



International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Group 1

English A: literature

English A: language and literature

Higher level and standard level

Specimen papers 1 and 2

For first examinations in 2013

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English A: literature higher level specimen papers and marking notes

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International Baccalaureate®
Baccalauréat International
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English A: literature

Higher level and standard level

Specimen papers 1 and 2

For first examinations in 2013

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ENGLISH A: LITERATURE – HIGHER LEVEL – PAPER 1
ANGLAIS A : LITTÉRATURE – NIVEAU SUPÉRIEUR – ÉPREUVE 1
INGLÉS A: LITERATURA – NIVEL SUPERIOR – PRUEBA 1

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Write a literary commentary on one passage only.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez un commentaire littéraire sur un seul des passages.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un comentario literario sobre un solo pasaje.

Write a literary commentary on **one** of the following:

1.

The buyers walk the line of our tobacco.

Mum tightens her clutch. She whispers, "Here they come."

Dad nonchalantly stands, resting on one leg, like a horse at rest. He looks away, as if the buyers are a common, bland species of bird on an otherwise more exciting safari.

5 Mum hisses, "Try and look hungry, kids."

I suck in my belly as far as possible and open my eyes as wide as they will go, so that they will seem hollow and needy. Vanessa sinks her head to her chest and shrinks with not-wanting-to-be-here.

10 Mum turns a fierce, fixed, terrifying smile on the buyers. Her look says, "Give us a good price and you will be rewarded with my love for all time. Please give us a good price. Please." Waves of her anxiety sink down into my belly and churn with the too-greasy excess of my recent breakfast.

None of us look at the other farmers and their families, who are also hovering with palpably jittering nerves over their bales.

15 The bales are torn open, leaves are pulled up and smelled; the thin-veined crop is rubbed between thick fingers (fingers flashing with gold bands, which are among the many things that tell the buyers from the farmers: no farmer I know wears rings). A price is scrawled on a ticket. Dad waits until the buyers are out of earshot and then whispers to Mum in a soft, warning voice, "Steady. Hold it," in the way he would talk to a fretful animal.

20 Now Mum, Vanessa and I watch Dad's hands as he walks the line. If he agrees with the price we have been offered for each bale, he hesitates, fingers hovering briefly above the ticket, and then walks on, leaving the ticket intact. That tobacco will be taken away to cigarette factories: famous, well-travelled Rhodesian burley all the way from our lucky farm.

25 If Dad disagrees with the price the buyer has offered, he tears the ticket. Those bales will be rewrapped, loaded onto lorries, and brought back to unlucky Robandi. Dad will wait to sell them later in the season, when perhaps the buyers will be more hungry for tobacco. Those bales will sit in the grading shed, open to the air, where blasts of steam will keep the leaves in a fine balance between soft and mouldy. They will anger Dad whenever he sees them. Mum will spend hours, until her fingers burn with the sticky yellowing residue of the leaves, resorting and rebaling the leaves in the superstitious belief that a new presentation might bring a healthier price.

30 If Dad starts tearing tickets and his face becomes folded and deep, we feel ourselves become quiet and wishing-we-weren't-here. But if he is walking quickly over the line of tobacco, leaving the tickets pristine, beautiful whole rectangles of yellow, we are giddy. Vanessa and I start to run between the bales, exuberant, silly, loud, and Mum doesn't say, "Shhh girls! Behave yourselves!" And then Dad has walked the line and, without looking at the other farmers, he takes Mum by the hand and he says, "Come on, Tub." Vanessa and I fall into line behind Mum and Dad. His fingers are wrapped round hers. By the end of today Dad will have gone to see the fat man with the wet lips from Tabex and Mum will have her rings back, and when we get home to Robandi she will polish them in Silvo to remove the tarnish of shame and disuse.

40 Dad doesn't smile, or concede any kind of victory in front of the buyers. He waits until we are in the car and then he says to Mum, "Fair price."

Don't Let's Go To The Dogs Tonight, Alexandra Fuller, Pan Macmillan, London

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2.

July Man

Old, rain-wrinkled, time-soiled, city-wise, morning man
whose weeping is for the dust of the elm-flowers
and the hurting motes of time,
rotted with rotting grape,
5 sweet with the fumes,
puzzled for good by fermented potato-
peel out of the vat of the times,
turned out and left
in this grass-patch, this city-gardener's place
10 under the buzzing populace's
square shadows, and the green shadows
of elm and ginkgo and lime
(planted for Sunday strollers and summer evening
families, and for those
15 bird-cranks with bread-crumbs
and crumpled umbrellas who come
while the dew is wet on the park, and beauty
is fan-tailed, grey and dove grey, aslant, folding in
from the white fury of day).

20 In the sound of the fountain
you rest, at the cinder-rim, on your bench.

The rushing river of cars
makes you a stillness, a pivot, a heart-stopping
blurt, in the sorrow
25 of the last rubbydub swig, the searing, and
stone-jar solitude lost, and yet,
and still – wonder (for good now) and
trembling:

30 The too much none of us knows
is weight, sudden sunlight, falling
on your hands and arms, in your lap,
all, all, in time.

Margaret Avison, *The Dumbfounding* (1966),
taken from *Always Now* (2003)



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LITERATURE / LITTÉRATURE /
LITERATURA**

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 1

1.

An adequate to good literary commentary will:

- grasp the basic situation of the tobacco selling/buying and the economic situation of the passage
- note the anticipation and tension of the various members of the family
- identify the particular attitudes of the mother, the father and the narrative voice in relation to each other in this situation
- follow the implications of the use of the “ticket” in the transactions
- understand the conclusion of the morning’s event.

A very good to excellent literary commentary may also:

- probe the gestures and words of each of the characters for what they reveal of both background and situation and the writer’s efficiency in the techniques of characterization
- note the role that adjectives and adverbs play in delineating the content and tone of the passage
- discuss the alternating attention of the narrator to each of the parents, and their own interactions
- explore the way language is used to acquaint the reader with the particular practice of tobacco trading.

2.

An adequate to good literary commentary will:

- identify the central character and his situation in the park
- note the transition provided by lines 20–21
- offer some interpretation of the two final stanzas and their relation to the main description
- comment on the word choice and its effects
- note the use of parenthesis and its connection to the poem’s thought and feeling.

