two language A1 works of the same genre)
- part 4—one work (studied in addition to three language A1 works linked by one or more aspects such as culture, genre, theme, period, style, type of literary study and methodology).

Self-taught candidates (SL only)

The five world literature works must be distributed across the course as follows:

- part 1—three works
- part 2—none
- part 3—one work (studied in addition to two language A1 works of the same genre)
- part 4—one work (studied in addition to three language A1 works linked by one or more aspects such as culture, genre, theme, period, style, type of literary study and methodology).

Self-taught candidates must choose all five world literature works from the prescribed world literature list (PWL) and from the prescribed book list (PBL) for their language, if one is available. There is no free choice for self-taught candidates.

Creating a Viable World Literature Course

Selection of world literature works

When selecting works it is important to ensure that they are:

- chosen from the appropriate sources (the PWL in the case of part 1 and freely in the case of parts 3 and 4)
- when chosen freely, suitable for serious literary study at this level
- suitable, accessible and likely to engage the interests of candidates in this age group
- open to productive contrasts and comparisons (through links such as theme, genre, period, style and language) with other world literature and language A1 selections
- a mixture of longer and shorter pieces
- easily available.

When making choices, teachers should be careful not to select works simply because they are convenient or come from the canon. Some works in translation reflect cultural assumptions that are similar to those of the language A1 being studied. In general, looking to a variety of continents, not just to a variety of languages, will enhance and enrich a sense of the literature of other cultures.

Part 1 works

- All three works must have been originally written in a language different from the language A1 and are normally studied in translation.
- All works must be chosen from the prescribed world literature list (PWL). Only the specific work(s) listed for an author must be chosen from the PWL; other works by the same author must not be chosen.
- Authors must not be repeated in part 1; each work must be by a different author.

It is expected that one or more literary aspects such as culture, genre, theme, and period will be used as links for the part 1 choices, and to enable their study as a group. When selecting part 1 works the most productive links to consider are those that enable both comparisons and contrasts. However, the teaching of the individual works themselves should go beyond the particular link(s) around which the works have been gathered and should cover as far as possible all the relevant literary features of each work.

It is important to remember the assessment requirements even at this early stage, and to ensure that the choices made will:

- provide candidates with awareness and appreciation of a wide range of literary aspects
- enable candidates to select aspects, topics and/or approaches for their assignments that are different from those of other candidates in the class.

Teaching that is too focused on the exploration of a particular theme, cultural region, or genre, could be restrictive and may not provide candidates with a varied enough range of relevant literary aspects from which to select and generate distinctive assignment topics.

Wherever possible, schools with large classes should divide them into smaller teaching groups and assign each group a different combination of part 1 works.

Part 3 and part 4 world literature works

The world literature works for part 3 and part 4 of the programme should originally have been written in a language different from the student's language A1 and should be normally studied in translation. However, either or both of these works may have been written originally in the student's language A1 provided that they are from a "place" not represented in the remainder of the course. This exception applies only if the works on the prescribed book list (PBL) for the language A1 studied are identified by "place". p17

Part 3 and part 4 world literature works may be chosen freely from the PWL, or from PBLs, or from any other source available to the school or to the teacher.

Where the part 3 and/or part 4 world literature work is chosen freely, it is the responsibility of the teacher to ensure that the selections made are suitable for serious literary study.

The part 3 world literature work **must** be linked by genre to the other part 3 works studied. In addition, it is important that the world literature work chosen for this part is able to provide some useful cross-cultural perspectives on the features and issues common to the other works in the group.

Frequently Asked Questions—Course of Study

Definitions

What is a world literature work?

In the context of the language A1 course, a world literature work is one originally written in a language different from the particular language A1 studied or comes from a different "place" where the language A1 is used (see p9 of the Language A1 guide).

What is the prescribed world literature list (PWL)?

- *The PWL is common to all languages A1 and consists of works from about 60 languages.*
- *Works in the PWL are categorized first by language and then by genre.*

What is the prescribed book list (PBL)? How does it differ from the PWL?

- *A PBL is specific to a particular language A1 and contains works all originally written in that language. For example, all the works listed in the PBL for Spanish A1 were originally written in Spanish.*
- *Whereas there are about 46 PBLs, each related to a particular language A1, there is only one PWL for all languages A1.*

Choice of works

For part 1, can we study other works, not on the PWL, but by the same author?

No, only the works on the PWL can be studied. Other works, even if they are by authors on the PWL, must not be studied in this part.

Must we select all our part 1 works from the same language?

No, there can be a variety of languages.

Can we study a part 1 work in the language in which it was originally written? Would our English A1 candidates be violating any rule if they read, for example, *Madame Bovary* in the French original instead of a translation into English?

Yes, candidates can read world literature works in the original language if they wish. However, it may be problematic if both originals and translations are studied in the same class.

Are we allowed to study a part 1 world literature work translated into a language different from our language A1? For example, can our Polish A1 candidates study a translation of *Wuthering Heights* into French rather than a translation into Polish?

Yes, if they wish.

Must we organize our part 1 world literature works around a particular theme?

It is better not to do so. Teaching to a particular thematic heading could narrow the possibilities for world literature assignment topics.

Must we select all our part 1 world literature works from the same genre?

This is not compulsory, although part 1 selections built around a particular genre may offer candidates more valid literary choices for their assignments. However, the works studied must have more in common than being of the same genre.

Can we use our world literature selections to satisfy the genre and period requirements for the course?

Yes.

Can we study works originally written in our language A1 as world literature works in part 3 or part 4?

Yes, but only if:

- *the PBL of your language A1 identifies works by “place”*
- *the works are chosen from a “place” not previously represented elsewhere in the course.*

Is it possible for a candidate offering two different languages A1 to study the same set of world literature works for both?

No, candidates offering two languages A1 must study a completely different set of world literature works for each. Similarly, candidates offering a language A2 may not study, as part of their language A2 course, works that they are already studying for world literature in their language A1 course.

What is meant by “elsewhere” when selecting the free choice world literature works for part 3 and part 4?

This means “from the teacher’s or school’s own resources”.

Can self-taught candidates choose their world literature works for part 3 and part 4 freely?

No.

Is there a world literature requirement for part 2 of the course?

No.

Teaching

Must world literature works be taught in class?

Yes, world literature works must be taught in class. It is at the assignment writing stage that candidates are expected to work independently on their own assignments, but with teacher supervision.

When should we start teaching the world literature component?

The IBO does not prescribe when schools should teach any particular part of the language A1 course. However, the decision about when to teach world literature will depend on how each school plans to meet IBO assessment deadlines. See the Vade Mecum for details.

Part 2: Language A1 World Literature—Assessment

Introduction

To complete the assessment requirements of the language A1 course, all candidates must submit written assignments based on the world literature works they have studied. These are referred to as “world literature assignments”.

World literature assignments:

- must be written during the course
- are externally assessed against four criteria related to the objectives of the language A1 course.

At both HL and SL, world literature accounts for 20% of each candidate’s overall language A1 grade. Candidates who fail to submit world literature assignments for assessment will **not** be awarded a final overall grade for the language A1 they have studied.

Assignment Requirements

- Candidates must write their assignment(s) independently but with the supervision of a teacher.
- Candidates must themselves select the aspects on which they wish to write, generate topics and formulate their own assignment titles.
- Each assignment must be written in the language A1 being studied.
- Each assignment must be 1000–1500 words in length.
- Each world literature work must be used in one assignment only.
- At least two world literature works, studied in part 1 of the syllabus, must be included in assignment 1.
- At HL, a minimum of three world literature works must be covered across the two assignments.
- All candidates must sign a written declaration to confirm that each assignment is their own work (see the sample world literature cover sheet included in this document).

See page 28 of the *Language A1* guide for further information about the requirements for world literature assignments.

Assignment Description and Objectives

Assignment 1 (HL and SL)

This assignment consists of a comparative study of **at least two** world literature works studied in part 1 of the course. This is the only world literature assignment that can be based on an aspect of two or more world literature works. Experience suggests that most candidates write better assignments using two works, but some candidates are able to write very well on three.

All works used for this assignment must be taken from part 1 of the school’s language A1 course. (See page 29 of the *Language A1* guide for further details.)

This assignment allows candidates to:

- demonstrate the skills of presenting a comparative literary analysis
- compare the literary aspects common to the works studied in part 1 of the course

- explore possible links or relationships between the works in ways that show individual insight, personal engagement and an appreciation of the cultural similarities and/or differences relevant to the analysis.

Assignment 2 (HL only)

Candidates choose **one** of three alternatives, **2a, 2b, 2c**.

