

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

maturity, which only seems to come with experience. With the application of Allende's technique of magical-realism and submersion in texture rich language, one can begin to identify emotions that have been quietened by our demanding lives. The language opens a door into the subconscious, an opportunity for that personal detoxation that our minds and bodies crave. Within the magical realism we can mimic and exploit the phenomenon of our emotions by the merging of reality and our own fantasy.

World Literature II – Imaginative Or Creative Assignment
A pastiche based on "The House of The Spirits", by Isabel Allende.

The floorboards creaked the history of the old house on the corner as her once light step shuffled heavily under the weight of her womb. It was the third time that night that the baby had forced her from the restless sleep she was all too used to. She already knew her daughter would be amazingly active with the tremendous punch and kicks, which arrived at about five every morning. But this morning was different. The atmosphere was thick with scents of the spirits. They seemed to breathe life into the old house now that Alba was alone. Their voices whispered reassurances and strength, just as they had done during the torture and rapes. Their presence lured her into the dormant room on the landing. She was resting by her Grandparents bed, in the room she had not entered since the senator's death. Her solemn vow to preserve the peace which her Grandparents overwhelmingly deserved had remained steadfast until this evening. In search of a little company and warmth, her spirit had assumed control and led her to the place where she felt so much love.

I couldn't distinguish my feelings of apprehension from that of loneliness. Within what seemed to be an instant, the two emotions merged as one, releasing all the demons from the past into the still of morning. No one understood more than I did the importance of letting go and moving on, but my soul clutched to the memories that have influenced my life. It was as if the continuation of hatred and revenge had been embedded in my subconscious since conception, but I firmly believed that if Miguel returned, my situation would become a lighter burden on my weakened shoulders. My mind wandered over the possibilities that would have prevented Miguel's return. Explanations escape me as I've always been taught never to question such gifts of intuition from the strong women in my family. But still, I lack that connection with the spirits that Clara had. Their espousal and affection was clear and resounding through the house, but why? The worry crept up from my soul and consumed every last space within the hollow of my body. I longed for Miguel, for his strength and his unquestioning devotion that nourished the child inside of me. It makes me realise the emptiness Esteban must have felt when he lost Clara.

Alba recalled the days of her Grandfather and those rare moments when his pride gave way to the manly warmth that lurked within the senator. She gazed at the empty room, now a place of heightened serenity. Her hand slipped to caress the intruding but mystical being growing within her just as the first wave of contraction hit her abdomen. With the unexpected force she fell to the ground, clasping her stomach with both of her delicate feminine hands. The squirming on the wooden floor lasted only minutes, but each second dragged its heels and as the pain intensified. Alba applied the techniques of composure and self-discipline that her Uncle Nicolas has passed on to her. She hauled herself upon the bed and threw her monstrous belly and her fragile frame on the white linen sheets which seemed to capture the essence of Clara's spirit. The desperate pleas to the Spirits passed through the walls of the old house, and as Alba's daughter was being born, her struggle was only beginning.

Miguel had never experienced such a tremor in his body. It excited a fear that he had only experienced once before. The revolution had left him with this unwanted

Miguel had never experienced such a tremor in his body. It excited a fear that he had only experienced once before. The revolution had left him with this unwanted emotion that only exaggerated his insecurities. He had spent the last six months selling himself off to the rich. His pride stated that he must not return to Alba empty handed even though his arms craved to hold her supple body. They had both endured a hellish experience, but his heart refused to freeze over, like that of so many others after the coup. He had been lucky to speak with Alba the few times that paper and pen were available, an opportunity like that was not to be missed in post-war Chile. By now she would have received the news of his return, a journey that was to commence that very day. In his head he could not imagine her without her youthful grace and animation, characteristics most definitely snatched from her by the harsh treatment of her imprisonment. The journey was to be harsh and long but worth every step. His previous boss, an honest and respectable director of the local grocery store had offered to take him as far as Rancagua. From there he was on his own until he reached the house on the corner, a place he knew only how to reach by a visual map imprinted in his memory. The car journey lasted two horribly heavy and heated days. Given a living space not even big enough for a mouse, never mind a human, permitted nothing but thought and reflection, something Miguel had never been apprehensive to do.

His muscles ached from the walk which took a day of his life, but each hour, each minute that passed brought him closer to his home and rejuvenated his tired spirit. The road right, he remembered, lead into the city centre, the road left to the Treuba household – and Alba. With his heart pounding, he chased his fear to the door, applied a noisy nervous pressure on the handle and stepped inside his past, his present and his future.

Assessment: examiner comments and marks

General comments

There are several reasons why this pastiche is effective. First, the candidate identifies particular techniques practised in the original by Allende as well as their purposes. Although the candidate's language is occasionally awkward or excessive, the statement of intent conveys an apprehension of both minor and major stylistic strategies in Allende's work and explains some of his or her own inclusions. The candidate offers an important element, the reasons for doing the exercise. In the pastiche itself, the writing of the interior monologue is stronger than the third-person narrative, where expression is somewhat overwrought. The assignment represents a good, though not excellent, accomplishment in which the candidate demonstrates a clear sense of the task.

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)	5	5
Criterion C: Presentation	4	5
Criterion D: Language	3	5
Total marks awarded	16	20

Assignment 2b—Sample 4: Dialogue

December 13, 2000

English World Literature Assignment II b: *1984* and *One Day in the Life of Ivan Denisovich* Individual Freedom and Totalitarianism

Statement of Intent:

This assignment is based on Alexandr Solzhenitsyn's *A Day in the Life of Ivan Denisovich* and George Orwell's *1984* and a dialogue between the characters Winston Smith and Ivan Denisovich. The register used in their conversation is semi-formal. The dialogue is presented in theatrical form. Life under totalitarian regimes being a main theme of both novels, this is the element focused on. The characters discuss totalitarianism, pointing out certain things in both works. The following analysis of the dialogue details significant elements. The actual theatrical piece concludes the assignment.

Imprisoned for eight years, Shukhov has experienced some of the worst hardships imaginable. Both he and Winston live in societies oppressed by the government. However, they differ substantially. Winston is 'free' in the sense that he has theoretical freedom of movement, yet he experiences the most? totalitarian control by the government; constantly under surveillance, in reality he doesn't even have the freedom of speech. Antithetically, Shukhov has been forced to work at a labor camp in northern Kazakhstan but the mental restrictions on him aren't as great: he can speak relatively freely. Thus, Shukhov is unprepared for and appalled by the invisible control imposed upon the citizens of Oceania ("It's a shame, not being able to speak your mind.")

Shukhov, seeing the situation from the outside, catches a detail gone unnoticed by Winston. Shukhov has just been told the name of the revolutionary group, 'The Brotherhood', and uncovers the link to 'Big Brother'. ("Doesn't that ring a bell?") This foreshadows the upcoming arrest of Julia and Winston and revelation of O'Brien as a member of the 'inner circle'. This point is used in the novel to illustrate the intricate schemes directed by the government to secure total control of its citizens. What better way to ensure total obedience than to establish a resistance force and have your trusted officials run it? The government can then apprehend all traitors before they launch an attack. Throughout their meeting with O'Brien, several things indicate something being amiss (such as O'Brien's distinct lack of enthusiasm), but Julia and Winston are too blinded by their euphoria of believing they are liberating themselves to recognize the warning signs until it is too late.