A very good to excellent literary commentary may also:

- explore in detail the way in which natural imagery is used to characterize the central figure
 - evaluate the use of hyphenated words in the poem
 - offer a well-supported interpretation of the last two stanzas, connecting them persuasively to the earlier part of the poem.
-



ENGLISH A: LITERATURE – HIGHER LEVEL – PAPER 2
ANGLAIS A : LITTÉRATURE – NIVEAU SUPÉRIEUR – ÉPREUVE 2
INGLÉS A: LITERATURA – NIVEL SUPERIOR – PRUEBA 2

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Answer one essay question only. You must base your answer on at least two of the Part 3 works you have studied. Answers which are not based on a discussion of at least two Part 3 works will not score high marks.
- You are not permitted to bring copies of the works you have studied into the examination room.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. Vous devez baser votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées. Les réponses qui ne sont pas basées sur au moins deux des œuvres de la troisième partie n'obtiendront pas une note élevée.
- Vous n'êtes pas autorisé(e) à apporter des exemplaires des œuvres que vous avez étudiées dans la salle d'examen.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Conteste una sola pregunta de redacción. Base su respuesta en al menos dos de las obras estudiadas de la Parte 3. Las respuestas que no se basen en al menos dos obras de la Parte 3 no recibirán una puntuación alta.
- No está permitido traer copias de las obras estudiadas a la sala de examen.

Answer **one** essay question only. You must base your answer on at least two of the Part 3 works you have studied and **compare and contrast** these works in response to the question. Answers which are **not** based on a discussion of at least two Part 3 works will **not** score high marks.

Drama

1. Explore the ways in which dramatists have made use of monologues and/or soliloquies in at least two plays you have studied.
2. Plays employ various kinds of structural divisions such as prologues and epilogues, act and scene divisions, even carefully placed intermissions. Discuss the dramatic uses made of these divisions in at least two plays you have studied.
3. “A play should make you laugh or should make you cry.” With reference to at least two plays you have studied, discuss the methods playwrights use to generate emotional response in their audiences.

Poetry

4. A poem on the page is often recognized immediately by its visual appearance. Using at least two poems you have studied, discuss the way the poets have arranged lines and stanzas in terms of length, spacing or position to create visual arrangements that mirror the thoughts and feelings of the poems.
5. Focussing on the works of at least two poets you have studied, discuss the effects created by metaphors in a poem.
6. Light and dark, country and city, proud and humble—these and numerous other contrasts have been used by poets to sharpen their expression of ideas or feelings. In the works of at least two poets you have studied, explore the ways contrasts have been used to achieve particular effects.

Prose: novel and short story

7. Writers of fiction do not always relate events in chronological order. In at least two works you have studied, explore the effects of telling the story in a non-chronological manner.
8. The memorable impact of novels and short stories arises from the careful and often brilliant creation of detail by their writers. Using at least two writers you have studied, explore the role and impact of some significant details in the narratives.
9. Some writers select a narrative voice that sharpens or clarifies their stories; others choose a narrative voice that mystifies or misleads. How and to what effect have at least two of the writers you have studied employed narrative voice?

Prose other than fiction

10. Choosing at least two works you have studied, discuss the way the writers have structured their works to make their material clear and interesting to their audiences.
 11. Personal history as well as the backdrop of events surrounding that personal history are both significant to many works of prose other than fiction. In at least two works you have studied, discuss the use made of the interplay between personal history and the background within which that personal history occurred.
 12. How have two or more writers in your study made particular places or settings an element of significance in their works?
-



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LITERATURE / LITTÉRATURE /
LITERATURA**

**Higher Level and Standard Level
Niveau Supérieur et Niveau Moyen
Nivel Superior y Nivel Medio**

Paper / Épreuve / Prueba 2

Examiners: please note that the term “comparison”, both in the descriptors and in the marking notes, includes the discussion of relevant “contrasts” as well.

Drama

1. An adequate to good answer will select some significant monologues and/or soliloquies from at least two plays and compare the ways in which these speeches are used by the dramatists.

A good to excellent answer may offer closer scrutiny of the selected monologues and/or soliloquies, examining closely various ways in which dramatists use such speeches to impact their dramas as a whole and offering a closer analysis of the uniqueness of each dramatist’s approach.

2. An adequate to good answer will identify appropriate conventions that separate aspects of at least two plays and will compare some of the ways in which these divisions affect the dramatic presentation of the plays.

A good to excellent answer may offer more specific detail regarding the types of divisions that occur in the plays and distinguish more closely how the choices of each dramatist lead to the effectiveness of particular aspects of the drama.

3. An adequate to good answer will identify some methods by which at least two dramatists generate emotional responses and offer supportive detail for how such methods work, comparing the choice of methods employed by the dramatists and/or the outcomes achieved.

A good to excellent answer may offer a more in-depth and detailed discussion of the methods employed by dramatists to generate emotion, clearly evaluating the uniqueness of generating emotion in the separate dramas, and offering, perhaps, a distinction between comedy and tragedy.

Poetry

4. An adequate to good answer will identify the visual and structural features of at least two poems (by two poets) and offer an analysis of the relationship of such features to the thoughts and feelings expressed in the poems, comparing the approaches of the poets in this regard.

A good to excellent answer may provide greater insight into the visual arrangement and structural features of the poems, evaluating closely the varying effects of these features on the “mirroring” of thought and feeling, clearly discerning the subtleties of the approaches as seen in the separate poems.

5. An adequate to good answer will identify some significant metaphors in at least two poems (by two poets) and discuss the effects of these metaphors, offering points of comparison on the use of metaphor in these poems.

A good to excellent answer may offer carefully selected examples of metaphor and a close analysis of their effects, showing a clear understanding of the uniqueness of the use of metaphor from poem to poem.

6. An adequate to good answer will identify some important contrasts in at least two poems (by two poets) and discuss the ways in which these contrasts have been used to sharpen ideas, feelings, or for some other effect, offering some comparison of the contrasts chosen and/or the effects achieved.

A good to excellent answer may offer a more considered discussion of the kinds (*e.g.* image patterns, settings, characterizations, *etc.*) of contrasts used, clearly comparing how these contrasts operate to achieve a particular effect.

Prose: novel and short story

7. An adequate to good answer will accurately identify the narrative line of at least two works of fiction (by two writers) and compare the effects of the writers shifting the chronology of events in some way.