Assignment 2a: comparative study

This assignment consists of a comparative study based on one world literature work studied in part 1, part 3 or part 4 of the course, and one language A1 work chosen from any part of the course. Unlike assignment 1, this assignment **must not** be based on a study of two world literature works. The world literature work chosen for this assignment **must not** be one previously used for assignment 1.

This assignment allows candidates to:

- demonstrate the skills for presenting a comparative literary analysis
- compare the literary aspects common to a selected world literature work and a language A1 work
- explore possible links or relationships between the two works in ways that show individual insight, personal engagement and an appreciation of the cultural similarities and/or differences relevant to the analysis.

Assignment 2b: imaginative or creative assignment

This assignment consists of an imaginative or creative piece of writing. It may be based on a study of one world literature work, or on a combination of a world literature work and a language A1 work chosen from any part of the course. The world literature work chosen for this assignment can be a work studied in part 1, part 3 or part 4 of the syllabus but **must not** be one previously used for assignment 1. This assignment **must** be preceded by a statement of intent that will be included in the total number of words. (See page 31 of the *Language A1* guide for further details.) The statement of intent is an essential part of this type of assignment and allows candidates to make explicit their perception of an author's imagination, values and techniques.

This assignment allows candidates to:

- demonstrate the skills of imaginative or creative writing
- focus on a particular literary aspect of interest and explore this imaginatively and in a variety of ways
- show an appreciation of the cultural elements relevant to the selected aspect
- demonstrate both explicit (in the statement of intent) and implicit (in the creative piece) awareness of the imagination, values and techniques of the author(s) on whose works the assignment is based.

Assignment 2c: detailed study

Assignment 2c consists of a detailed study based on an aspect of **one** world literature work studied in part 1, part 3 or part 4 of the syllabus. However, this **must not** be a work previously used for assignment 1. (See page 32 of the *Language A1* guide for further details.) The assignment could take the form of a formal essay **or** a commentary **or** an analysis of a key passage.

This assignment allows candidates to:

- demonstrate the skills of close reading and detailed analytical writing
- show an appreciation of the cultural elements relevant to the analysis.

Features of an Appropriate World Literature Assignment Topic

Appropriate topics are characterized by:

- a focus on the literary aspects of the work(s) to be used
- clearly articulated titles that provide sufficient information about the topics chosen and the writer's intentions
- awareness of the implications of the assessment criteria regarding the length, breadth and depth of discussion required
- a discussion that goes beyond only a description of the characters or events of the works.

It is not appropriate for candidates in the same class or teaching group to base all their essays for assignment 1 on the same two works from part 1, nor is it appropriate for them to use the same single work for assignment 2. Teachers should encourage candidates to choose a diversity of works for both assignments.

Where circumstances make it difficult for candidates to choose completely different aspects and/or topics, they should:

- base their assignments on different combinations of the part 1 works studied
- adopt different approaches.

Choice of an appropriate and focused aspect

The following titles for world literature assignments are intended for guidance only. With assignments 1, 2a and 2c (formal essay only), the pairings offered illustrate that focused topics (indicated by the first title) should be encouraged rather than broad topics (indicated by the second title).

Assignment 1: comparative study (on at least two world literature works from part 1)

“The significance of ‘black’ in *The Outsider* and *The Metamorphosis*” **is better than** “Style in *The Outsider* and *The Metamorphosis*”.

“The presentation and significance of marital conflicts in *Song of Lawino* and *Madame Bovary*” **is better than** “Women in *Song of Lawino* and *Madame Bovary*”.

“The relationship between plot structure and character development in *Oedipus Rex* and *Mother Courage and Her Children*: An investigation into the portrayal of Oedipus and Anna Fierling” **is better than** “Characterization in *Oedipus Rex* and *Mother Courage and Her Children*”.

“The symbol of the house in *One Hundred Years of Solitude* and *The Time of the Doves*” **is better than** “Symbolism in *One Hundred Years of Solitude* and *The Time of the Doves*”.

“A comparison of the creation and functions of dramatic tension in *Hedda Gabler* and *Uncle Vanya*” **is better than** “*Hedda Gabler* and *Uncle Vanya*: A comparative study”.

“Characterization and plot structure in *The Wedding of Zein and Other Stories* and *White Justice*” **is better than** “The Short Story in the hands of Tayeb Salih and Antrassian”.

Assignment 2a: comparative study (one world literature work and one language A1 work)

“The nature and significance of social conflicts in *God's Bits of Wood* and *A Fine Balance*” **is better than** “Conflicts in *God's Bits of Wood* and *A Fine Balance*”.

“A comparison of the sources and functions of humour in *The Suffrage of Elvira* and *A Man of the People*” **is better than** “A comparative study of *The Suffrage of Elvira* and *A Man of the People* as works of comedy”.

“A comparison of the presentation and significance of the father figure in *Kokoro* and *Fiela’s Child*” **is better than** “Men in *Kokoro* and *Fiela’s Child*”.

“Attitudes to politics and religion in *The House of the Spirits* and *Petals of Blood*” **is better than** “Politics and religion in *The House of the Spirits* and *Petals of Blood*”.

“The role of music and mime in *I Will Marry When I Want* and *The Trial of Mallam Ilyd*” **is better than** “Dramatic techniques in *I Will Marry When I Want* and *The Trial of Mallam Ilyd*”.

“A comparison of images of death in the poetry of Szymborska and Owen” **is better than** “Death in the poetry of Szymborska and Owen”.

Assignment 2b: imaginative or creative assignment (one world literature work, or one world literature work and one language A1 work)

Experience suggests that the problem most candidates have with assignment 2b is related more to how to execute the tasks they set themselves than to the formulation of a viable assignment topic. The examples offered here therefore illustrate appropriate assignment topics and inappropriate approaches.

Appropriate assignment topics

An editorial published by the *People’s Herald* on the meeting convened by Dr Thomas Stockmann (based on *An Enemy of the People* by Henrik Ibsen).

Aissatou’s response: a reply from Aissatou explaining and justifying her reaction to her husband’s betrayal (based on *So Long a Letter* by Mariama Ba).

Inappropriate assignment topics

An interview with Ibsen, in which the interviewer only asks questions about Ibsen’s personal life, for example, “Did you have an unhappy marriage, Mr Ibsen?”

A dramatic monologue by Vladimir, in which the candidate only repeats statements made in *Waiting for Godot*.

“Hamida’s Diary”, in which the candidate only paraphrases parts of Naguib Mahfouz’s *Midaq Alley*.

An alternative ending to *The Outsider* in which Meursault escapes to find true happiness on a desert island with Marie.

Guidance for candidates

Candidates who choose to write imaginative or creative assignments should be:

- guided towards ensuring that the assessment criteria for world literature can be properly applied to the tasks they set themselves
- made aware that the tasks they undertake must reveal knowledge of and insight into the literary features of the works on which they are based
- made aware of the need to avoid
 - following the original work so closely that they do no more than replace portions of it with arbitrary alternatives
 - departing so far from the original that the piece they create reveals little evidence of knowledge, understanding and appreciation of the original.

Assignments that demonstrate no appreciation of the significance and functions of ambiguity or complexity in a work do not normally score high marks. Tasks aimed at “improving” the original often fall into this category and include approaches such as:

- exacting revenge on the villains
- allowing the escape of the protagonists
- explaining the inexplicable.

Assignment 2c: detailed study (one world literature work)

A formal essay

“Symbols of hope and despair in the poetry of Pablo Neruda” **is better than** “Language in the poetry of Pablo Neruda”.

“Attitudes to oppression in *The House of the Spirits*” **is better than** “Oppression in *The House of the Spirits*”.

Analysis of a key passage, analysis of two key passages, commentary on an extract

While it is not possible to provide examples of appropriate and inappropriate topics for these options, the following advice should be useful for candidates wishing to choose any of them.

The choice of a key passage or key passages for analysis or of an extract for commentary should be guided by the following questions:

Key passage(s)

- Why is this passage (or why are these passages) central to our understanding of the work? In other words, why is it a key passage, or why are they key passages?

Commentary

- Why can this passage be seen as characteristic of the writer’s central concerns and/or techniques?

The main difference between the two exercises relates to the nature of the candidate’s focus. In an analysis of a key passage (see diagram A) candidates are expected to:

- explain why the passage chosen is central to our understanding of the work
- focus outwards on the larger work from which it has been taken, to show its relationship to the development of the plot, and to examine what it shows about elements such as theme, style and characters.

In a commentary (see diagram B), candidates are expected to:

- explain why the particular extract has been selected for this kind of analysis
- focus closely on the extract itself in order to analyse how elements such as language, structure and tone work together within it to create or enhance meaning.