Winston and Shukhov associate different meanings to the word 'freedom' because they are deprived of different kinds of freedom: Shukhov, the freedom of action, and Winston the freedom of speech and the right to privacy. Winston has previously defined freedom as "the freedom to say two plus two make four." However, as evident from the novel, Shukhov doesn't know "either whether he wanted freedom or not." He thus asks Winston "What would you do if you had freedom?" Winston turns to the coral, believing it explains his longing. Shukhov follows his gaze and finds himself inexplicably drawn to it as well. The paperweight has always intrigued Winston, and now Shukhov also appears moved by this ancient delicate item. Somehow, this object becomes a symbol of the freedom they yearn for. Although their ideas of freedom differ somewhat, the concept is ultimately the same.

The recurring presence of the coral paperweight serves as a reminder of the fragility of the little world of freedom Julia and Winston have created within their oppressed society. The piece of coral is protected within the glass, just as they feel secure within this room—thought of as the only place where they can speak freely. Surrounded by long-forgotten items from a time when privacy and friendship were widespread, they feel that for one moment they can imagine they are free.

Shukhov brings up that the diary can be compared to the proles. The diary is blank and has no choice but to accept what is written in it. Similarly, the proles are blank-minded, waiting to be programmed. They have no mind of their own, but are brainwashed into believing anything they're told. Any thought can be erased from a book as easily as from the proles—one moment they'll believe one thing, the next they'll believe the opposite and claim to have always believed that. This means the people have absolutely no freedom of thought.

This scene illustrates how naïve Winston is. He isn't cautious once they're in the attic, and Shukhov has to tell him to calm down. "You're afraid of being caught too?" The deprivation of privacy makes Shukhov revert to the survival technique of caution he learned in the camp. Contrastingly, Winston appears to have replaced his cautious and suspicious nature with enthusiasm. This illustrates how his entire character changed after meeting Julia. She affected him in such a way that he forgets the circumstances under which they live. This contentedness makes him abandon his paranoia, which ultimately leads him into the claws of Big Brother.

Winston also fails to realize that the proles are content with their lives and that a 'better life' to them is entirely different from his ideals: they may wish that more people would win the lottery, which seems insignificant to Winston. The proles have no idea of what a truly 'better' life involves, as their little existence is based on what the Party has told them. ("They don't know there could be a better life [...]") They cannot possibly start anew if they don't realize anything is missing from their lives and don't have a mind outside the collective spirit of the community.

Winston realizes that Shukhov is right, and appears more apprehensive of the situation. "There's no way out." He finally understands the reality of the situation: it isn't easy to reform a system. But Winston, to whom the coral paperweight represents freedom, cannot let go of his dream for the future. He feels he has to change things, but doesn't know how to: he has no plan beyond the Brotherhood's orders.

Winston's 'mission' in the novel boils down to: "destroy totalitarianism to free an individual without crushing him in the process." Winston's naïveté has been replaced by realism, and he realizes that if his dreams of a perfect society are to be fulfilled, he must enlighten the proles without crushing their dreams. This message is reflected in Socialist ideals: that a perfect society can only be brought about by proletarian revolutions. This can be related to Shukhov's society that, although being socialist and respected, is feared. In this sense, the symbolism in the zeks' dread of the "Socialist Way of Life" settlement is clear: a truly 'perfect' free society cannot be attained.

Dialogue:

(Setting: the attic room in which Winston and Julia sought refuge during their relationship. Books and old paintings litter the surroundings. A small table centers in the room with two shabby chairs on

either side. On the table is the glass paperweight containing the piece of coral. Winston opens the door cautiously.)

Winston: Good, no one's here. *(He enters, turns around, beckoning someone in)* Come on, come in quickly.

(Enter Ivan Denisovich, a.k.a. Shukhov, behind whom Winston shuts the door.)

Shukhov: At last we can speak without fear of being overheard. It's a shame, not being able to speak your mind.

Winston: I suppose it's not so bad when you're used to it. Nonetheless, this cannot continue any longer. There must be something we can do. Julia and I have joined the Brotherhood.

Shukhov: But what is the name of your government's leader? *(He pauses a moment as Winston recalls)* Doesn't that ring a bell?

Winston: There must be something we can do. *(He picks up the coral paperweight and toys with it nervously)* You know about this. We could join together, you and Julia and me, and then we can inform the others!

Shukhov: *(He looks dubious)* What would you do if you had freedom?

(They both remain silent for a moment. They both look at the paperweight and the piece of coral within it. Shukhov looks around, eventually spotting Winston's blank diary.)

Shukhov: Have you ever considered how alike that book and 'the others' are?

Winston: What do you mean?

Shukhov: I mean that they both simply accept what they're told.

Winston: But that's because they don't know any better. The proles don't know they could have a better life than the one they lead now!

Shukhov: Not so loud.

Winston: You're afraid of being caught, too?

Shukhov: Afraid of attracting unnecessary attention, yes. These people do not react or revolt because they are not sufficiently discontent with their current lives.

Winston: I suppose you're right. Nonetheless, it's not a pleasant way of going about life.

Shukhov: How often do you think they consider that, with all the leisure activities and things Big Brother provides? Have they any time to waste considering a different lifestyle when they are so busy being patriotic and raising their children to follow in their footsteps—

Winston: —even though they won't live to see their own children reach adulthood. I understand; there's no way out. *(He picks up the paperweight and studies it)* How can you destroy totalitarianism to free an individual without crushing him in the process?

(1,499 words)

Assessment: examiner comments and marks**General comments**

The purpose of this assignment is reasonable: the presentation of two views of totalitarianism in a dialogic form. However, the suggested theatricality is only questionably relevant. The statement of intent, which actually “analyses” the creative piece, conveys the candidate’s intentions and, while redundant in some places, does reveal the strategy and approach, and some apparently “independent” judgment. In some ways, the critical writing almost makes the “play” irrelevant. Both pieces are reasonably well written, with a few mistakes or failures to proofread.

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)	4	5
Criterion C: Presentation	4	5
Criterion D: Language	4	5
Total marks awarded	16	20

Assignment 2b—Sample 5: Diary

(This assignment is based on Borges, J. L. 1993. *Ficciones: The Circular Ruins*. Everyman's Library, New York.)

IB A1 HL

World Literature 2

May 2001 Examinations

Word count: 1214

World Literature 2

The diary of the wizard from "The Circular Ruins" by Jorge Luis Borges

In this paper one wants to show and emphasizes on the main and only character in the short story "The Circular Ruins". The key aspects of this piece of work are circularity, fire, time and dreams which all link together. Its complicated language structure can be understandable for two ways. Misinterpretation by the reader or that was the true intention of the author. A labyrinth of oxymorons, metaphors, similes, ironical statements smudged on a piece of paper in somewhat of a logical structure for the reader to contemplate on. To tell the whole story in detail one would have to write another paper. The story takes place in the past or rather that's what one can deduct it from partial fragments. The wizard being the center of attention is dreaming of a man whose dreaming about another man and then the wizard realizes that he is also being dreamed. This shows the concept of circularity. As one goes in depth into explaining the whole scheme has to remember that every thing is linked together and cannot be taken as another question on the road of finding the solution but as a clue to find the answer. As we start to drift away in to the unknown we start to lose the boundary between fact and fiction. This diary will show in a greater depth the dreams, concerns and actions of the wizard from "The Circular Ruins". This will still be one's own interpretation of what the other has created. The story is like an egg's shell and this paper is all what's really inside it.