A good to excellent answer may discuss in greater detail the deviations from chronology and how they are achieved and offer a more in-depth discussion of the effects of such shifting, showing a clear awareness of how such authorial decisions add to the effectiveness of the individual work.

8. An adequate to good answer will choose some significant details from at least two works of fiction (by two writers) and compare the role and impact of these details in the individual works.

A good to excellent answer may show a more sophisticated sense of the ways in which details are incorporated into literary works and offer a more in-depth comparison of the role and impact of detail in the individual works, perhaps assessing how such detail makes a work memorable.

9. An adequate to good answer will identify the narrative voice in at least two works of fiction (by two writers) and compare how these narrators are used by the individual writers and to what effect.

A good to excellent answer may offer a more detailed analysis of the narrative voice and offer a more thoughtful understanding of how the choice of narrator affects the reader's reception of the text, perhaps as to clarity or confusion, clearly distinguishing the impact of narrative voice from one text to the next.

Prose other than fiction

- 10.** An adequate to good answer will identify some structural features of at least two works (by two writers) and compare the effectiveness with which these features help convey the content in a clear and interesting fashion.

A good to excellent answer may offer some telling comparisons between the structuring of the works and the effects these structures have on clarity and interest.

- 11.** An adequate to good answer will address, in at least two works (by two writers), personal history and the larger context of the work and discuss the degree to which these two are effectively combined, drawing some comparison from one work to the next.

A good to excellent answer may offer a more in-depth discussion, comparing how the writers have moved between these two realms, perhaps, to achieve a larger artistic effect.

- 12.** An adequate to good answer will identify particular places or settings in at least two works (by two writers) and compare the significance that these places have in the works.

A good to excellent answer may offer a more specific discussion of place or setting and a more nuanced comparison of the various significances place and setting might hold within a work.



ENGLISH A: LITERATURE – STANDARD LEVEL – PAPER 1
ANGLAIS A : LITTÉRATURE – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A: LITERATURA – NIVEL MEDIO – PRUEBA 1

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Write a guided literary analysis on one passage only. In your answer you must address both of the guiding questions provided.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse littéraire d'un seul des passages. Les deux questions d'orientation fournies doivent être traitées dans votre réponse.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis literario sobre un solo pasaje. Debe abordar las dos preguntas de orientación en su respuesta.

Write a guided literary analysis on **one** passage only. In your answer you must address both of the guiding questions provided.

1.

Ballad of Birmingham

(On the Bombing of a Church in Birmingham, Alabama, 1963)

“Mother dear, may I go downtown
Instead of out to play,
And march the streets of Birmingham
In a Freedom March today?”

5 “No, baby, no, you may not go,
For the dogs are fierce and wild,
And clubs and hoses, guns and jail
Aren’t good for a little child.”

10 “But, mother, I won’t be alone.
Other children will go with me,
And march the streets of Birmingham
To make our country free.”

15 “No, baby, no, you may not go,
For I fear those guns will fire.
But you may go to church instead
And sing in the children’s choir.”

20 She has combed and brushed her night-dark hair,
And bathed rose petal sweet,
And drawn white gloves on her small brown hands,
And white shoes on her feet.

The mother smiled to know her child
Was in the sacred place,
But that smile was the last smile
To come upon her face.

25 For when she heard the explosion,
Her eyes grew wet and wild.
She raced through the streets of Birmingham
Calling for her child.

30 She clawed through bits of glass and brick,
Then lifted out a shoe.
“O, here’s the shoe my baby wore,
But, baby, where are you?”

Dudley Randall, *The Ballad of Birmingham* (1969)

- (a) Describe the irony of the situation in the poem.
- (b) How effectively do you see the form of the poem as heightening its meaning?

2.

Herby Chin kept calling for his mother, until finally I heard the back door open and a rush of footsteps and voices from the kitchen; a chair fell over, curtains were whipped back, blinds whirled and snapped up. Mr. Chin was shouting instructions. Mrs. Chin called my name. Shadows moved, and bodies, tall and short, shuddered around the room. At the doorway of the
5 bedroom, when she saw me look up at her, Mrs. Chin only hesitated for a second before she rushed beside the bed, shoved aside some pillows and clothes, and warily knelt beside me on the mattress: “*Don’t be afraid ... don’t be afraid ...*” I felt Mommy’s head move.

Mrs. Chin, with her strong farming hands, pulled apart the rigid arms and began lifting me up, up, up, from the dark between my mother’s breasts. Wetness clung to my legs. Sheets of
10 wetness pulled away from me.

I was carried away at last, carried into the late morning air to the Chins’ heated cabin. Mrs. Chin told me again not to be afraid, put me down in a large chair in the midst of her own four children sitting around the table. Their small faces reflected back to me my own vacant stare.

“Now we have some *jook*,” Mrs. Chin said, as calmly as she could manage, putting a bowl
15 of morning gruel in front of me.

They told me later that I ate, that I said nothing. I remember hearing the siren of the police car, Mrs. Chin scrubbing her hands furiously; and when night fell, Mr. Chin sat beside me and told all his four children and myself a story of Old China. There were many words I did not understand, phrases whose meanings were riddles. In the kerosene lamplight, he recited
20 poetry and sang old songs, and slapped his overalls till the dust from his day’s labour settled over everyone. I remember the joy and excitement of his storytelling, and the quickening of my heart when he asked me what I would like.

“Tell another story!” I said, and knew suddenly, another’s voice, my mommy’s voice with its *Hoiping* tones, would never say again “*Long time ago ... in Old China ...*”

25 Mrs. Chin passed some pie a neighbour had brought by. The pie was freshly baked and steaming, and smelled of apples and cinnamon. It was made by a white lady named Mrs. Lawrence. She had white hair and wore glasses and had a kind face. She poked her head in and asked, “How is the little boy doing?”

“Good,” Mrs. Chin said. “Jung strong boy. Never cry.”

The Jade Peony, by Wayson Choy, copyright ©1995 by Wayson Choy.
Reprinted by permission of the author and publishers. *The Jade Peony*,
is published in Canada by Douglas & McIntyre
and in Australia & New Zealand by Penguin.

- (a) What do you understand of the characters and the situation in this passage?
- (b) How does the writer effectively convey the context and the feelings of the narrating voice?
-



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LITERATURE / LITTÉRATURE /
LITERATURA**

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 1

1.