Diagram A: analysis of a key passage

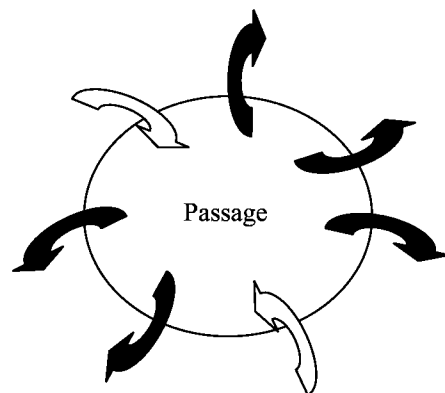
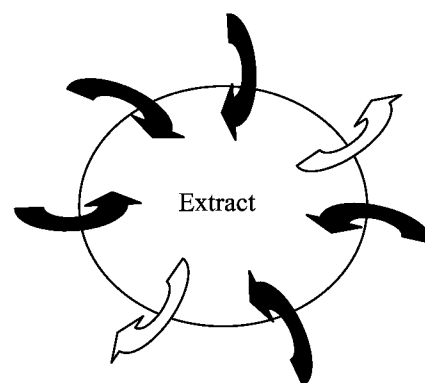


Diagram B: commentary



Key

The black arrows represent the main focus of the analysis or commentary. The transparent arrows represent the complementary focus.

Frequently Asked Questions—Assessment

The topic and its selection

Who selects the topics on which candidates write their assignments?

It is the responsibility of the candidates themselves to choose the topics on which they wish to write their world literature assignment(s). Candidates are expected to:

- select a viable aspect of the world literature works they have studied
- ensure that the aspect selected lends itself to a literary discussion
- create an appropriate topic for the assignment(s)
- select a topic and/or treatment distinct from those of other candidates at their school.

*Candidates should discuss their choices with their teachers. However, teachers must **not** assign set topics to candidates **nor** provide a list from which each candidate chooses a topic.*

Are translation exercises acceptable as world literature assignments?

No. While translation exercises would seem legitimate, given that the majority of world literature works are normally studied in translation, such exercises create difficulties in the assessment process. Examiners cannot:

- read translated works in their original versions, or in languages other than the particular language A1
- rely solely on any candidate's claims, assertions and interpretations of the works used for assignments, which the examiner cannot read.

For these reasons, a translation exercise based on a study of an original work and its translation into the language A1 studied is not acceptable.

However, an exercise based on a study of different translations of the same work into the language A1 studied is acceptable.

Is it acceptable to base a world literature assignment on a comparison between a world literature work and a version of it (or of another work) in film?

No. While examiners for world literature are required to have thorough knowledge of the work(s) on which assignments are based they cannot:

- also be familiar with film version(s)
- base their marking only on candidates' claims, assertions and interpretations of films.

For these reasons, assignments of this kind are not acceptable.

Is it possible to have assignment topics approved by IBCA before they are undertaken?

This is not a requirement and is not regular practice, but guidance is available from IBCA if the validity or viability of a proposed topic is in doubt.

Can topics be presented in the form of questions?

Yes, although it would be unusual (and perhaps indicative of undue teacher intervention) for all the candidates from one school to present their topics as questions.

The assignment—use of works

Can the world literature work studied in part 4 be used for assignment 2 even if the candidate has already used it for the individual oral presentation?

Yes.

Can assignment 1 be based on one work of world literature only?

No.

Can the analysis of two key passages (assignment 2c) be based on two world literature works?

No.

The assignment—writing and format

Is it necessary for candidates to refer to secondary sources when writing their world literature assignments?

No.

Is it obligatory for candidates to use a word processor for their assignments?

No, assignments can also be typewritten or handwritten. However, where assignments are handwritten it is the candidate's responsibility to ensure that the writing is legible and clear: marks cannot be awarded to what cannot be read.

Is it compulsory to have a bibliography?

Candidates are expected to acknowledge fully all the ideas or material of other people that they have used or consulted in the writing of their assignments. This includes use of Internet sources. Failure to do so would constitute plagiarism, which must be avoided. Examiners also need to know which translations are being used.

Does the IBO have a preferred style for the citation of reference works and the presentation of bibliographies?

No, the IBO does not favour any particular style as long as candidates are consistent in the use of the style they choose.

Must quotations, footnotes and bibliographies all be included in the word counts for the assignments?

Quotations from works are included in the word count but footnotes and bibliographies are not. Where footnotes are used they must not contain arguments or ideas that should be included in the main body of the assignment, but have been included as footnotes to decrease the word count.

Similarly, the statement of intent for an assignment 2b is included in the word count, but the accompanying extract(s) on which an assignment 2c is based is not.

Must a statement of intent be provided for all world literature assignments?

No, the statement of intent is required only for assignment 2b. However, in the case of the other assignments, an introduction is required. See pp 29–30 and p32 of the Language A1 guide for further details.

Teacher's role and editing

How and to what extent should teachers be involved in the writing of world literature assignments?

Teachers should:

- assist candidates with their choice of an appropriate and focused topic for their assignments but must **not** give topics to candidates
- ensure that candidates in a teaching group do not work on the same topic (where this is unavoidable, candidates must work independently and produce different assignments, with different arguments based on individually chosen evidence)
- discuss assignment outlines with candidates before they write their first drafts
- read and make general comments (orally or on a separate sheet of paper) on the first draft of each assignment
- neither correct the assignments nor write any comments on the assignments themselves (unless a candidate abandons a proposed assignment and begins a new one, no further teacher input is allowed after the first draft stage)
- collect the final version of each candidate's assignment by the school's internal deadline
- read each assignment to ascertain that it is the candidate's own work
- neither correct nor award marks to any assignment
- sign the appropriate space on each cover sheet to confirm the authenticity of the work submitted by each candidate.

See pages 32–33 of the Language A1 guide for further details.

Is it acceptable for candidates to edit each other's assignment(s)?

No, each assignment must be the independent work of the candidate who submits it. However, it is acceptable for candidates to make class presentations of their assignments (or excerpts of their assignments), answer questions and consider suggestions arising from the discussion that follows.

Is it acceptable to return final versions of assignments to candidates for further checks and amendments if internal school deadlines permit?

Yes, this is especially useful if candidates write their assignments relatively early in the course. It allows the assignments to benefit from the candidates' intellectual growth and development over the duration of the course. However, where this is done, teachers must read the assignments again to confirm that each final version submitted is the candidate's own work. Candidates must not change their topics or start a new assignment at this stage.

Guidelines for Assignments not Complying with Regulations

Introduction

From May 2004 onwards, the following guidelines will apply to assignments that do not comply with regulations.

Repetition of works (HL only)

Works must not be repeated across assignments. If this happens, assignment 2 will be awarded no more than achievement level 3 for criterion B.

Use of incorrect works

Where the candidate uses incorrect works (for example, assignment 1 is not based on works from the PWL) the assignment will be awarded achievement level 0 for criterion B and no more than achievement level 3 for each of criteria A, C and D.

No statement of intent

A statement of intent is required for assignment 2b (the imaginative or creative assignment). Where no statement of intent exists, the assignment will be marked as normal but will be brought down by one level for criterion C.

Assignment above or below word count

Assignments can be between 10% below and 10% above the word count. Outside this range, assignments will be brought down by one level for criterion C.

Assignment 1 based on one work only

An assignment 1 based only on one part 1 work will be awarded achievement level 0 for each of criterion A and criterion B.

Part 3: Sample Assignments and Examiner Comments

Introduction

This part includes:

- samples of assessed assignments 1 and 2 showing a range of performances
- the assessment criteria and descriptors for world literature.

Sample Assignments

Each sample is accompanied by the mark awarded for each assessment criterion and the examiner's comments.

In selecting these samples, particular care has been taken to provide a wide range of imaginative or creative exercises for assignment 2b, as it seems to present the most difficulties to candidates and to teachers.

Assessment Criteria

- All world literature assignments, whether assignment 1 or assignment 2, are assessed by the same criteria.
- There is no difference between the criteria for higher level and those for standard level.

Assignment 1—Sample 1: Comparative Study

The consumption of food in Anna Karenin and Madame Bovary.

Since food is an essential part of one's life, it is not surprising that we find frequent references to its consumption in novels of social realism, such as Anna Karenin and Madame Bovary. Food in literature can be used to symbolise all sorts of things, but in particular it can represent the personality of a character. This is because certain aspects of a character reveal themselves in the personal choice of eating a particular kind of food, as well as in the milieu in which the meals take place. Since eating is often seen as a social event, the ambience of a meal and the manners of the diners contribute much to character revelation. More abstractly, in addition to giving insights into character, both Tolstoy and Flaubert use food to symbolise significant events or developments in the plot. Therefore, by analysing the representations of food, we can gain insights into many of the ideas that the writers are trying to convey. This paper will compare the ways in which food is used for the above purposes in both novels.