Wizards Diary

Day one: The knowledge of the circular ruins.

- I heard about some ruins upstream the river I camped out next to. I made my decision that I'll visit them the next day. Night came like herd of black sheep walking on clouds. I gathered my belongings for the night because I heard thunder. Something told me to trade my camping place for a cave near by. Now I had shelter from the rain and a quiet place to think. The shelter part worked but the thinking turned in to a heavy snore. I don't quite recall but I had a dream of some sort. And I had an impression that I traveled back in time, but that must have been mine wild imagination.

Day two: Expedition to the ruins.

I hiked up the riverbank and got to the site. Some thing was definitely wrong. The ruins looked like they would be devastated and bunted the night before during the storm, which started as a gentle rain. The sanctuary, that's what I called it, was of a circular shape. It had inscriptions on it, praising a Fire god of some sort. The sanctuary even more reminded me of a ring of fire used by warlocks to cast spells. A giant cobweb of thoughts started to stimulate my mind. The Fire temple destroyed by fire. Things really started making me go in circles to figure it out what was going on here. I've decoded a fragment from one of the stones talking about another sanctuary downstream. Thank goodness that I've brought my trusty canoe. I got in it and started my journey in to the unknown. When I reached there it was already getting dark so I decided to abandon exploring for tomorrow and set up my camp. Also on the way I wanted to take a shortcut but thanks to that twisted idea I got stuck in mud for a couple of hours.

Day three: Explorations part two.

- **When I woke up in the morning it didn't seem like I had the strangest dreams ever. I saw my self here in the afternoon and wondering that this actually looks like circular amphitheater that is more of less the burnt temple. Then I also saw or dreamed my self-dreaming me or someone that looks very similar to me. It seemed so lives like, so realistic, sort of like it was just going to happen. The thing that worried me the most wasn't the complexity of the dream but the feeling that I was dreaming during the day. Not a day dream and not even like I was taking a nap. But anyway there is nothing to worry about; it's only in my mind. I had my breakfast and went on inspecting the ruins. The seemed in better shape then the ones upstream but like the same thing happened here. It had started burning but got extinguished by the flood and that's what caused my troubles yesterday. This temple seemed nicer. Like it was taken care of better then the other one. The construction seems nicer. It resembles a...an....amphitheater...just like in my dream. Maybe I'm having hallucinations. Why am I co contemplated? Probably I ate something or I'm exhausted form this entire running around. I will set out back to the other temple and conduct an experiment to check proves that I'm wrong.**

Day four: Back at the upstream temple.

I'm going Insane! First I'm dreaming about men other than me but still me. Now about an unreal son. And to top it off I have personally seen the destruction of the temples. I saved one of the. Me? Yes, of course me, but who could it be? I'm a wizard. Why is it so real? I'm crazy and I'm a wizard. I have some how received, the ring which controls all four elements. Wait! But if I caused the fires in the first place? None of this would have happened. This has to be some sort of punishment for my sins. Now I remember! I dreamt

that the Fire god got jealous of my powers and tried to exterminate me but instead of hitting me, with the fireballs discovered as lightning, he destroyed the temple. Wanting me to take the blame for it he tried to destroy the other one but my powers caused the flood. How am I able to control these powers? This can't be true. I don't know what's reality and what are human thoughts capable of. Thoughts...yes, yes! These aren't thoughts but dreams. This whole thing is just a dream. A nightmare for the participants. But whose dream is it. Or maybe thanks to my new powers I can know that. But who wants to know it except me?

Seeing how the hero of the story is also confused and doesn't know what's fact or fiction can't really place him self in the real world or even new environment. Borges really knows how to make a puzzle, which is put together from many peaces in to a whole and becoming a new one. The box in a box that holds inside another box. With ones help it's possible to interpret the story in such a way than the hero is confused more even then the reader of the literary peace. This proves how Jorge Luis Borges plants a little of his own style in ones own way of writing when dealing with matters concerning his topic and short stories.

Word count: 1214

Works cited

Borges, Jorge Luis. *Ficciones: The Circular Ruins*
New York: Everyman's Library, 1993

Assessment: examiner comments and marks

General comments

What is striking in this assignment is the faltering language in the statement of intent and then the slightly improved quality of it in the actual pastiche. The latter shows understanding of the intricacy of Borges' story, although the final comment, poorly indicated as a shift, falls into the same linguistic problems as the opening remarks. Although the "selection of aspect" is nicely inventive, the answer to the summary question in the descriptors, how well the topic is "defined" and "explored", is that this performance is appropriate and relevant, but not more. On criteria B, C, and D, this performance is a weak one.

Marks by criterion

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

Assignment 2c—Sample 1: Key Passage

(This assignment is based on pages 88–89 of Dürrenmatt, F. 1990 (translated by Bowles, P). *The Visit*. Jonathan Cape, New York.)

English A1 HL
World Literature II

Word Count: 1, 520

Claire's Triumph Key Passage Detailed Study (2c)

A key passage in Friedrich Dürrenmatt's, The Visit¹ is the scene in Act III between Ill and Claire. This passage is key because it is the point in the play where the main conflict, posing the question: "What will the citizens of Guellen do?", is resolved for the audience. Also our understanding of the two main characters, Alfred Ill and Claire Zachanassian, is clarified through the diction and tone of their dialogues. We see a role reversal between the two of them as power shifts and is completely in Claire's hands, contrary to the situation forty-five years earlier. References that appear earlier on in the play, and are then repeated in the end, act as a link between the past and present, contrasting the then and now of Ill and Claire's relationship. The magnitude of this passage is in it's illustration of Claire's triumph: over Ill, the town of Guellen, and her past.

An essential component of The Visit is the uncertainty of which character, Ill or Claire, is the antagonist. At first, an audience might label Claire as such, based on her unwarranted and unconventional request, but that assertion loses conviction as the play advances. The audience

¹ Friedrich Dürrenmatt, The Visit, translated by Patrick Bowles, (New York, 1990)

learns of Ill's scheme from forty-five years ago, which makes Claire's request less groundless. While we now understand why Claire makes the proposition, there is still uncertainty if it is morally justified. This suggests whether taking Ill's life can equate to his ruining Claire's life in Guellen when they were young. The passage in Act III is so vital because it reveals a multitude of details about Ill and Claire's characters, which helps to determine two things that can aid in our judgment. We learn of the severity of Ill's act, and also, we are given an idea of what their lives are worth. By the end of the passage, things seem to be resolved between Ill and Claire to the point where they feel at peace with the situation, and the audience does as well.

The answer to the question, will the town give Claire her justice, is known to most of the citizens of Guellen in the beginning of the play, and there is a progression of Ill's gradual acceptance which cumulates in Act III. In Act I he has complete trust in the town and has no question that they will not submit to Claire's request. He says to a customer in his shop, "Her plan's misfired. I'm an old sinner, Hofbauer - who isn't. It was a mean trick I played on her when I was a kid, but the way they all rejected the offer, all the Guelleners in the Golden Apostle unanimously, that was the finest moment of my life."² The firm resolve the town showed does not last for long. He is given clues that make him question the town's loyalty and becomes more certain that he is going to die.