An adequate to good guided literary analysis will:

- grasp the events of the narrative and their culmination
- discuss the nature of the opposing forces in the poem
- explain how details contribute to the tone of the poem
- comment on the effects of rhyme and rhythm
- recognize the ironic aspects of the narrative.

A good to very good guided literary analysis may also:

- recognize and comment more extensively on the ironic aspects of the narrative
- discuss the features of the ballad form that are found in the poem
- comment on the handling of time in the poem.

2.

An adequate to good guided literary analysis will:

- convey a sense of the cultural context
- show a grasp of the speaker's situation and response
- explore the implications of mood shifts in the passage
- discuss the role of the adults in the situation.

A good to very good guided literary analysis may also:

- discuss the use of dynamic vocabulary in the passage
 - explore the implications of mood shifts in the passage
 - discuss the way overlapping cultural elements are handled in the passage
 - analyse the rapid unfolding of events in the passage and the effect on interest.
-



ENGLISH A: LITERATURE – STANDARD LEVEL – PAPER 2
ANGLAIS A : LITTÉRATURE – NIVEAU MOYEN – ÉPREUVE 2
INGLÉS A: LITERATURA – NIVEL MEDIO – PRUEBA 2

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Answer one essay question only. You must base your answer on at least two of the Part 3 works you have studied. Answers which are not based on a discussion of at least two Part 3 works will not score high marks.
- You are not permitted to bring copies of the works you have studied into the examination room.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. Vous devez baser votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées. Les réponses qui ne sont pas basées sur au moins deux des œuvres de la troisième partie n'obtiendront pas une note élevée.
- Vous n'êtes pas autorisé(e) à apporter des exemplaires des œuvres que vous avez étudiées dans la salle d'examen.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Conteste una sola pregunta de redacción. Base su respuesta en al menos dos de las obras estudiadas de la Parte 3. Las respuestas que no se basen en al menos dos obras de la Parte 3 no recibirán una puntuación alta.
- No está permitido traer copias de las obras estudiadas a la sala de examen.

Answer **one** essay question only. You must base your answer on at least two of the Part 3 works you have studied and **compare and contrast** these works in response to the question. Answers which are **not** based on a discussion of at least two Part 3 works will **not** score high marks.

Drama

1. Explore the ways in which dramatists have made use of monologues and/or soliloquies in at least two plays you have studied.
2. Plays employ various kinds of structural divisions such as prologues and epilogues, act and scene divisions, even carefully placed intermissions. Discuss the dramatic uses made of these divisions in at least two plays you have studied.
3. “A play should make you laugh or should make you cry.” With reference to at least two plays you have studied, discuss the methods playwrights use to generate emotional response in their audiences.

Poetry

4. A poem on the page is often recognized immediately by its visual appearance. Using at least two poems you have studied, discuss the way the poets have arranged lines and stanzas in terms of length, spacing or position to create visual arrangements that mirror the thoughts and feelings of the poems.
5. Focussing on the works of at least two poets you have studied, discuss the effects created by metaphors in a poem.
6. Light and dark, country and city, proud and humble—these and numerous other contrasts have been used by poets to sharpen their expression of ideas or feelings. In the works of at least two poets you have studied, explore the ways contrasts have been used to achieve particular effects.

Prose: novel and short story

7. Writers of fiction do not always relate events in chronological order. In at least two works you have studied, explore the effects of telling the story in a non-chronological manner.
8. The memorable impact of novels and short stories arises from the careful and often brilliant creation of detail by their writers. Using at least two writers you have studied, explore the role and impact of some significant details in the narratives.
9. Some writers select a narrative voice that sharpens or clarifies their stories; others choose a narrative voice that mystifies or misleads. How and to what effect have at least two of the writers you have studied employed narrative voice?

Prose other than fiction

10. Choosing at least two works you have studied, discuss the way the writers have structured their works to make their material clear and interesting to their audiences.
 11. Personal history as well as the backdrop of events surrounding that personal history are both significant to many works of prose other than fiction. In at least two works you have studied, discuss the use made of the interplay between personal history and the background within which that personal history occurred.
 12. How have two or more writers in your study made particular places or settings an element of significance in their works?
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International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

English A: language and literature

Higher level and standard level

Specimen papers 1 and 2

For first examinations in 2013

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English A: language and literature higher level paper 1 specimen paper

English A: language and literature higher level paper 1 specimen marking notes

English A: language and literature higher level paper 2 specimen paper

English A: language and literature higher level and standard level paper 2 specimen marking notes

English A: language and literature standard level paper 1 specimen paper

English A: language and literature standard level paper 1 specimen marking notes

English A: language and literature standard level paper 2 specimen paper

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ENGLISH A: LANGUAGE AND LITERATURE – HIGHER LEVEL – PAPER 1
ANGLAIS A : LANGUE ET LITTÉRATURE – NIVEAU SUPÉRIEUR – ÉPREUVE 1
INGLÉS A: LENGUA Y LITERATURA – NIVEL SUPERIOR – PRUEBA 1

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section A consists of two texts for comparative analysis.
- Section B consists of two texts for comparative analysis.
- Choose either Section A or Section B. Write one comparative textual analysis.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- La section A comporte deux textes pour l'analyse comparative.
- La section B comporte deux textes pour l'analyse comparative.
- Choisissez soit la section A, soit la section B. Rédigez une analyse comparative de textes.

INSTRUCCIONES PARA LOS ALUMNOS

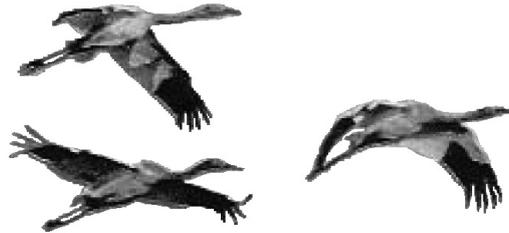
- No abra esta prueba hasta que se lo autoricen.
- En la sección A hay dos textos para el análisis comparativo.
- En la sección B hay dos textos para el análisis comparativo.
- Elija la sección A o la sección B. Escriba un análisis comparativo de los textos.

Choose either Section A *or* Section B.

SECTION A

Analyse, compare and contrast the following two texts. Include comments on the similarities and differences between the texts and the significance of context, audience, purpose, and formal and stylistic features.