Early in Anna Karenin we are shown the contrast in food tastes of Oblonsky and Levin. Oblonsky is portrayed as a cavalier character through his eating habits: we see that for the bon vivant Oblonsky nothing, not even serious discord with his wife at the time, would interfere with his enjoyment of food:

Having finished the paper, a second cup of coffee, and a roll and butter, he rose, shook a crumb or two from his waistcoat, and, expanding his broad chest, smiled happily, not because he felt particularly light-hearted – his happy smile was simply the result of a good digestion.¹

Furthermore, being a Russian aristocrat from the city, Oblonsky has a particularly refined taste for food and always seems able to make eating an enjoyable and a luxurious social experience. He likes eating exotic food merely for the titillating effect that it has on him:

Oblonsky was happy, too, because he was enjoying himself and everyone was pleased... Everything, including the excellent dinner and the wines (not from Russian merchants but imported direct from abroad), was very distinguished, simple and enjoyable.²

¹ Leo Tolstoy, Anna Karenin, p.20

² Leo Tolstoy, Anna Karenin, p.696

Levin, on the other hand, is shown to be a conservative. Like a true rural aristocrat, he deliberately eschews any foreign and urban influences. Characterised as being traditional, serious and earnest, Levin prefers the rather simple and natural peasant food above all else: *"Levin ate his oysters though he would have liked white bread and cheese better."*³ Throughout the novel, his attitude towards food remains the same. One day he is in his fields, after having ploughed his land together with the peasants. We are told that

*The peasants began preparing for dinner...The bread and water was so delicious that Levin changed his mind about going home. He shared the old man's meal and chatted to him about his family affairs...*⁴

From this we can perceive the importance of the social setting of eating for Levin; the simple food tastes so good because he feels comfortable and happy amongst the peasants.

It is exactly this notion that distinguishes Levin from Charles in Madame Bovary. Though Charles also has a modest preference for the kind of food that he's accustomed to,

*For dinner there was onion soup, and a piece of veal cooked with sorrel. Charles, sitting opposite Emma, rubbed his hands together cheerfully and said—How nice it is to be home again!*⁵

he – in contrast to Levin – does not care for his social environment. This is evident in his anti-social and indelicate eating behaviour, that would have convinced Emma that she had married a very unromantic man: *"He used to cut bits off the corks from the empty bottles; after meals, he used to suck his teeth; eating his soup he made a gurgling noise with every mouthful..."*⁶

The male attitude to food is analogous to their perception of life, and more specifically, their perception of women. In a restaurant, gluttonous Oblonsky orders many different kinds of dishes and likewise also shows his greed regarding other women with whom he has affairs. Thus the literal description of him, *"tearing the quivering oysters from their pearly shells with a silver fork and swallowing them one after another"*⁷, can also be interpreted metaphorically with oysters being a powerful feminine symbol. Contrariwise, Levin's conscientious and monogamous aim in a marital relationship is shown in his attitude towards adultery: *"It's as if...as incomprehensible as if, after a good dinner here, I were to go into a baker's shop and steal a roll."*⁸ And again Oblonsky's unfaithful nature shows itself in his reply:

³ Leo Tolstoy, Anna Karenin, p.48

⁴ Leo Tolstoy, Anna Karenin, p.274

⁵ Gustave Flaubert, Madame Bovary, p.43

⁶ Gustave Flaubert, Madame Bovary, p.48

⁷ Leo Tolstoy, Anna Karenin, p.48

"'Why not? Rolls sometimes smell so good that you can't resist them!'"⁸. Also Charles' treatment of food can be a reflection of his sexual appetite. In the same way that he simply eats to replenish himself, "He ate up the rest of the stew, cut the rind from his cheese, munched an apple, finished off the wine, then went up to bed, lay down on his back and began to snore."⁹, he's unable to treat his wife Emma delicately in their romantic relations – leaving her romantically unsatisfied.

Vronsky has the same characteristic of not treating his partner with sufficient delicacy, and this seems to be a major contributory factor to Anna's fatality. Vronsky's stubborn and insensible determination to preserve his virility and to not give in to his mistress Anna is symbolised by him eating a large lump of beefsteak, stereotypically 'food for real men'. It is interesting that Vronsky's eating of beefsteak is the precursor, on two occasions, for the creation of a "mangled body"¹⁰. The first time he is mentioned eating "his beefsteak"¹¹ it precedes Vronsky breaking his mare Frou Frou's back and thereby causing her death, by riding her too recklessly. The second time he eats "his beefsteak"¹² it is following an argument with Anna, which leads to her suicide.

Experiencing the same destiny as Anna, Emma's growing general dissatisfaction finds root in a failing marriage with the ignorant and provincial simpleton Charles. This is ominously displayed at their wedding; "Big dishes of yellow custard, shuddering whenever the table was jogged, displayed, on their smooth surface, the initials of the newly-weds in arabesques of sugared almonds."¹³ This notion of their "shuddering" unstable relationship and the almost nauseating overdone sweetness of the thick and indelicate desert with its "sugared almonds" precedes an exposition of her character development through the symbolism of different foods. After figuratively and literally having tasted from delicacies at the Marquis' ball, "Emma, as she entered the room, felt herself immersed in warmth, a mixture of the scent of flowers and fine linen, the smell of roast meat and the odour of truffles."¹⁴, and is consequently dissatisfied with her petty bourgeois life. Her resultant whimsical behaviour concerning choice in foods and drinks shows her impulsive and insatiable character; "She would order different food for herself, and leave it untouched; one day drink only fresh milk, and, next day, cups of tea by the dozen."¹⁵. Nevertheless she temporarily finds her sexual satisfaction in passionately committing adultery with Rodolphe and Léon

⁸ Leo Tolstoy, *Anna Karenin*, p.54

⁹ Gustave Flaubert, *Madame Bovary*, p.32

¹⁰ Leo Tolstoy, *Anna Karenin*, p.814

¹¹ Leo Tolstoy, *Anna Karenin*, p.192

¹² Leo Tolstoy, *Anna Karenin*, p.779

¹³ Gustave Flaubert, *Madame Bovary*, p.22

¹⁴ Gustave Flaubert, *Madame Bovary*, p.37

¹⁵ Gustave Flaubert, *Madame Bovary*, p.52

respectively, and this, in the latter case, is symbolised by the eating of cream. During Emma and Léon's initial tryst, *"They ate fried smelt, cherries and cream."*¹⁶ Like purely physical sex, eating cream simply yields an immediate pleasure and satisfaction in its consumption. In Anna Karenin, the same idea of the symbolism of cream is used to show the blunt insensibility with which Karenin treats his wife Anna. Without any mention of romantic love, Karenin's physical sexual desire for his wife at her return from her travels is hinted as follows; *"Having finished his second glass of tea with cream and his roll,"*¹⁷ *"Time for bed now," he said with a special smile, crossing into the bedroom.*¹⁸ This example adds to Karenin's profile as an unfeeling man.

The way that food can be used as a literary effect is evident in both novels Anna Karenin and Madame Bovary. Flaubert and Tolstoy seem to share their view on the literary use of food symbolism. The reason that something as ordinary as food is used for this purpose is that people always eat food to satisfy themselves. Consequently, the kind of food that one chooses to eat shows the kind of desire or need that is to be satisfied. And because different people find their satisfaction in different actions and lifestyle, the kind of food the characters eat is a good source of information about their characters and/or their social environment. Instead of describing directly what kind of character one has or stating how the plot is going to develop, the authors have used a more subtle approach through symbolism of food to convey the ideas. It is exactly this sort of delicate literary technique that makes a novel a work of art.

WORD COUNT: 1487

¹⁶ Gustave Flaubert, Madame Bovary, p.208

¹⁷ Leo Tolstoy, Anna Karenin, p.126

¹⁸ Leo Tolstoy, Anna Karenin, p.127

Assessment: examiner comments and marks

General comments

This well written essay has a very specific and narrow focus on food which the candidate maintains throughout. The essay does not just list a number of quotations about food, but relates the quotations to character and action. The interpretation of the significance of food is almost always perceptive: for example, Oblonsky's eating of oysters as a symbol of his sensuality and love of women is contrasted with Levin's love of simple food in the company of peasants. Ideas are not always fully developed, but this would be difficult to do when writing about two long and complex novels in an essay of 1500 words.

Marks by criterion

	Marks awarded	Maximum marks available
Criterion A: Selection of the aspect and its treatment	5	5
Criterion B: Knowledge and understanding of work(s)	5	5
Criterion C: Presentation	5	5
Criterion D: Language	5	5
Total marks awarded	20	20

Assignment 1—Sample 2: Comparative Study

A Discussion on delusion within 'The Outsider' by Camus and 'Metamorphosis' by Kafka.