² Act II, p.43-44

However, he still does not accept the obvious and tries to find a way to save himself. But wherever he turns he encounters someone unwilling to help him. Even the policeman says, “All this withstanding, no sufficient grounds are thereby constituted for the police taking action against Mrs. Claire Zachanassian.”³ This refusal provides dramatic irony because, for the audience, the town’s actions make it obvious that they are expecting Claire’s money, which means Ill’s death. Dürrenmatt forms new villains, the citizens of Guellen, by showing how greed can diminish people’s morals. Claire’s desire for justice seems less ruthless compared to the town’s desire for wealth, making it easier for the audience to sympathize with her. Audience sympathy grows even more when, in Act III, Ill so willingly accepts his death, proving he perhaps deserves it, and Claire reveals to Ill the full effect of his “mean trick” on her.

Ill and Claire’s characters become crystal-clear in this passage through the tone and diction. First of all, Ill’s speech is heavy with resignation. It is evident how his resistance has disappeared, as he says, “Now the time has come... They will sentence me to death, and one of them will kill me.” He gives up because he thinks that there is no way out and his death is inevitable. He even tries to comfort himself by implying he is better off dead because his “meaningless life will end”. We already suspect that Ill is a weak man based in his actions forty-five years earlier, and in this passage his pathetic words confirm his

³ Act II, p. 48

weakness. The tone of acceptance, that because “now the time has come” he can do no more, shows that he has no fight left. This acquiescence provokes disgust for Ill, further justifying Claire in her mission, because Ill himself does not even believe he deserves life. Seeing that Ill views his life as meaningless allows the audience to also see his life that way.

While this passage turns the audience away from Ill, it bonds them with Claire. Her undertone is surprisingly apologetic, and we learn why. Her motives for wanting Ill dead are revealed as being, not pointless revenge, but a desperate attempt to get her life back. She tells Ill how her “love could not die. Neither could it live. It grew into an evil thing, like [her]...”. We see that her seemingly inhuman act is actually fueled by the most human of emotions, though now warped. While she is apologetic, her tone is, more than anything, distant and very straightforward. She, in a way, wipes her hands clean of the situation since, because of Ill, her love turned in to a monster which she did not control. She dismisses him when she says, “you are in their toils now, and you are lost”. At this point, fully grasping how much Ill ruined Claire, we cannot beseech her to do any different from her original plan.

Another significance of the passage is the role reversal between Ill and Claire as she now holds his life in her hand as he once had hers. And as he did, she is going to end that life, because from the moment he ruined her's, his belonged to her. She speaks of the evil thing her love grew into and how “their tentacles sought [him] out, to take [his] life,

because [his] life belonged to [her] forever.” This statement is almost justification for Claire taking Ill’s life, because she is simply taking what is rightfully hers. This validation is another of the author’s attempts to excuse inhuman actions. We are now able to relate to Claire more effectively, because we, as fellow humans, can understand her actions. And she is very sensitive about the situation at hand, using pleasant imagery, such as “Deep blue. A grandiose panorama” to make death seem more agreeable. Her presence is no longer threatening, but comforting. We see a human side to her finally and that is relieving, because it is easy to see other, negative, aspects of society within her. However, this is not meant to be a comforting play, hence, the character of Ill. The changes in Ill are a perfect illustration of the inconsistency of life. The weakening of Ill’s character is a key part of the tragedy in The Visit because it shows how impermanent happiness can be. The same act, which seemingly saved his life when he was a young man and allowed him to lead a “full” life, is now the death of him. The same act should have destroyed Claire, but we see how she went on to lead a life that Ill’s could never compare to, in terms of knowledge, wealth and sophistication. For example, Claire says to Ill, “I shall take you in your coffin to Capri... Overlooking the Mediterranean,” and Ill can respond in no other way but, “I only know it from pictures,” implying a kind of inferiority to Claire. These quirks of fate all support the old saying, “What comes around, goes around”, as while Ill once put Claire on trial and

bought her guilt, she is now putting him on trial and buying his guilt. This poetic justice adds an aspect of the human comedy through well thought out irony. The aspect of tragi-comedy in The Visit can be found almost entirely in the change of roles with Ill and Claire.

This passage could be the climax of the play because it is a high point of revelation, where we learn how everything is going to end. Also, the mention of the Golden Apostle and Konrad's Wood shows how the play has come full circle, reaching its end⁴. While it is not the ending, it is the last instance of character revelation. The play could wrap here and very little would be lost. But without it we are left wondering how the two most important characters feel about the outcome. There are other parts of the play, which are also high points of action, that could be seen as climactic. However, none are followed with a resolution such as this passage is. Overall, this passage reveals information that clarifies the intended message of the play.

WORD COUNT: 1,520

⁴ The first mention of the Golden Apostle is on p. 12, and the first mention of the wood is on p. 17.

Bibliography

Friedrich Dürrenmatt, The Visit, translated by Patrick Bowles, New York, 1990.

Assessment: examiner comments and marks

General comments

In this discussion of a key passage from Durrenmatt's *The Visit*, the candidate shows a consistent awareness of the need to show why this is worthy of being designated a “key passage” in the play. Whether or not all claims are validated (for example, resolution of the conflict, role reversal, linking of past and present), the candidate shows a good sense of the exercise. If the assertions were all clearly supported by detailed evidence, with claims clearly and accurately made, the assignment might well be an excellent example of the task. Language and structure are adequate to good, but the candidate does not express the ideas with sufficient precision.

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 2c—Sample 2: Key Passage

(This assignment is based on the following extract: Sophocles. 1977 (translated by Fitts, D and Fitzgerald, R). *Antigone: The Oedipus Cycle*. Harcourt Brace Jovanovich, New York, p 188. The extract begins “If this is what you think”, and ends “mean nothing to you”).

English A1 Higher Level

WL Assignment #2.

Assignment 2c. Analysis of a key passage.

Word Count: 1154.

Sincerity or Self-conceit. Antigone’s honesty in the spotlight.

In the play Antigone, the character Antigone is the idol of love, bravery and honesty. The speech on page 188 that she makes to her sister Ismene, however, can be read and interpreted in many different ways, thereby bringing to light many other possible hidden traits in her character, through her own words, that would otherwise have been generally ignored by the reader. Although she is a very strong willed and loving character, committed to treating others, in this case her brother Polyneices, with the equality of justice that they deserve, Antigone also has many hidden ill intentions such as selfishness, self-conceit and unfair judgment, with which she tries to realize her desires as seen above.

The first words Antigone says in this speech can be argued to present her intention as such that she is trying to lure her sister Ismene onto her side. Though she does this in an indirect manner, it is fairly evident that the way in which she says the words is intended to be incriminating, telling Ismene that she has made her choice, and

can be “what you want to be.” With such language, it would be justifiable to conclude that Antigone is trying to make Ismene feel guilty for not joining her in her ‘holy’ adventure to bury their beloved brother with dignity, essentially, to go against Creon’s decree. The reader may therefore get the impression that Antigone is trying to use her sister for her own good, hence being selfish in her actions.