Text 1



From a blind overlooking the wetlands of central Wisconsin, I can see a long-legged bird in the distance, a stroke of white curled at the top, like a bright question mark against the emerald green grasses. Then up pops another from the screen of reeds. The birds are yearlings, five feet tall, with snow-white plumage and elegant black wing tips that spread like fingers when they fly. They're quiet now, but from the long trachea coiled in their breastbones may come a wild, singing whoop, harsh and thrilling, that gives their tribe its name.

This would be a primordial scene—big sky, undulations of tall marsh grasses, wild whooping cranes—were it not for a penned area nearby, where several whooper chicks, well camouflaged in tawny feathers, forage in the shallows. In a whisper, crane biologist Richard Urbanek explains that these chicks have been raised in captivity but have never heard a human voice nor seen a human form, except in crane costume. As part of an experimental program to reintroduce a wild migratory population of whooping cranes to the eastern half of North America, these chicks have been fed and tended by crane-costumed people for two months. Now, before they are released to the wild, they are being taught the habits of their ancestors with modern techniques pioneered by Operation Migration, an organization devoted to helping endangered birds learn their traditional migratory routes. Near the pen is a long stretch of open grass, a runway, where the chicks are learning to fly behind an ultralight plane flown by a pilot in crane costume who will guide them from this refuge 1,200 miles south across seven states to wintering grounds in Florida.

20 Two cohorts have already made such trips—and returned on their own, the first whooping
cranes in perhaps more than a century to fly freely over the eastern United States. After three years
of ultralight-led migrations, the new eastern migratory population numbers 36 birds, including
the yearlings and the chicks. The success of this effort is leading the way for a more ambitious
project half a world away in the northern reaches of Russia. In the fall of next year an international
25 team plans to lead a flock of young captive-bred Siberian cranes along part of their traditional
migratory route, from Russia to Iran, to restore the birds’ knowledge of the ancient flyway—not
with ultralights but with hang gliders that will soar a difficult path extending more than 3,000 miles
over four different countries.

30 *Hang glider pilot Angelo d’Arrigo leads a trio of young captive-bred Siberian cranes on a trial
flight over the Arctic Circle in Siberia—part of an ambitious effort to teach
the endangered birds the migration route of their
ancestors from Russia to Iran.*



From the article *Cranes* by Jennifer Ackerman/National Geographic Stock (2004)
Images by Natasha Pustovits

Text 2

To a Waterfowl

WHITHER, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

5 Vainly the fowler's* eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.

10 Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean side?

15 There is a Power whose care
Teaches thy way along that pathless coast –
The desert and illimitable air –
Lone wandering, but not lost.

20 All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

25 Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply has sunk the lesson thou hast given,
And shall not soon depart.

30 He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.

William Cullen Bryant, *To a Waterfowl* (1815)

* fowler: a hunter of birds

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SECTION B

Analyse, compare and contrast the following two texts. Include comments on the similarities and differences between the texts and the significance of context, audience, purpose, and formal and stylistic features.

Text 3



CATHY © 1986 Cathy Guisewite.

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Text 4

During my mother’s labour, my father was in his study, praying for a safe and speedy delivery. Nanny rushed in with the news and was given the traditional tip—a gold sovereign. Later, when the room had been tidied and Mother put to bed, he came in to see her. My parents had already three children, two boys and a girl. When the boys were born, Father congratulated
 5 Mother with a quotation from Firdowsi’s *The Book of Kings*:

“Sufficient unto women is the art of
 Producing and raising sons as brave as lions”

My sister was a welcome variety, and “such a pretty little girl”. I just happened.

10 Would Father have preferred a boy, as men always did in those days? I once asked him:
 “Not because boys are better, but because women suffer more. One worries about their future; one wonders into whose hand they will fall ...”

I was born into a new and rapidly changing Persia. The veil had already been abolished and women were emancipated; they could go to school and university and take up professions. By the time I grew up, other freedoms and equalities were taken for granted and more reforms were
 15 planned to balance the law in their favour. Yet many found it hard to accept these improvements and adjust their attitudes.

“God knows how far women will go once they start enjoying their liberty” was the reason for apprehension. Certainly I caused my parents endless trouble, with my radical adolescent politics, my settling in Europe and subsequent marriage to an Englishman. Perhaps my father foresaw
 20 all this at the time of my birth; perhaps it was all “written on my brow”? Ah, that writing on the brow! They said that, when a baby was born, an angel wrote its destiny on its forehead with an invisible ink, and that nothing anyone later did could alter it.

Fortune-telling charlatans played on this belief and claimed that they could read what was inscribed “on the brow” and change it with potions and talismans. As a philosopher, my father was
 25 no Determinist, and did not believe in any of this superstition; nothing was “written” and no one could foretell the future since we make it as we go along. Naturally, such factors as heredity and circumstance play a part, but basically we shape our own destinies. [...]

Over the years, scholars and mystics came to see my father from all over the world, among them a famous Indian yogi, when I was a year old. Apparently he did have an extraordinary
 30 power to foresee the future, for he gave a broad outline of every member of our family’s destiny. When my turn came he shook his head and said:

“She won’t stay with you long ... her life is elsewhere.”

My mother laughed incredulously:

“Oh yes, she’ll marry the Governor of a Province or an Ambassador and travel ...”

35 The Yogi smiled and said no more. Perhaps it is all “written” after all!

Extract from a memoir by Shusha Guppy, *The Blindfold Horse, Memories of a Persian Childhood*, I. B. Tauris and Co. Ltd. (1988)



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LANGUAGE AND LITERATURE /
LANGUE ET LITTÉRATURE /
LENGUA Y LITERATURA**

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 1

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here should not be so heavily penalized as to distort appreciation of individuality.

SECTION A

This question asks candidates to compare an extract of an article, “*Cranes*” by Jennifer Ackerman/National Geographic Stock to the poem “To a Waterfowl,” 1815, by William Cullen Bryant, both of which discuss waterfowl.

An adequate to good analysis will:

- comment on commonalities between the two passages, such as the focus on waterfowl, the emphasis on teaching or guidance, the emphasis on the immediate environment and its significance
- comment on the different text types, noting some characteristics of each (such as, form/structure, illustration, imagery, sound and comparative devices) and the differing effects these devices have on the reader
- comment on the differences of context and intent as deduced from the times in which the texts were written, and issues and references made within the texts themselves (the somewhat archaic language of the poem – “thou” and “thy”, “fowler”, and its formal structure and didactic and moral assurance as opposed to the more casual and informative prose of the contemporary article with references to “hang gliders” and “ultralight planes” and “endangered species”)
- comment on the differing roles of the first person narrative voices, noting the differing perceptions of humans, a “higher power”, and nature.