Delusion is one of the key themes within the two novels, it is the belief in something that is untrue or a distortion of the truth. We the readers can see that it is imaginary but the characters in their position cannot or choose not to see this. The two authors approach this theme differently although they both show the protagonists to be deluded about hope and their relationships with others. Camus allows Meursault to realise that he is deluding himself, once he has done this he comes to a point of awareness. Alternatively, Gregor never realises that he is deluded but Kafka and sequentially the readers, realise that he is and ridicule him for this.

The main delusion that the protagonists hold onto is hope. When Gregor is first transformed into a bug he finds it hard to accept, he thinks that he will get out of bed and 'this mornings delusions (will) gradually fall away,'¹ this does not happen and yet he still thinks that somehow a restoration may occur. He never really accepts his transformation and continues 'expect(ing) such complete repose to restore all things to their real and normal condition,'² it is this expectation and belief that eventually things will improve that keep him going. Throughout the novel he thinks that he will not only return to human shape but then 'he would take the family affairs in hand'³ and provide luxury and respite once more for his family. He does not realise that this is not only impossible but also unnecessary, as the family has become self-sufficient.

Gregor has a continuous hope that someday he would 'send (Grete) to the Conservatorium'⁴ as a gift to her. She realised this was just a distant dream and yet he believed he could somehow make it a reality. This belief, that things will eventually improve, sustains him throughout the novel, however Kafka shows this to be a delusion by gradually decreasing his humanity. 'The lack of direct speech for the last two months... had confused his mind.'⁵ Gregor stops thinking like a man and starts to think as well as act like a bug as he 'shed(s) all simultaneous recollection of his human background.'⁶ This continual change and his eventual death as a bug show that although Gregor found contentment out of his delusion Kafka considered them to be useless.

Camus also shows us the delusion of hope but this time through Meursault who 'couldn't accept such an absolute certainty'⁷ as being convicted. 'Marie shouted to (him) that (he) must keep hoping'⁸ he does this until near the end of the novel but it is of no use as he is still condemned. He thought about somehow surviving either by his appeal or by escaping, every time he did this his 'whole body (became) delirious with joy'⁹ for just a minute, then he would remember that it was a futile hope and he would 'feel so dreadfully cold.'¹⁰ Camus allows Meursault to see that he is deluding himself after the Chaplain's visit. 'This great burst of anger had purged all my ills, killed all my hopes'¹¹ by removing all his hopes he loses one of his main delusions to see the truth that for him there is no hope. By abandoning his hope and being able to accept that 'nothing matter(s)'¹² he becomes free from anxiety about his pending execution. Gregor believes in his hopes until his death and Kafka seems to mock him for this whereas Meursault achieves some clarity after losing his hopes, which Camus is suggesting we should all aim at.

Another delusion that the characters have in common is an unrealistic impression of their relationships with others. Meursault through the first half of the novel appears to be aware of his relationships with others. When asked if he loves Marie he honestly replies, 'it didn't mean anything but that (he) didn't think so.'¹³ Meursault is also accepting of others points of view 'I'd never thought of that. I agreed.'¹⁴ This apparent understanding leads the reader to believe that Meursault is not deluded. To most readers he has already seen his delusions and is now experiencing his 'simplest and most lasting pleasures'¹⁵ by

knowing the truth. It is not until later that we find out that this apparent truth was also just a thin veil. Later he realises what an 'absurd life (he) had been living'¹⁶ and that he had not really seen the truth after all.

When he is court for the 'first time in years (he) felt like crying because (he) could tell how much these people hated (him).'¹⁷ He does not see his actions as horrible and worthy of remorse so he presumes that other people will also see them in this fashion. Suddenly he realises the truth that others think that he is a 'monster'¹⁸ whom they detested for his behaviour. It is not until after the Chaplains visit that his is aware of the 'benign indifference of the world'¹⁹ and how no one is really interested in him. Previously he thought people hated him in court and Marie loved him he now realised that he was fooling himself and that no one really cared. Despite this he 'realised that (he)'d been happy, and that (he) was still happy'²⁰ Camus intends to show the readers that without our delusions we can be content.

Gregor is more deluded than Meursault about others feelings but he never realises this. Before his metamorphosis Gregor thought that he was important within the family and that his family depended on him to work hard and produce 'good round coin.'²¹ He did this even though he hated his job and would have 'given (his) notice long ago'²² if he had not believed his family were depending on him. At first his family was 'amazed and happy'²³ to receive the money but gradually 'they... got used to it'²⁴ and then started to expect it. Kafka shows us that Gregor was being used, as his family were all capable of working and yet they relied on him. Gregor's 'father was... an old man (who)... had grown fat and become sluggish'²⁵ so he could not work but after Gregor's metamorphosis all the family managed somehow to work. Once he had become a bug he kept thinking that it was necessary for him to change back and then 'take the family affairs in hand'²⁶ what he does not realise is that his position as provider for the family had become obsolete as the family gained jobs that 'were all three admirable and likely to lead to better things.'²⁷

Gregor does not realise that Grete is now more respected within the family than him. She was 'the sole caretaker of Gregor's room' ²⁸ this necessary and undesirable job had made her more important within the family whilst he had become a burden. As Gregor thought he was important within the family he believed 'that they were all following his efforts intently'²⁹ so he lives his life to make them proud, unfortunately they are embarrassed about him and want to hide him. The cook swore an 'oath that she would never say a single word to anyone about what had happened,'³⁰ this seems to comfort the family.

Despite all this, he thinks his family love him and in return he thinks of them 'with tenderness and love.'³¹ Kafka shows this delusion to be entirely misplaced as Grete thought that they 'must try to get rid of it.'³² The family 'had been crying'³³ for Gregor or the memory of Gregor the man but they quickly get over this and then go out to celebrate with 'new dreams and excellent intensions.'³⁴ The novel ends in a particularly optimistic way after Gregor's death highlighting their relief at his passing. Their reactions to his death show that they did love Gregor or the memory of Gregor as a man but not nearly as much as he loved them so his emotions were misplaced.

Kafka and Camus both show their opinions on delusion but portrayed in their own ways. Kafka shows a man who never comes to terms with his delusions because of this he is a victim. Kafka mocks Gregor for beliefs by showing his families relief at his death. Camus shows us a similar message except that he allows the protagonist to see that he is deluded. By realising that he was deluded and seeing the truth Meursault comes to a position of clarity and happiness that we should all aim at. In the end, the novels, through the unjustified beliefs of Meursault and Gregor, are showing us the readers that that delusion is worthless.

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- ¹ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 12
 - ² Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 14
 - ³ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 47
 - ⁴ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 54
 - ⁵ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 38
 - ⁶ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 38
 - ⁷ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 105
 - ⁸ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 73
 - ⁹ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 110
 - ¹⁰ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 106
 - ¹¹ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 117
 - ¹² Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 115
 - ¹³ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 38
 - ¹⁴ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 76
 - ¹⁵ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 101
 - ¹⁶ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 115
 - ¹⁷ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 87
 - ¹⁸ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 99
 - ¹⁹ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 117
 - ²⁰ Camus, Albert (1982) *The Outsider*, Penguin: Great Britain – page 117
 - ²¹ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 32
 - ²² Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 10
 - ²³ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 32
 - ²⁴ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 32
 - ²⁵ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 33
 - ²⁶ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 47
 - ²⁷ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 62
 - ²⁸ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 48
 - ²⁹ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 20
 - ³⁰ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 31
 - ³¹ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 58
 - ³² Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 56
 - ³³ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 60
 - ³⁴ Kafka, Franz (1988) *Metamorphosis*, Penguin: Great Britain – page 63
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Assessment: examiner comments and marks

General comments

The candidate has chosen a viable focus, delusions of hope in *The Outsider* and *The Metamorphosis*, and concentrates on approaching the manifestations of these in the two works. Not always attentive to the subtleties of these delusions, the candidate does, nevertheless, offer reasonable evidence of understanding and provides ample textual evidence to support the stance taken. Analysis of these textual citations is not always ample, transitions between materials are a little uncertain, and language is occasionally faulty. Still, this essay is more than satisfactory in several respects.

Marks by criterion

	Marks awarded	Maximum marks available
Criterion A: Selection of the aspect and its treatment	4	5
Criterion B: Knowledge and understanding of work(s)	3	5
Criterion C: Presentation	4	5
Criterion D: Language	3	5
Total marks awarded	14	20

Assignment 1—Sample 3: Comparative Study

Word Count 1494

International Baccalaureate WORLD LITERATURE ONE

The Theme of Power

This comparative study will examine the theme of power in the two plays "*Miss Julie*", by the Swedish playwright August Strindberg and "*Accidental Death of an Anarchist*" by the Italian Dario Fo. The protagonists in each of the plays spring from a society which would normally consider them as powerless : a lunatic and a woman.