At the end of the speech, Antigone’s words bring out the trait in her character seen above further when she makes a reference to God, arguably intended to make Ismene feel even the more guilty for not agreeing with her. She argues that the laws of the gods “mean nothing to you,” implying that Antigone’s intention of disobeying Creon abides by the laws of the gods, and by not joining her, Ismene is showing that she does not value these unwritten laws. The element of accusation held against Ismene by Antigone in these words therefore puts Antigone’s integrity to further test, since in her endeavors to convince Ismene, she uses the laws of the gods, and this may mean that she does not have the moral responsibility not to selfishly use the very values that she claims to have respect for. This inconsistency on her part therefore further reiterates the possibility that Antigone is, to a certain extent, selfish, hence a negative aspect of her generally assumed heroic character.

Another of Antigone’s more obvious character traits that is very clearly brought out in this speech of hers is insolence. This is so because she knows, according to the speech, that she is going to commit a crime of whose consequence if caught is death. She nevertheless goes ahead to say that she will bury him and “... if I must die...this crime is holy.” By this, she means that she will go ahead and bury her brother Polyneices in an honorable way, despite the fact that Creon, the king, has decreed otherwise. This open

intention of disobedience is reason enough for one to believe that Antigone is insolent, even though she claims that by not doing it, it would be at the expense of the gods, which is also true.

The driving force behind the insolence seen above is a strong and powerful conviction, which can be argued to make Antigone a strong willed character. This strong will is a trait because Antigone goes against all odds to see that she realizes her 'dream.' She is brave enough to promise that she will bury her brother and "if I must die...with him in death." The character of a strong will, backed by a powerful conviction, is therefore also brought out in this speech.

Another trait in Antigone's character that can be clearly visualized in this speech, is her perception of death. It would be fairly appropriate for a reader to assume from this speech that Antigone, to a significant extent, puts more value and respect in death than in life. This perception can also be the reason why she would prefer dying as a heroine to living in near obscurity. To certify this possibility is the attitude with which she talks of the dead, "it is the dead...we die for ever," meaning that death, in the long run, is worth more than life. This attitude therefore provides the reader with a broader base from which to understand Antigone's character in detail.

As seen above, Antigone's character is not entirely composed of negative traits or aspects that hold negative connotations. From this same speech, despite having drawn a significant number of negativity in her character, it is evident that Antigone is a very loving character, because she confesses her love for her brother, and that it is because of this love that she wants to give him the type of decent burial that Creon refuses to give Polyneices. This love is also evidently deep seated, because she says that she will risk her

life and afterwards, “I shall be as dear to him as he to me.” These words therefore show that it out of love that she does all this, hence showing that she is a very loving person, another important aspect of her character brought out in this passage.

Summing up the above analysis of the speech on page 188 in the play Antigone, it is evident that while the character Antigone is generally, and rightly so, perceived to be a perfectly well meaning and heroic character, she sometimes acts in a selfish manner in order to achieve her goals, wanting everyone to agree with and support her convictions, in this particular case that of giving her brother Polyneices a decent burial, and as seen above, this character trait causes many of her actions to be a result of self-conceit. Her character is therefore not as perfect as one would think it without giving much thought to the text. Unknown User

Word count: 1154

Work Cited

Sophocles. Antigone: The Oedipus Cycle. Dudley Fitts and Robert Fitzgerald. New York: Harcourt Brace Jovanovich Inc, 1977. (Page 188.)

Assessment: examiner comments and marks

General comments

The potential for treating this passage from the *Antigone* of Sophocles as a key moment in the whole play certainly exists. The candidate does not, however, demonstrate a sufficiently precise use of English vocabulary, nor a clear enough sense of the task he or she has chosen, to produce a success in this exercise. A large part of the assignment is paraphrase or the making of inferences that exceed the content of the passage. The essential analysis, how the passage works in the whole piece, is also weak. The assignment is incomplete as a study of a key passage because it is a list of Antigone's characteristics.

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)	3	5
Criterion C: Presentation	2	5
Criterion D: Language	3	5
Total marks awarded	10	20

Assignment 2c—Sample 3: Commentary

(This commentary is based on an extract as follows: Camus, A. 1982 (translated by Laredo, J). *The Outsider*. Penguin, London, pp 59–60. The extract begins “I realized that I only had to turn around” and ends “four sharp knocks at the door of unhappiness”.)

The chosen passage is an extract from The Outsider written by Albert Camus, translated by Joseph Laredo and set in French Algeria during the 1940's. This passage was chosen because it describes a crucial incident at the end of Part One which changes the life of the existential protagonist Meursault. He becomes accountable to the French colonial justice system when his inability to suffer physical discomfort makes him act beyond the bounds of contemporary morality. When Meursault kills the Arab, society condemns the man who does not play by its rules. Thus this passage is a climactic end to Part One. Which paves the way for Meursault's inevitable conviction. Camus use of first person narrative enables the reader to see the events from Meursault's point of view. Camus structures the passage as a mounting attack upon Meursault by the sun and sea; this attack is intensified by the use of alliteration, personification, onomatopoeia, simile and metaphor. The use of the sun and the ultimate disaster it causes for Meursault is ironic because in the past it has been the sun, the sand and the sea, which have given Meursault so much physical pleasure and joy. It seems the very things he loves have turned against him, leaving him exposed to the ruthless censure of a society with which he cannot conform. It is this passage, which changes his life forever.

The murder is shocking to the reader because it seems so unpremeditated and unmotivated. Meursault has no grudge towards the Arab; indeed the only grudge is between the Arab and Raymond, Meursault's “friend”, who had savagely beaten his mistress, the Arab's sister. Meursault himself is struck by the thought that all he had to do

was 'walk away and it would all be over'¹, yet he does not; he keeps on walking. It seems he is moving to forces beyond his control. Short sentences are used such as 'I took a few steps towards the spring. The Arab didn't move'¹. This gives the effect of a silent movie where no speech, only movement is present. Ironically the only reason Meursault had the gun was because he had taken it from Raymond in order to keep him from shooting the Arab. Perhaps Meursault killed the Arab for the same reasons he gave false evidence on Raymond's behalf, which were that Meursault found Raymond 'very friendly towards me and I thought it was a good moment'². Both actions were thoughtless, not based on real loyalty or relationship so that the murder seems as senseless and useless to us as it must to Meursault. In fact, he does not know why he murdered the Arab, and indeed does not even try to offer any reasons or justifications for doing so. Later, when the magistrate questions him about firing five consecutive shots Meursault records 'I didn't know what to say'³. Twice the question is repeated but all the reader is told is 'I still didn't say anything'⁴.