A good to excellent analysis may also:

- explore differences in tone and draw some conclusions as to how tone conveys contexts of time and place
- explore in greater depth the writing techniques and their effects, examining more closely elements of style and their reflection of the writer’s intent and the impact on the reader
- explore in greater depth the suitability of text type to purpose and content, examining closely the features of each text type and their effects
- offer a cogent comparison that ties together the pairing of the two text types.

SECTION B

This question asks candidates to compare a cartoon CATHY © 1986 Cathy Guisewite, reprinted with permission of UNIVERSAL UCLICK, to a passage from a memoir by Shusha Guppy, *The Blindfold Horse, Memories of a Persian Childhood*, I. B. Tauris and Co. Ltd. (1988) both of which explore gender stereotypes.

An adequate to good analysis will:

- comment on commonalities between the two texts, such as the female point of view, the focus on gender identification, stereotyping beginning at birth, shifting attitudes towards women and the implications of destiny
- comment on the different text types, exploring some characteristics of each (the cartoon elements such as the four block narrative, humour, irony, setting, dialogue, drawings, choice of language, fonts, punctuation, *etc.* and the memoir elements such as first person narrative, retrospect/reflection, setting, style, exemplification/explanation, embedded dialogue, *etc.*) and the differing effects these devices have on the reader
- comment on the shaping of identity as explored variously in these two texts
- comment on the differences of context and intent as deduced from the texts themselves, noting, perhaps, that though written at roughly the same time, the two texts explore different cultures, as seen through the settings and points of view. Consideration of the generic as opposed to the personal and the relevance of technique to intended audience might be explored.

A good to excellent analysis may also:

- explore differences in tone and draw some conclusions as to how tone conveys contexts of time and place
 - explore in greater depth and detail the effects of the techniques of the two text types
 - explore in greater depth and detail the relationship between text type and purpose and content
 - offer a cogent comparison between the two text types that offers clear understanding of intent, context, content and audience.
-



ENGLISH A: LANGUAGE AND LITERATURE – HIGHER LEVEL – PAPER 2
ANGLAIS A : LANGUE ET LITTÉRATURE – NIVEAU SUPÉRIEUR – ÉPREUVE 2
INGLÉS A: LENGUA Y LITERATURA – NIVEL SUPERIOR – PRUEBA 2

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

2 hours / 2 heures / 2 horas

INSTRUCTIONS TO CANDIDATES

- Do not turn over this examination paper until instructed to do so.
- Answer one essay question only. You must base your answer on at least two of the Part 3 works you have studied.
- You are not permitted to bring copies of the works you have studied into the examination room.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne retournez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. Vous devez basez votre réponse sur au moins deux des œuvres de la troisième partie que vous avez étudiées.
- Vous n'êtes pas autorisé(e) à apporter des exemplaires des œuvres que vous avez étudiées dans la salle d'examen.

INSTRUCCIONES PARA LOS ALUMNOS

- No dé la vuelta al examen hasta que se lo autoricen.
- Conteste una sola pregunta de redacción. Base su respuesta en al menos dos de las obras estudiadas de la Parte 3.
- No está permitido traer copias de las obras estudiadas a la sala de examen.

Answer **one** essay question only. You must base your answer on at least two of the Part 3 works you have studied. Answers which are **not** based on a discussion of at least two Part 3 works will **not** score high marks. Your answer should address the ways in which language, context and structure contribute to your reading of each work.

1. Analyse how justice is represented and understood in **at least two** works studied.
 2. Writers often use a character who is alienated from his or her culture or society in order to explore cultural or social values. Examine this idea with reference to **at least two** works studied.
 3. What impact does setting have on your understanding of the central ideas or themes presented in **at least two** works studied?
 4. Literature is often said to be timeless. To what extent is this true of **at least two** works you have studied?
 5. It has been said that history “cannot be un-lived, but if faced with courage, need not be lived again.” To what extent do **at least two** works studied “face” history in order to ensure that its wrongs “need not be lived again”?
 6. Looking closely at **at least two** works studied, show that more than one interpretation could be made of those works.
-



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LANGUAGE AND LITERATURE /
LANGUE ET LITTÉRATURE /
LENGUA Y LITERATURA**

**Higher Level and Standard Level
Niveau Supérieur et Niveau Moyen
Nivel Superior y Nivel Medio**

Paper / Épreuve / Prueba 2

Context should be understood in the widest possible sense. It may include the social and/or historical setting of the work; it may include the context of a situation within the work and will certainly include contexts of production and reception of a work.

In addition to the notes below, responses should be structured with a logical sequence and development. Clear, varied and accurate language should be used, as well as appropriate register, style and terminology.

1. An adequate to good answer will identify justice as it is presented in the works and in relation to context. It will support that identification with textual examples. The answer will also address the significance of justice in the works and the methods by which that significance is achieved.

A good to excellent answer may offer a more nuanced understanding of the idea of justice presented in the works, perhaps noting that the writers' attitudes towards justice conflict with the attitudes of the societies being presented in the works, thus demonstrating an understanding of context. Answers will offer a clear understanding of the significance of justice and how it is presented. Examples chosen will be precise and pertinent.

2. An adequate to good answer will identify alienated character(s) in the works and will draw on examples to consider how these character(s) are used to address the values of the social and/or cultural contexts within the works. An understanding of the relationship between alienation and social/cultural values will be established.

A good to excellent answer may identify alienated character(s) and will draw on effective examples to offer a persuasive analysis of the way that these characters are used to address cultural or social values. Consideration may be given to varying ways in which the cultural or social contexts can be understood and the relevance of alienation to those understandings.

3. An adequate to good answer will offer examples to show that the settings of the works establish contexts which influence the reader's understanding of the ideas/themes of the works. An understanding of the impact of setting will be demonstrated.

A good to excellent answer may offer effective examples to show a clear awareness of the issues of setting, whether time or place, as a context for the development and understanding of ideas/themes. A more sophisticated understanding of the impact of setting will be generated.

4. An adequate to good answer will consider aspects of "literature" (probably characterization and theme) evident in the works studied and offer examples to support whether or not these aspects will enable the works to survive the changing contexts of time.