Fo wishes to inform his audience about the corruption of the Italian state, the abuse of power within the police force, and it is witnessing this abuse that empowers the maniac. Strindberg, on the other hand, wishes to expose women as frail, specifically, his protagonist Miss Julie, as a woman who has her "hopes of attaining equality with men" shattered. In a moment of weakness she loses her virginity to a servant and thus her honor is vanquished. The power she has deteriorates throughout the play until finally, at the end, she is reduced to the status of a whore, and too ashamed to confess to her father what she has done she kills herself.

Strindberg's play was actually written as a response to Norweigan playwright Henrik Ibsen's play "*The Doll's House*". Ibsen, an early nineteenth century supporter of women's emancipation, wrote his play advocating women's rights, and Strindberg had a very contrary view. It was the aim of his play to discredit any form of intelligence in a woman. In his preface to "*Miss Julie*" he explains her downfall is due to "the suggestive effect of her fiance upon her weak and degenerate brain...the intoxicating effect of the dance; midsummer twilight; the powerfully aphrodisiac influence of the flowers...plus of course the passion of the sexually inflamed man." He does not believe her to have any control over her actions, that she is at the mercy of elements such as "her menstruation"

Miss Julie is the daughter of a duke, and mistress of his house. This puts her in an awkward position because although the servants obey her, they also resent her giving orders. She breaks social rules in her everyday behaviour and in the very beginning of the play the audience is aware that it is much frowned upon by the servants. On P107, Julie is being discussed by the cook Christine and the butler Jean.

Jean: "Miss Julie's gone mad again tonight. Completely mad!...I just popped into the barn to watch the dancing, and who do I see but Miss Julie leading the dance with the gamekeeper? But as soon as she sees me, she rushes across and offers her arm for the ladies waltz. And then she danced like- I've never seen the like! She's mad."

She assumes the more active role of a man instead of playing the passive modest role of a woman by asking a man to dance instead of waiting to be asked, leading the dance and worst of all fraternizing with the servants. When she is alone with Jean, Miss Julie flirts with him shamelessly, playing power games that emphasize her position. She uses her

sexuality, coquettishly flipping him in the face with her handkerchief, and commanding him to kiss her shoe.

She appears to have power, Jean is aware of it and pays her courtesies, for example he stand up when she enters the room. Indeed Jean only realises after he has slept with her that she has none, no money and no honour. After she has let herself be conquered sexually, the distinction of class is invalid. Jean treats her as an equal, until he realises that she has no money of her own, then he insults her. On P132 Jean says "I'm tired of all this, I'm going to bed." Miss Julie replies, "...And you think I'm going to rest content with that? Don't you know what a man owes to a woman he has shamed?" at which Jean takes out his purse and throws a silver coin on the table, "Here. I always pay my debts."

Miss Julie lost her honour, her virginity, and to a servant of her father's household. Jean despises her for this even though it was he she slept with. By now the rest of the servants know about what she has done, and doubtless her father will find out when he returns from his trip. P133-34

Julie: "This is my reward for opening my heart to a servant, for giving my family's honour-!...Oh how I regret it, how I regret it! If at least you loved me-!...I've been mad I know I've been mad, but isn't there some way out?"

Jean: "Stay here, and keep calm. No one knows."

Julie: "Impossible. The servants know. And Christine."

Jean: "...My God why didn't I think of that? Yes there's only one answer- you must go away. At once...Before his lordship get back..."

Julie: "I can't go. I can't stay. Help me...Order me! Make me do something! I can't think I can't act-"

The play ends with Julie following Jean's advice and killing herself in order to escape her father's wrath. She has lost what little power she possessed in the beginning by sleeping with a servant. Her former advantage of being of noble birth has been nullified as now she will be condemned because of it. Miss Julie's arrogance and condescension to him is now reversed as even Jean considers her as less than his equal. She has revealed herself as a woman merely pretending to be in control and authoritative but actually needing a man to take control of her at the end. It can be observed above how she begs Jean to instruct her because she cannot think for herself. This proves Strindberg's point completely that women can never be as strong and hardy as the male sex. That her power is false, it is an image easily destroyed.

In Dario Fo's relatively modern political play, the protagonist is a 'lunatic' and because of his certified insanity he is untouchable by the law, "Article 122 of the Penal Code states, 'Whoever in his capacity as a public official imposes non-clinical instruments of restraint upon a psychologically disturbed person in a manner liable to provoke a crisis in the disturbance shall incur charges punishable by five to fifteen years with forfeit of pension', he quotes as he is being arrested. This results in the policeman backing off terrified.

The Maniac is immune, he cannot be tried in a court of law because of being a "certified

psychotic”, and this is a great source of power. The Maniac manages to maintain his power throughout the play, he is the political mouth piece for Fo, uncovering the corruption in the Italian police force, specifically the case of an anarchist who died while in police custody. In reality, the maniac is actually Paulo Davidovitch Gandolpho, Prose Pimpernel of the Permanent Revolution, some left wing party leader, assuming the guise of a madman to get the to the truth. He steals the identity of a respected judge, assigned to investigating the truth about the death of the anarchist, but actually looking for proof that the anarchist died as a victim of police brutality.

Thus the police are eager to curry the good favour of the revered “judge” who will decide their fate. As the Superintendent cries on P32, “We’ll need your help your Honour! The benefit of your keen legal insight and we’ll produce a foolproof statement!” The truth has emerged that they falsified the record of the anarchist’s death, they admit it to the judge appealing to him for help. Although they have not quite admitted to beating him to death, they have confessed to fabricating official police records, something they could lose more than their pension over.

The Maniac maintains his guise until the end, after having recorded the truth about the anarchist’s death on tape, he flings off his costume and is promptly recognized as the Prose Pimpernel. But before they can arrest or detain him the Maniac produces a bomb. He now has physical power over them for he also has the detonator. He maintains his power throughout the play unlike Miss Julie who loses hers at the end.

Why should this be? The authors had different intentions when writing their plays. Strindberg’s message was influenced by the society he lived in and was part of. Women were to be suppressed, they were stupid, totally irresponsible, they needed the guidance of a firm masculine hand. Men were the movers and shakers of Strindberg’s day simply for possessing penises, and he being among the more fortunate gender, genuinely believed women to be the inferior race. Thus the aim of his play demonstrates just that. Fo, on the other hand, is writing to inform the Italian public of the corruption in their state. Although Fo is not an anarchist, he disagrees with the abuse of power in the government and it is this abuse that he satirizes sharply in his play.

Assessment: examiner comments and marks

General comments

While the “theme of power” offers some potential in this comparative study, a somewhat more scholarly approach is expected, for example, about the sources of the information in the second and third paragraphs, and more precise reference to location in the plays. Although there are moments in the discussion of Miss Julie that open the door to analysis, the candidate fails to follow up and develop them, including instead lengthy quotations without comment. Leaping to a conclusion that her discussion “proves Strindberg’s point”, the candidate fails to offer adequate demonstration. The treatment of Fo is largely a description, and the essay concludes with large assertions about intentions, and loosely associated conclusions.

Marks by criterion	Marks awarded	Maximum marks available
Criterion A: Selection of the aspect and its treatment	2	5
Criterion B: Knowledge and understanding of work(s)	2	5
Criterion C: Presentation	2	5
Criterion D: Language	3	5
Total marks awarded	9	20

Assignment 2b—Sample 1: Additional Letter

World Literature Coversheet

WORLD LITERATURE ASSIGNMENT 2B:

Imaginative assignment

**“May Kasahara’s additional letter –
Sex, Death and Identity in Haruki Murakami’s
The Wind-up Bird Chronicle”**

**Subject: English A1
Level: Higher**

Word Count: 1495 words

World Literature Assignment 2B: Imaginative Assignment

May Kasahara's additional letter: Sex, Death and Identity in Haruki Murakami's "The Wind-up Bird Chronicle"

Statement of Intent

Haruki Murakami's novel "The Wind-up Bird Chronicle" traces Toru Okada's search for his wife and his metaphysical journey for his identity. The novel begins with Okada contently performing his domestic duties, yet this is soon interrupted as his life takes on a series of twists; the first being the disappearance of his cat, which foreshadows the disappearance of his wife, Kumiko. Okada's mundane world is quickly invaded by an eclectic group of bizarre people. The woman who calls him for telephone sex assumes an important role as she is the first intrusion into Okada's life. Furthermore, the telephone woman serves as a harbinger to the introduction of May Kasahara, who is described as Okada's "bikini-clad teenage neighbor adrift in the soup of adolescent uncertainty"¹. The identity of the telephone woman is never revealed, at least explicitly, as it is replaced by other more prominent themes and intriguing mysteries. However, there are subtle clues that point to May Kasahara as the telephone woman, the most convincing one being that Okada met May on the morning of the telephone call and upon their encounter, Okada hears the seductive voice of the telephone woman saying "Touch me"².