From the beginning of the passage the sun is the basis of the attack against Meursault, and as the attack mounts the assault is intensified by the use of alliteration, personification, onomatopoeia, simile and metaphor which transform the sun, light and sea into forces acting together for his destruction. Meursault comments that the 'whole

¹ Camus, Albert. (1982) The Outsider, Lorado, Joseph (translator), p59

² Ibid

³ Ibid, p40

⁴ Ibid, p67

⁵ Ibid

beach was reverberating in the sun'⁵, the alliterative 'b' suggesting a throbbing as if he was being propelled along against his will. The beach is personified, 'pressing against me from behind'⁶, propelling him forward. The sun then steps up its assault by 'beginning to burn my cheeks'⁷ and becomes an active force in the attack against Meursault. The light from the sun joins the attack and is also personified as it 'leapt up off the steel'⁸ of the knife. The new assailant, is aided by the alliterative 'l' and the simile of it being 'like a long, flashing sword lunging at my forehead'⁹ adds to his discomfort and reduces his ability to think clearly; it is as if there is a violence in the light. His senses are blinded and deafened in a tyranny of discomfort, as the metaphoric symbol of the sun's cymbals were 'clashing against my forehead'¹⁰, extending the personification of the sun in its sensory attack. Similes about the sun, savage and barbaric, further heighten the attack; it is like 'a red-hot blade gnawing at my eyelashes and gouging out my stinging eyes'¹¹. Such violent present participles annihilate Meursault's rationality, pushing him closer to the attack, with the weaponry imagery changing from a sword to a knife to a blade. At this stage the sun is joined by the personified sea, which takes on almost supernatural powers as it sweeps a wind ashore in a 'great breath of fire'¹². Alliteration of the 's' shows the sky too, joining in the attack; it seems, metaphorically, to 'be splitting from

⁶ Ibid, p59

⁷ Ibid

⁸ Ibid

⁹ Ibid, p60

¹⁰ Ibid

¹¹ Ibid

¹² Ibid

end to end and raining down sheets of flame'¹³. The oxymoron of raining fire is used to show the state of Meursault's confusion and the physical hell in which he finds himself. It is with this assault that the crescendo of the attack occurs. Short, sharp sentences add increasing urgency to the tone, bringing the assault to a climax; 'that was when everything shook'¹⁴. As Meursault tightens his grip on the gun we are told that the trigger "gave" as if it had a power of its own and as though it had nothing to do with Meursault but fired of its own accord. As soon as the climax is reached, the assault ceases and the influence of the sun is gone. Meursault immediately realizes the significance of what he has done. In a moment of clarity he says 'I realized I'd destroyed the balance of the day'¹⁵. This, of course, leads us into Part Two where we see the consequences of his actions.

Camus' use of the first person narrative displays Meursault's existential behaviour. The frequent use of "I" shows a preoccupation with himself and his response; even when he had killed the Arab the focus was on how this would affect himself. There was no concern for the Arab. Indeed after he is shot Meursault does not refer to him as even "the Arab". Meursault does not ponder upon the fact that he has killed a person. The Arab becomes irrelevant as a 'lifeless body'¹⁶.

¹³ Ibid, p59

¹⁴ Ibid

¹⁵ Ibid, p60

¹⁶ Ibid, p59

¹⁷ Ibid p60

When Meursault acknowledges at the end of the passage that things are going to change and that 'I'd destroyed the balance of the day and the perfect silence of this beach where I'd been happy', he realizes here that as a result of his actions, he will never be happy again. After this statement Meursault becomes resigned to his fate as can be seen through the repeated "And" at the start of the sentences; 'And I fired four more times at a lifeless body... And it was like giving four sharp knocks at the door of unhappiness'¹⁷. This repetition shows that Meursault sees unhappiness in his future to be an inevitable conclusion, yet why fire four more times into the body? It seems pointless, except as an acknowledgement of his fate. The simile 'it was like giving four sharp knocks at the door of unhappiness'¹⁸, further illustrates Meursault's resignation and predictions for the future. This moment of clarity allows Meursault to see how he has affected his future but he is still bound by his existential beliefs, which refuse to let him see beyond himself. The existentialist focus on self reveals no feelings towards the Arab whom he had killed. All he realizes is that he has incurred the disfavor of those who will judge him and decide his fate. Physical sensation is over and his final response is cerebral.

Sun, light and water are activated through personification, alliteration and simile to propel both Meursault and the Arab towards their fates. Meursault's desperate physical comfort is stressed to the point where he is at its mercy. In the space of forty lines his life is changed forever. This man who has lived for the natural pleasure of the sun, sand and

¹⁷ Ibid
¹⁸ Ibid

sea becomes, ironically through those same forces, a brutal criminal condemned to death by the society to which he cannot conform.

Word count: 1,390

Assessment: examiner comments and marks

General comments

Selecting a frequently chosen passage from *The Outsider* by Camus, this candidate demonstrates an understanding of the exercise and provides an example of how the discovery of a popular text can be very successful for an individual student. While language and sentence structure are not always careful and precise, the candidate has acquired a sense of method that first contextualizes the passage appropriately, then moves on to look at the contribution of stylistic features to the whole effect. There are moments where the candidate's close attention to the passage seems to falter, but these may be a factor of a particular approach to commentary. While not a fully excellent performance, this piece certainly delivers a commentary of a very good quality.

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)	5	5
Criterion C: Presentation	5	5
Criterion D: Language	4	5
Total marks awarded	18	20

Assignment 2c—Sample 4: Commentary

(This commentary is based on the final page of Marquez, G G. 1998 (translated by Rabassa, G). *One Hundred Years of Solitude*. Penguin, London.)

Describing the environment is another method that García-Márquez uses to assist the reader's memory. The wind that brings an end to the city is alluded to several times prior to the ending. Now, it is "warm, incipient, full of voices from the past, the murmurs of ancient geraniums, sighs of disenchantment that proceeded even the most tenacious nostalgia." (2-3). This auditory imagery is soft and comforting. So saturated has Macondo become with stories of the past that they are carried in the wind. García-Márquez prompts the reader to ponder the history with these sounds of the past. Further on in the passage, García-Márquez introduces the reader to the destruction of all that has just been remembered. The house of the Buendías, the center of all stories, aged and fragile, is now utterly demolished (11-12). Without the house, nothing can remain, as it was the grounds on which all stories began and ended. This leads up to the metaphor of Macondo being a "fearful whirlwind of dust and rubble." (16). The adjective "rubble" conveys the ruin of the city. The city is being subjected to the "wrath of the biblical hurricane" (16-17) which has been angered by the failure of the Buendías to make progress. This "cylonic, spinning, whirlwind" (10,16) emphasizes the circular trap the family finds itself in condemned to repeat the same mistakes over and over again.

The important theme that evolves from this ending is that all of the events in the novel were foreseen or meant to be. The fatalistic view explains that a man as distant as Sir Francis Drake acted only so that Aureliano and Amaranta Úrsula could fall in love (13). The metaphor comparing their search to a "labyrinth of blood" (14) shows how confusing the relationships between family members had become and reminds the reader of their incest. Similarly, the "mythological animal" (15) and Riohacha (13) were both mentioned at the very beginning of this novel and are symbolic representations of the initial individuals that all other characters descended from. The foreshadowing of the mythological animal "bringing the line to an end" (15) also emphasizes that all of the events, to their every detail, were destined to be. The last sentence (23-27) shows that Melquiades knew one hundred years earlier that the family would not learn from their mistakes leading to its own end. All of these events are indications that in truth the characters did not control their lives because of all the past that affected them.