A good to excellent answer may examine more closely various aspects of "literature" (including perhaps, writing style, literary traditions, genre type) in the works studied and will decide to what degree these aspects will enable works to withstand the contexts of time, offering, perhaps, a more nuanced response in that some aspects will be hindered by changing contexts and others will not.

5. An adequate to good answer will offer examples to show how the works studied establish a context through which to “face”, challenge or revisit history in order to address past wrongs.

A good to excellent answer may effectively discuss how the works shape context so as to confront history and will analyse the effectiveness of that confrontation. Consideration may be given to the element of “courage” and the extent to which literature is a useful form of redress.

6. An adequate to good answer will select aspects/moments/examples in the works studied and explore how these elements might lead to varying interpretations of the works. Understanding of the impact of context and stylistic features on interpretation will also be demonstrated.

A good to excellent answer may offer a detailed analysis of specific elements in the works studied and effectively demonstrate how more than one interpretation could be made of the works. A more nuanced understanding of the impact of context and stylistic features on interpretation will also be demonstrated.



ENGLISH A: LANGUAGE AND LITERATURE – STANDARD LEVEL – PAPER 1
ANGLAIS A : LANGUE ET LITTÉRATURE – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A: LENGUA Y LITERATURA – NIVEL MEDIO – PRUEBA 1

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Write an analysis on one text only.
- It is not compulsory for you to respond directly to the guiding questions provided. However, you may use them if you wish.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse d'un seul texte.
- Vous n'êtes pas obligé(e) de répondre directement aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le souhaitez.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis de un solo texto.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.

Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose, and formal and stylistic features.

Text 1

THE PRINCE OF TIDES

“I’ve always had a fatalistic attitude to life... never store it up, because you never know what’s going to happen tomorrow. Anything can happen at any time” – Saif Ali Khan

5 Unfettered in spirit, unpredictable in act, Saif Ali Khan undoubtedly is Bollywood’s most unplanned success story in its super league of stars. When this Khan came into the film industry at the threshold of the 1990s with three other Khans – Aamir, Salman and Shah Rukh – raring to rewrite Bollywood history with their cultivated strive, strife and style, Saif’s natural recklessness almost became his nemesis. Two decades on, he has survived to become the ultimate cool dude, with that very signature unpredictability now making him an “in-sync-with-his-times” youth icon.

10 In his youthful and profligate¹ 20s, he was ignored as the “man with the funny face.” Mature and stepping into his 40s, he’s made playing funny on-screen, worthy of a serious hero’s showcase.
15 He has emerged a definitive performing lead star for cerebral comedies and a dependable anchor for contemporary satire, helmed by² the experimental and different Gen X³ storytellers.



30 [...]

Call it courtesy his non-strategised career choices or simple laidback attitude; it would indeed be hard to identify any mainstream heroine with whom Saif hasn’t shared the creative space or any leading hero he didn’t play second fiddle to. “In the beginning of my career I was just having fun. Then I got married, had kids and settled. I wasn’t even trying to grow. It took me a
35 long time to learn. I was lucky to have been given that chance. It’s only in the last few years that I have started enjoying this film business from my heart,” Saif had recently remarked.

[...]

Saif’s half-confidence, his ambivalence and mixed palette of roles have only broadened his appeal and casting. Starting a distant last, struggling in ensembles when the trio boasted of solo blockbusters in their kitty⁴, today Saif is as good as any other Khan, or for that matter any superstar, if not better – constantly experimenting, reinventing and breaking new ground. The challenge now lies in how he steers clear of the demons of smugness that tend to so seamlessly corrupt good actors often losing themselves to the trappings of superstardom. Now that he has tasted blood, he is raring to go as never before, diversifying into production and trying new acting parts like an unusual double role in his last superhit film *Love Aaj Kal*. But he shouldn’t repeat himself or short change his following. *A Tashan* or *Thoda Pyar Thoda Magic* could be seen as possible shifts towards complacency, going easy again. The catch is to remain imperfect, remain humane, remain vulnerable, remain unsatisfied, remain unpredictable – remain Saif.

Perfection isn’t always the most cherished attribute for superstardom. That’s the moral of the Saif success story.

Adapted from the magazine article: Piyush Roy, *Stardust Icon*, Issue 6 (2010)

Image © Dabboo Ratnani

¹ profligate: recklessly extravagant

² helmed by: steered or guided by

³ Gen X: Generation X – generally refers to those born in the 1960s and 1970s up until 1982

⁴ kitty: collection

- Comment on how language, style and format (including the title) are used in this text in the representation of Saif Ali Khan.
- Comment on the importance of context, audience and purpose to your understanding of this text and of Saif Ali Khan.

Text 2

You ask me what is poverty? Listen to me. Here I am, dirty, smelly, and with no “proper” underwear on and with the stench of my rotting teeth near you. I will tell you. Listen to me. Listen without pity. I cannot use your pity. Listen with understanding. Put yourself in my dirty, worn out, ill-fitting shoes, and hear me.

5 Poverty is getting up every morning from a dirt- and illness-stained mattress. The sheets have long since been used for diapers. Poverty is living in a smell that never leaves. This is a smell of urine, sour milk and spoiling food sometimes joined with the strong smell of long-cooked onions. [...] It is the smell of the mattresses where years of “accidents” have happened. It is the smell of milk which has gone sour because the refrigerator long has not worked,
10 and it costs money to get it fixed. It is the smell of rotting garbage. I could bury it, but where is the shovel? Shovels cost money. [...]

Poverty is dirt. You can say in your clean clothes coming from your clean house, “Anybody can be clean.” Let me explain about housekeeping with no money. For breakfast I give my children grits¹ with no oleo² or cornbread without eggs and oleo. This does not use up
15 many dishes. What dishes there are, I wash in cold water with no soap. Even the cheapest soap has to be saved for the baby’s diapers. Look at my hands, so cracked and red. Once I saved for two months to buy a jar of Vaseline for my hands and the baby’s diaper rash. When I had saved enough, I went to buy it and the price had gone up two cents. The baby and I suffered on.
[...]

20 Poverty is staying up all night on cold nights to watch the fire knowing one spark on the newspapers covering the walls means your sleeping child dies in flames. In summer, poverty is watching gnats and flies devour your baby’s tears when he cries. The screens are torn and you pay so little rent you know they will never be fixed. Poverty means insects in your food, in your nose, in your eyes, and crawling over you when you sleep. Poverty is hoping it never rains
25 because diapers won’t dry when it rains and soon you are using newspapers. Poverty is seeing your children forever with runny noses. Paper handkerchiefs cost money and all your rags you need for other things. Even more costly are antihistamines. Poverty is cooking without food and cleaning without soap.