I shall write a letter that reveals the identity of the telephone sex woman in the role of May Kasahara. This would allow me to explore May's character, her style, the central themes in the novel, and her letters as a structural device. May Kasahara fakes a limp leg to avoid school and has a fetish over wigs, which symbolize deception, thus it would fit May's personality to feign the telephone sex woman. As this letter will be written for Okada (May calls him "Mr. Wind-up Bird"), it would imitate her casual style and therefore allows me to explore her language. May's vocabulary is simple and limited, consequently her diction incorporates repetition and redundancy. The imagery she uses is also banal and hackneyed and therefore the letter will utilize a highly informal register. Yet it is paradoxical that May juxtaposes the simplicity of her language with the complexity of her subject. This contrast permeates the novel as the apparently trivial gradually becomes significant, which also draws a parallel to Okada's simple life within a chaotic society. I will also mimic May's cruel bluntness, which is illustrated in her remarks that Okada is "not *totally* useless"³. Her rambling sentences shows that she has not planned her letter and is simply writing her thoughts as she goes. At times, it is as though she suddenly experiences an onslaught of ideas and thus uses commas and conjunctions to add them on to her letter.

There is a lack of structure in May's letters as she confesses that she is "thinking about one unrelated thing after another"⁴. This reflects Murakami's style as he professed that he did not "know what's going to happen next"⁵ in an interview. On a surface level, Murakami may have used this seemingly "fragmentary and chaotic"⁶ structure to reflect the aimlessness of modern society in Japan. However, with a more detailed analysis, one realizes that the text is punctuated with structural devices such as parallels, contrasts and foreshadowing of events. Therefore, the effect of this style will be exemplified in my piece by the apparently unrelated topics and the distractions caused by discrete comments in the parenthesis. However, there is an underpinning structure to all of May's letters in the novel, as they fundamentally deal with the meaning of life and death. Thus my letter will enable the exploration of

¹ Rendon, Jim "Deep in Life's Well", Metro Publishing Inc., 1998 – Pg. 1

² Murakami, Haruki "The Wind-up Bird Chronicle" The Harvill Press, 1999, London – Pg. 15

³ Ibid - Pg. 325

⁴ Ibid - Pg. 376

⁵ Miller, Laura, The Outsider – The Salon Interview: Haruki Murakami, 1997

⁶ Kakutani, Michiko "On a Nightmarish Trek Through History's Web" The New York Times Company, 1997

central themes including May's frustration at the monotony and the futility of modern society in Japan. She speaks with great distaste of the ordinariness of the girls at the wig factory, their sole objective being to "get married when they're old enough and leave their jobs and have a couple of kids and turn into fat walruses that all look-alike"⁷ (notice the use of conjunction). A pivotal point to the novel is when Okada finds salvation in the well and since it was May who shows Okada the well, she acts as a guide to his inner-self. Thus, my letter will also explore May's perspective on Okada's identity.

Every woman in "The Wind-up Bird Chronicle" is described as "packaged with her own special, inscrutable problem"⁸ and May's "problem" is her inability to articulate the chaos within her, which she symbolizes with the "gooshy source of heat." ("what I'd really like to do is find a way to communicate that feeling to another person. But I can't seem to do it. They just don't get it."⁹) Thus my letter will explain how May tries to communicate that feeling to Okada and how Okada is able to detect the tumult within May and use his blandness as a healing power.

"The Wind-up Bird Chronicle" is arguably a detective story, where May's letters provide clues to the mysteries. The letters also act as a stylistic device that provides cohesion to the novel as it ties in all of the other genres present in the novel. Moreover, a letter in the style of May would be the best vehicle to convey the central themes of the novel. May uses the letters to detach herself from the action as she is afraid of being drawn into Okada's world. Consequently, she is able to act like "the chorus" in Sophocles' "King Oedipus", and just as how Oedipus does not respond to "the chorus", Okada never receives May's letters. Moreover, "The chorus" and May's letters essentially share the same function: providing a philosophical interpretation of the events.

11

And, Another Problem
(May Kasahara's Point of View: 3)

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Hi, again, Mr. Wind-up Bird,

So, now that you know that I am spending my days in this faraway wig factory, here's your next problem (I like guessing games!): the big question is, how did we meet? No, Mr. Wind-up Bird, I don't mean where did we meet, the alley, in case you forgot, but instead what brought us together? I guess for you it was to find your cat but I believe that we met for a greater purpose. So this brings us to the next problem (getting tired of these questions?): Who's the woman who called you earlier that day for telephone sex? I guess by the way I phrased the question, the answer is probably too obvious, 'cause apart from you and her, no one is supposed to know, right? Do you remember when I called you after the night I saw you hugging that weird woman (Creta or something? Anyway you have too many women in your life that it's too confusing) and you said on the phone that you didn't want to talk about sex before breakfast? The irony of the situation nearly cracked me up! I was so close to yelling "I am the telephone sex woman!"

Poor Mr. Wind-up Bird, please don't be mad at me. After watching you for months, I couldn't stop myself from calling you and when you actually came down the alley, I just had to invite you over to my house (did you notice those men magazines? I was using them as a source of inspiration for our telephone sex). I know that it's strange that you fascinate me 'cause there's nothing special about you, but then again I guess that's what makes you peculiar, you're the only man I know who enjoys domestic work and is content being unemployed. I know this sounds weird but you're so normal yet you are so unpredictable. I've decided that it is because you simply don't fit into the society I live in, you are not extraordinary in any way, yet your actions are so bewildering. And you pull me with you when you act in your own way, and when you do that, the place I live in is under this huge magnifying glass. And that's what freaks me out, I find out that it is our lives that are so abnormal instead. It troubles me that our lives are so aimless and that you are fighting alone for your own way of life. Yet, in the same way your ordinariness calms me, squeezing that gooshy thing inside me, you are like a wave that levels these lumps on my sandy shore. And, you may be fighting alone but I cannot help feeling that you are fighting for me, and of course Kumiko and all those other women in your life, as if you would someday liberate us. But I am sorry to say this Mr. Wind-up Bird (isn't it ironical that your nickname is Mr. Wind-up Bird when you are not the one who is mechanical?), but I know that you will never win this fight and this makes me very tense, draining every drip of energy from within me. Because of that, I cannot worry about you anymore and that is why I decided to leave you and your world behind me and go as faraway as possible so that I can return to my "normal" world. I am not blaming you for anything, Mr. Wind-up Bird, if I had not met you, I would have never realized the absurdity of our lives, but I still prefer that life to your life in the bottomless well.

So, are you wondering why I called you for telephone sex? Do you remember why I took the ladder away and left you alone in the well; I wanted you to die little by little so that you would be closer to me. While I was sunbathing and you were down in the well, I was becoming you and experiencing your anxiety, your fear and your intense pain. When I went down the well myself, this gooshy thing inside me kept on expanding like a balloon about to burst and that is what I wanted you to experience. Down in the well, when we are enveloped in total darkness, the process of dying accelerates, a process that I guess is unnoticed until our later years, but in the well, all the distractions of life are out of reach and we are reduced to this dying lump of fat. Anyway, I didn't have

this opportunity before (meaning the dying in the well), nor did I know you when I called you for telephone sex (at least not personally), and in my point of view, sex is the next level down as it reduces all our emotions to lust and we simply become two joining lumps of flesh. Sex, in many ways, is like death, and it is only when we are pushed to our utmost limits, will we see our true selves, the gooshy source of heat within us. So I hope you now understand why I called you for telephone sex, 'cause apart from the real thing and death, it was the best way to link the two of us.

I am not really sure why I am writing this at five in the morning and telling you about the telephone woman. I guess I wanted you to know that you have accomplished something in your life, you have tamed this gooshy thing inside me, and that we are linked through the telephone sex and dying in the well. You have given me hope for the impossible: that someday you will save me and then we will live happily ever after.

Goodbye, Mr. Wind-up Bird.

Assessment: examiner comments and marks

General comments

The “additional letter” for Murakami’s *The Wind-up Bird Chronicle* demonstrates very fully the inherent possibilities for the creative assignment. The purpose of the letter is firmly tied to the text and is given a sensible rationale. The statement of intent, with its careful consideration of letters as a structural device in the novel, as well as attention to such stylistic features as theme, language, imagery, and sentences as features to be imitated in the candidate’s letter, are clearly reflective of the intent of this exercise as an option combining the critical and the creative. The candidate has come to terms with the style and spirit of the original; the new letter is itself lively, and credibly connected to the novel.