The most significant aspect of this impressive ending is the use of narration. The narrator continues much as he has during the novel through the majority of this passage

stating vital information in a matter-of-fact way. Though seemingly important, the narrator quite calmly states that Aureliano's grandfather was in search of a "woman that would not make him happy." (6) Similarly, he admits that the relationship between Meme and Mauricio was one of "lust and rebellion" (9) as though it were not a significant disappointment. The narration is very smooth and the reader is surprised to find that the wind has gained so much force although there does not seem to be any motion towards a conclusion. In fact, it is the wind that makes the immediacy of the ending apparent. While Aureliano's actions have been described as elements of the past up to this point, the tense of the narration changes subtly when he begins to "decipher the instant that he was living." (18) The tense shifts when Aureliano begins "prophesying himself in the act of deciphering the last page." (19) Because this has not yet occurred, the reader is suddenly placed in the exact instant of time that Aureliano is living. The simile comparing the act of deciphering to a "speaking mirror" (20) foreshadows the way that the narration will function at the end of this passage. First, the reader is detached from the narration and events exist in the past. Then, there is a shift as the reader begins to live the exact moment that Aureliano is living. Finally, Aureliano, and the reader, are one step ahead of the narration, but it is far too late as he "understood he would never leave that room" (22-23). It is right after this line that the narration changes one final time, the reader becoming Aureliano and the text becoming the last sentences of the parchments. Events are now described in reference to the future (23). The city of mirrors "would be wiped out" (23) rather than "was wiped out." The reader has been drawn in so effectively that he reads what is foreseen as a character in the novel prompting the elimination of Macondo.

This exhilarating passage reads at an incredible pace and the reader consciously tries to slow down in order to absorb the weight of that which is being said. The urgency of the passage, which is expressed at the very beginning, is conveyed through Aureliano's constant need to skip ahead in the parchments. He reads "impatiently" (1). He skips ahead three times in this passage. The greatest irony is that he does so to "know his own origin" (1) and then to "ascertain the circumstances of his death" (20-21). As he skips ahead so as to "not lose time" (17) he loses more time and comes closer to his death. The urgency and lack of time is emphasized by the wind that appears to be tearing

Macondo apart. The pace effectively frightens the reader, creating a panic to know the end before the town is destroyed and it is lost forever. However, the passage slows down significantly once Aureliano has realized his fate. This is largely due to the careful selection of words. While in previous sections the same thing was stated in several ways (18-19) not a single word could replace another in the last sentence, and the reader slows down to fully grasp the weight of each one.

The diction García-Márquez uses in the last few lines explains his choice of ending. Macondo will be “exiled” (24) from memory, removed because it is sinful and unwanted, while the family is “condemned” (26) because it has committed the crime of never learning from its mistakes. They are not given a “second opportunity” (27) because by repeating the same mistakes, they have not been able to achieve happiness. References to past events that recall the family’s history enhance the reader’s anticipation of the end, which emphasizes the role of fate in all that transpired in Macondo. García-Márquez changes the pace and narration of this passage employing irony, diction, and comparisons to captivate the reader’s attention both during and far after the end of the novel.

Bibliography

García-Márquez, Gabriel. One Hundred Years of Solitude. Translated by Gregory Rabassa. United States of America: Harper Perennial Classics, 1998.

Assessment: examiner comments and marks

General comments

Although the candidate has chosen a viable and significant passage from *One Hundred Years of Solitude*, the opening raises questions, both in paragraphs one and two: “altering” style and bewildering the reader? The discussion leans heavily toward paraphrase throughout, where meaning is more or less “translated” for the reader. Some notions have potential, such as the “auditory imagery”, but the candidate does not develop the idea. Subsequently, the random inclusion of theme and narration does not lead to much enlightenment about the passage; it consists largely of assertions without exploration or analysis of effect. The discussion of diction appears to be an afterthought that closes the essay. The candidate appears to have some notion of both text and style but seems unsure of their significance or how to write about them.

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)	3	5
Criterion C: Presentation	3	5
Criterion D: Language	3	5
Total marks awarded	11	20

Assessment Criteria—Higher Level and Standard Level

	0	1	2	3	4	5
A. Selection of the aspect and its treatment The achievement level for this criterion is determined primarily by the treatment of ideas, not the selection of the aspect. <ul style="list-style-type: none"> How well has the candidate defined the aspect chosen? How appropriate is the aspect chosen to the assignment? How well has the aspect chosen been explored in relation to the assignment? To what extent has the candidate expressed a relevant personal response? 	The candidate has not reached level 1.	Little attempt to define the aspect chosen; the treatment of ideas is generally inappropriate to the assignment <ul style="list-style-type: none"> the aspect chosen is generally not appropriate to the assignment the aspect chosen has little focus the treatment of ideas is generally not relevant to the aspect chosen or the assignment consists mainly of paraphrase. 	Attempt to define the aspect chosen; the treatment of ideas is to some extent appropriate <ul style="list-style-type: none"> the aspect chosen is to some extent appropriate to the assignment the aspect chosen has focus, but it is too wide the treatment of ideas is sometimes not relevant to the aspect chosen or the assignment consists in part of paraphrase. 	The aspect is defined and followed by a generally appropriate treatment of ideas <ul style="list-style-type: none"> the aspect chosen is appropriate to the assignment the aspect chosen has a specific and generally relevant focus the treatment of ideas is relevant to the aspect chosen, and includes a personal response to the work(s). 	Clearly defined aspect followed by an appropriate treatment of ideas <ul style="list-style-type: none"> the aspect chosen is appropriate to the assignment the aspect chosen has a specific and relevant focus the ideas show independence of thought and their treatment is highly relevant to the aspect chosen. 	Clearly defined aspect followed by a highly appropriate treatment of ideas <ul style="list-style-type: none"> the aspect chosen is highly appropriate to the assignment the aspect chosen has a specific and relevant focus the ideas show independence of thought and their treatment is highly relevant to the aspect chosen.
B. Knowledge and understanding of work(s) <ul style="list-style-type: none"> How well does the candidate know the work(s) studied? How much understanding has the candidate shown of the work(s) studied in relation to the assignment? To what extent does the candidate appreciate the cultural setting relevant to the assignment, where appropriate? 	The candidate has not reached level 1.	Little understanding of the work(s) studied <ul style="list-style-type: none"> knowledge but little understanding of the aspects of the work(s) most relevant to the assignment a few links between works, where appropriate little appreciation of the cultural setting relevant to the assignment, where appropriate. 	Some understanding of the work(s) studied <ul style="list-style-type: none"> knowledge and some understanding of the aspects of the work(s) most relevant to the assignment a link between the works, where appropriate some appreciation of the cultural setting relevant to the assignment, where appropriate. 	Adequate understanding of the work(s) studied <ul style="list-style-type: none"> knowledge and satisfactory understanding of the aspects of the work(s) most relevant to the assignment meaningful linking of works, where appropriate appreciation of the cultural setting relevant to the assignment, where appropriate. 	Good understanding of the work(s) studied <ul style="list-style-type: none"> detailed knowledge of, and good insight into, the aspects of the work(s) most relevant to the assignment clear and meaningful linking of works, where appropriate good appreciation of the cultural setting relevant to the assignment, where appropriate. 	Excellent understanding of the work(s) studied <ul style="list-style-type: none"> in-depth knowledge of, and very good insight into, the aspects of the work(s) most relevant to the assignment meaningful and perceptive linking of works, where appropriate excellent appreciation of the cultural setting relevant to the assignment, where appropriate.
C. Presentation Levels 3–5 are awarded only to candidates who have remained within the prescribed word limit. <ul style="list-style-type: none"> How effectively has the candidate presented the assignment? How precise and relevant are the candidate's references? How detailed and meaningful is the statement of intent provided, where appropriate? Has the candidate remained within the prescribed word limit? 	The candidate has not reached level 1.	The formal structure and/or development of ideas are generally not effective <ul style="list-style-type: none"> little evidence of a structure to the assignment selected a few references to the work(s), but they are generally not pertinent to the assignment where appropriate, the statement of intent provides few details about the aims of the assignment. 	The formal structure and/or development of ideas are to some extent effective <ul style="list-style-type: none"> evidence of a structure to the assignment references are occasionally to the point where appropriate, the statement of intent includes a few details about the aims of the assignment. 	The formal structure and/or development of ideas are effective <ul style="list-style-type: none"> adequate structure to the assignment references are generally to the point where appropriate, the presentation of aims in the statement of intent is generally clear and includes some details the candidate has remained within the prescribed word limit. 	The formal structure and/or development of ideas are very effective <ul style="list-style-type: none"> clear and logical structure to the assignment precise and pertinent references to the work(s) where appropriate, the statement of intent is clear, detailed and highly relevant the candidate has remained within the prescribed word limit. 	The formal structure and/or development of ideas are highly effective <ul style="list-style-type: none"> purposeful and effective structure to the assignment precise and highly pertinent references to the work(s) where appropriate, the statement of intent is clear, detailed and highly relevant the candidate has remained within the prescribed word limit.
D. Language <ul style="list-style-type: none"> How clear is the candidate's written expression? How well has the candidate observed the conventions of written work? (The conventions of written work relate to elements such as paragraphing, grammar, spelling, citation of references.) How appropriate is the register selected by the candidate for the particular assignment? (Register refers, in this context, to the candidate's sensitivity to elements such as the vocabulary, tone, sentence structure and idiom appropriate to the task.) 	The candidate has not reached level 1.	Little use of appropriate language <ul style="list-style-type: none"> generally inappropriate register for the assignment selected frequent lapses in the conventions of written work. 	Some use of appropriate language <ul style="list-style-type: none"> generally appropriate register for the assignment selected some lapses in the conventions of written work some consistency or clarity of expression. 	Adequate use of appropriate language <ul style="list-style-type: none"> appropriate register for the assignment selected the conventions of written work are generally followed consistency and some clarity of expression. 	Good use of appropriate language <ul style="list-style-type: none"> the register is effective and appropriate for the assignment selected the conventions of written work are closely followed clarity, consistency and general fluency of expression. 	Excellent use of appropriate language <ul style="list-style-type: none"> the register is highly effective and appropriate for the assignment selected careful attention is given to the conventions of written work clarity, consistency and fluency of style.

Sample World Literature Assignment Cover Sheet

Introduction

The following pages show both sides of a completed world literature cover sheet. All appropriate boxes are filled in and, most importantly, are signed by the teacher/supervisor, to verify that, to the best of his or her knowledge, the assignment is the authentic work of the candidate. The assignment will not be accepted for external assessment without this signature.

Category and candidate number Catégorie et numéro du candidat Categoría y número del alumno	D	0	0	0	1	1	2	3
Candidate name Nom du candidat Nombre del alumno	AMANDA JONES							

Candidate instructions

- ### Instructions au candidat

- ### Instrucciones al alumno

- escriba la información que se pide en las casillas A, B y C en mayúsculas
- cumplimente el formulario al dorso en la fecha que fije el colegio
- adjunte esta portada a sus trabajos (dos para NS, uno para NM)
- **numere todas las páginas de sus trabajos**
- escriba su número de alumno en todas las páginas.

Language A1 Langue A1 Lingua A1	ENGLISH		Level Niveau Nível	HIGHER	
Examination session Session d'exams Convocatoria de exámenes	May Mai Maio	<input checked="" type="checkbox"/>	November Novembre Novembro	<input type="checkbox"/>	Year Année Ano
					2002

C	Number of sheets attached Nombre de feuilles jointes Número de hojas adjuntas
	9

Assessment criteria Critères d'évaluation Criterios de evaluación		Examiner Examineur Examinador	Moderator Réviseur de notation Moderador
Assignment 1 Travail 1 Trabajo 1	A		
	B		
	C		
	D		
Assignment 2 Travail 2 Trabajo 2	A		
	B		
	C		
	D		
		Total	Total

[illegible]

Turn over/ T.S.V.P. / Véase al dorso

Programme summary / Résumé du programme / Resumen del programa

Part 1 / 1^{ère} partie / Parte 1

		Title / Titre / Título	Author / Auteur / Autor
Work (Euvre Obra)	1	BLOOD WEDDING	FEDERICO GARCIA LORCA
	2	CHRONICLE OF A DEATH FORETOLD	GABRIEL GARCIA MARQUEZ
	3	OEDIPUS REX	SOPHOCLES

Parts 3 and 4 / 3^e et 4^e parties / Partes 3 y 4

World Literature works studied / Œuvres de Littérature mondiale étudiées / Obras de Literatura Mundial estudiadas

		Title / Titre / Título	Author / Auteur / Autor
Part Partie Parte	3	WAITING FOR GODOT	SAMUEL BECKET
	4	THE WIND-UP BIRD CHRONICLE	HARUKI MURAKAMI

Assignment summary / Résumé des travaux / Resumen de los trabajos

Assignment 1 / Travail 1 / Trabajo 1 - Number of words / Nombre de mots / Número de palabras

1494

Based on: / Basé sur: / Basado en:

	Title / Titre / Título	Author / Auteur / Autor
Work(s) (Euvre(s) Obra(s))	BLOOD WEDDING	FEDERICO GARCIA LORCA
	CHRONICLE OF A DEATH FORETOLD	GABRIEL GARCIA MARQUEZ

HL only / NS seulement / NS solamente

Assignment 2 / Travail 2 / Trabajo 2 - Number of words / Nombre de mots / Número de palabras

1382

Based on: / Basé sur: / Basado en:

	Title / Titre / Título	Author / Auteur / Autor
Work(s) (Euvre(s) Obra(s))	THE WIND-UP BIRD CHRONICLE	HARUKI MURAKAMI

If the following declarations are not signed the work may not be assessed./Le travail risque de ne pas être évalué si les déclarations suivantes ne sont pas signées./Si las siguientes declaraciones no se firman, el trabajo puede quedar sin evaluar.

Candidate declaration / Déclaration du candidat / Declaración del alumno

The assignment(s) I am submitting is (are) my own work. I have acknowledged each use of the words or ideas of another person, whether written or oral.
Le travail ci-joint est le fruit de mon travail personnel. J'ai signalé tous les emprunts d'idées ou de paroles, qu'elles aient été exprimées originellement par écrit ou oralement.

El material que entrego es enteramente fruto de mi trabajo. Cuando las palabras o ideas usadas no son mías, lo he hecho constar citando las fuentes (escritas u orales) en detalle.

Signature of candidate:

Signature du candidat:

Firma del alumno:

A. Jones

Date:

Date:

Fecha:

25/1/2002

Teacher declaration / Déclaration du professeur / Declaración del profesor

To the best of my knowledge, the attached assignment(s) is (are) the authentic work of the candidate.

À ma connaissance, le ou les devoirs ci-joints constituent le travail authentique du candidat.

A mi leal saber y entender, el material aquí presentado es el trabajo auténtico del alumno

Signature of teacher:

Signature du professeur:

Firma del profesor:

F. Smith

Date:

Date:

Fecha:

1/2/2002