Marks by criterion	Marks awarded	Maximum marks available
Criterion A: Selection of the aspect and its treatment	5	5
Criterion B: Knowledge and understanding of work(s)	5	5
Criterion C: Presentation	5	5
Criterion D: Language	5	5
Total marks awarded	20	20

Assignment 2b—Sample 2: Pastiche

WORLD LITERATURE

- ASSIGNMENT 2b -

Statement of Intent

Why is Sophocles' Oedipus a tragedy? The answers to this question are multiple. However, what is particularly relevant in the present context is the tragedy of the chorus' closing discourse. Indeed, one would have hoped that the chorus may have come to a somewhat more satisfactory understanding by the end of the play. They cannot perceive that fundamentally what counts in life is not merely to be told over and again who you are and where you are heading, but rather to hear and understand what is being said. Herein lies a central philosophy to this masterpiece. Humanity is ultimately doomed to ignorance. Thus, even the greatest of men, the most valiant, the cleverest of all, are unable to grasp the simple message that eludes the chorus. In this light, Oedipus is a model for our human condition. A person who sincerely seeks to understand: "...I ask to be no other man than that I am, and *will know who I am*."(p.55) but tragically fails in doing so. Above all, the tragic irony is that of his banishment. All believe – including himself – that this is the correct thing to do "...the unclean must not remain in the eye of day" (p.65). However, this act does not bring light to the people, but rather leaves them in the utmost dark. How can they ever come to terms with their true nature if the sole illustration of it is hidden?

The object of the present assignment is therefore to end the play with a clearer picture of what it truly is trying to convey: that we are all in the same basket[?], blindfolds covering our eyes. Lines 4, “your suffering is mine” and 13 “you are I , and I am he...” underline this notion of a general affliction. It moreover outlines the previously suggested tension between what is thought to be a purifying act, and what the audience recognises it to be: “believing your action would bring the joyful day, ironically it did but endorse the tragedy of mankind.” Furthermore, it stresses the state of utter misunderstanding to which humanity is seemingly assigned, in spite of all apparent clues and unmistakable evidence; ~~“such are we who know but to ignore”, “yet rigid as a stone cannot bend to see.”~~ We are reminded that despite his need and will to understand, Oedipus’ – and in fact our – search is in vain: “four times to you was your truth revealed.” The phrase “nor act in accordance with what he set out to test” is a further highlight of this idea: we want to know, we test ourselves in order to find out, yet nothing comes of it – we make all the wrong steps. The new chorus also condemns the arrogant man who attempts to defy the Gods, declaring “mortals cannot bluff the Great Pillars of the sky.” In this respect, it is tending towards a purely classical view of deity. However, the design of this pastiche, it must be stressed, is not to transpose the writing into the post-modern period.

This brings us to the style of the assignment in which the typical “chorus language” was adopted so as to enhance its effect. Perhaps the metaphor is the best of the chorus’ tools; it strengthens the image they want to convey. Such imagery was attempted here, for instance “Great Pillars of the sky” describes the Gods. In fact, specific names of Gods are cited (as they would be in a chorus line): “Phosphor, Aether, Helios and Apollo”, all of

which are directly linked with light. Indeed, light and dark are leitmotifs throughout the whole play and are not left out in this assignment "...light...shadow..." Moreover, in parallel to this, is the theme of sight and blindness – knowledge and ignorance. Hence, "blinded...perceive...eye...see..." In fact, the irony is that the only individual in the play who is properly blind – Teiresias – is the wisest, most erudite, of them all. Here, we find the old dictum that one can only truly grasp through the "mind's eye." This explains the phrase "blinded by the light." In other words, only once the ray of truth touched Oedipus – and he could no longer *physically* see – was he finally able to recognise his state. Also, Oedipus is often referred to in the play as "greatest of men, master-pilot, first of men..." all of which are mentioned in the present work. It is written in the first person simply because the other choruses in the play also tend to do so.

The problem with a chorus making the proposed final statement is surely that it counters[?] the beauty and dramatic irony of Sophocles' writing. Indeed, the author offers the audience the other extreme of what he would like them to think – a sort of reverse psychology whereby he expects one to react strongly to the false of his players.

In conclusion it must be acknowledged that this new chorus by no means englobes the entire complexity of Oedipus Rex. Such a goal is unattainable. What it does set out to do, on the other hand, is to express a personal response to the work, which does not necessarily give the correct answers, but hopefully asks the right questions.

WORLD LITERATURE

- ASSIGNMENT 2b -

Another Possibility to the Closing Chorus Lines in King Oedipus

Born to bear the burden of mortal man	1
Chosen to suffer its unbearable design	
Subject to Their game, dependent on Their plan,	
O greatest of men, your suffering is mine.	4
By Appollo, Helios, Aether and Phosphor	
Four times to you was your truth revealed	
But such are we who know but to ignore	
That understanding remained tightly concealed	8
Mortals cannot bluff the Great Pillars of the sky	
Now blinded by the light do you finally perceive	
As bloody tears drop from your senseless eye	
Sorrowful, reflective, together with you do I grieve.	12
For you are I, and I am he	
Who walks about in desperate quest	
Yet rigid as a stone cannot bend to see	
Nor act in accordance with what he set out to test	16
Yes, you were the first of men	
A valid model of the human race	
Our master-pilot who did represent	
What we eventually are all doomed to face	20
Casting over our state a shadow of dismay	
Glory did you inexorably leave behind	
Believing your action would bring the joyful day	
Ironically it did but endorse the tragedy of mankind.	24

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V4

Assessment: examiner comments and marks

General comments

This pastiche offers an effective rationale connected to the candidate's understanding of what has occurred in the chorus's final expression and what might have been emphasized if it were different. A sense of purpose, a good level of understanding, and a focus on relevant stylistic features characterize the statement of intent. A few false steps in language appear there, as they do in the actual pastiche, but both the critical and the creative elements in this exercise demonstrate those valid possibilities it offers for the dedicated and diligent candidate.

Marks by criterion	Marks awarded	Maximum marks available
Criterion A: Selection of the aspect and its treatment	5	5
Criterion B: Knowledge and understanding of work(s)	4	5
Criterion C: Presentation	5	5
Criterion D: Language	5	5
Total marks awarded	19	20

Assignment 2b—Sample 3: Pastiche

World Literature II – Imaginative Or Creative Assignment

Statement of Intent

This assignment is based on Isabel Allende's "The House of The Spirits", a novel which applies the techniques of magical-realism to emphasize the importance of love and the roles which we play within the society which we live in. It's a magical story that is about impossible love and the suffering of the brave women on a certain spiritual quest through life. In my writing I have attempted to incorporate this aspect by drawing on the character of Alba to complete this extra chapter, and that of her unborn daughter.

Through writing this I attempted to capture how Allende brilliantly illustrates her stories with her amazing use of language and characterisation. Her stories are of hope and of social change, something we all can identify with. They act as an instrument for self-discovery and a therapeutic process for overcoming pain and hatred. Therefore it is through our familiarity and connection with the tales that are woven through this book, that she can tap into the reader and emphasize how important language is. Language is not only applied as a means of reclaiming the past but, also as a tool to fight against the loss of memory and combat the demons of our time

Within this pastiche, it has been attempted to convey how significant this factor is in Allende's writing. By applying this magical descriptiveness, the story being told encapsulates a sense of hope through loss, a sense of love through the forces of hatred. Alba's motherly instinct to the 'daughter of so many rapes' opens our eyes to the dark sides of human nature, and how there is true power behind language applied in such instances; therefore in this extra chapter of "The House of The Spirits" I wanted the mysterious, expressive nature of my writing to act as a reminder of Alba's loneliness and of her intense emotions during pregnancy.

To have this idea expressed effectively, I altered the structure of the story to correspond with Allende's writing. By commencing the story in third person, changing to first person in Alba, and then alternating back to third person, I mirrored a technique frequently applied by the author. Furthermore, the story is written in the immediate past to allow the reader to feel a sense of intimacy with the character, but also an awareness of the situation as a whole. Like in the novel, the story line jumps from one character to the next, often so that the story can develop step by step. Allende cleverly decelerates the rate at which the story is digested by applying this technique to all her characters, so as to paint an appropriate picture for each situation the reader encounters. Therefore for the characters to convey this aspect of her writing they had to be chosen with care. For instance, I decided to focus on Alba's strength and courage and Miguel's sensitivity. Additionally, the grandparents in the spiritual form were mentioned to add to the mystical tone of the piece. The unworldly ambiance they deliver is important in delivering Allende's examination on the human consequences in the mysterious and in real-life.

In this pastiche my main aim was to tackle feelings embedded within my own soul. Writing about fear and loneliness activates a certain motion of development and maturity, which, only seems to come with experience. With the application of