Poverty is asking for help. Have you ever had to ask for help, knowing your children will
30 suffer unless you get it? Think about asking for a loan from a relative, if this is the only way you can imagine asking for help. I will tell you how it feels. You find out where the office is that you are supposed to visit. You circle that block four or five times. Thinking of your children, you go in. Everyone is very busy. Finally, someone comes out and you tell her that you need help. That never is the person that you need to see. You go see another person, and after spilling the
35 whole shame of your poverty all over the desk between you, you find that this isn’t the right office after all – you must repeat the whole process, and it never is any easier at the next place. [...]

I have come out of my despair to tell you this. Remember I did not come from another place or another time. Others like me are all around you. Look at us with an angry heart, anger that will help you help me.

From the essay “What is poverty?” by Jo Goodwin Parker, in *America’s Other Children: Public Schools Outside Suburbia* by George Henderson, 1971, University of Oklahoma Press
Reprinted by permission.

¹ grits: coarsely ground corn commonly served in the American south

² oleo: a vegetable oil spread used as an alternative to butter

- Comment on the use and effect of stylistic devices, such as sensory details and the first and second person.
 - How do you understand the purpose and provocative nature of this essay?
-



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

**SPECIMEN PAPER /
SPÉCIMEN D'ÉPREUVE /
EXAMEN DE MUESTRA**

**ENGLISH / ANGLAIS / INGLÉS A:
LANGUAGE AND LITERATURE /
LANGUE ET LITTÉRATURE /
LENGUA Y LITERATURA**

**Standard Level
Niveau Moyen
Nivel Medio**

Paper / Épreuve / Prueba 1

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here should not be so heavily penalized as to distort appreciation of individuality.

Text 1

This question asks candidates to comment on a magazine article, “The Prince of Tides”, from Stardust Icon, Issue 6 (2010).

An adequate to good analysis will:

- comment on the intended audience as readers of movie star magazines, and, in particular, fans of Saif Ali Khan
- comment on contextual elements such as time, place and content
- comment on the picture and the large font quotation from Saif as a means to grab the reader’s attention
- comment on the casual nature of the language (“raring to”, “cool dude”, “their kitty”, “tasted blood”, “the catch”, *etc.*), the comparisons of Saif to the three other Khans, the contrasts of past to present, the use of quotations, rhetorical devices such as repetitions of words and sounds, the various font changes, and the relevance of all such observations to the text type.
- comment on the relevance of the title and its font type, perhaps seeing the “in and out” and “up and down” nature of Saif’s career
- comment on the narrative voice, perhaps noting the sense of “critical flair”, the personal advice, the sense of a voice directly addressing the reader.

A good to very good analysis will also:

- explore more closely how the text satisfies the desires of the intended audience
- explore the language, style, and format more carefully and with greater sophistication, perhaps noting the play on contradicting elements (“funny face”/“serious hero”, “anchor”/“helm”, *etc.*), the use of mixed metaphors (“steers clear of demons...that...seamlessly corrupt”), the juxtaposition of casual and sophisticated language, the use of parallel sentence structures, opening and closing the article with “success story”, the impact of formatting on the reader, *etc.*
- consider the photograph in terms of the verbal picture given of Saif in the article
- offer a closer look at contextual elements and how they characterize this text type
- consider the narrative voice more closely, perhaps noting the narrator’s shifts in style and tone, his willingness to “define” Saif, to critique his recent films, and to offer a moral to the story, *etc.*, showing an opinionated voice
- consider the title more closely, seeing, perhaps, its reflection not only in the subject of the piece but in the style of the article itself, in the “in’s and out’s” of the presentation (the somewhat precarious balance between praise and criticism) and the nautical language.

Text 2

This question asks candidates to comment on an excerpt from an essay about poverty by Jo Goodwin Parker (1971).

An adequate to good analysis will:

- comment on the use of first person and second person, noting the direct address to the reader
- recognize that the reader is addressed as a listener
- recognize that the essay is represented as the speaker’s response to a question asked by the reader/listener (“You ask me what is poverty? Listen to me.”)
- comment on the use of sensory details, perhaps considering how they work to put the reader/listener in the speaker’s “dirty, worn out, ill-fitting shoes”
- note key stylistic features, including, for example, the use of questions, repetition, parallel sentences (“Poverty is ...”), and figurative language (“Put yourself in my ... shoes” and “spilling the whole shame of your poverty”)
- comment on the use of directives (“Listen to me”).

A good to very good analysis will also:

- make effective comments on the use of first and second person and consider the effects of directly addressing the reader
 - recognize that “you” refers both to the reader (“I will tell you”) and to the poor person (“you pay so little rent”), perhaps noting that one effect of this shift or double meaning is that it puts the reader in the speaker’s “dirty, worn out, ill-fitting shoes”
 - discuss the effects of key stylistic elements
 - recognize that sensory details in the introductory paragraph evoke a close (uncomfortable?) proximity between the speaker and the reader/listener (“Here I am, dirty, ... with the stench of my rotting teeth near you”)
 - note that the essay describes the difficulties of “asking for help” but that it does just that (“help you help me”)
 - consider possible resonances of the statement, “remember I did not come from another place or another time,” perhaps noting that the essay was published 40 years ago and that some of its references (see footnotes) suggest that the speaker is from the southern USA, or noting that poverty is universal but that its consequences are (or are not) felt differently in different places.
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ENGLISH A: LANGUAGE AND LITERATURE – STANDARD LEVEL – PAPER 2
ANGLAIS A : LANGUE ET LITTÉRATURE – NIVEAU MOYEN – ÉPREUVE 2
INGLÉS A: LENGUA Y LITERATURA – NIVEL MEDIO – PRUEBA 2

SPECIMEN PAPER
SPÉCIMEN D'ÉPREUVE
EXAMEN DE MUESTRA

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

INSTRUCTIONS TO CANDIDATES

- Do not turn over this examination paper until instructed to do so.
- Answer one essay question only. You must base your answer on both of the Part 3 works you have studied.
- You are not permitted to bring copies of the works you have studied into the examination room.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- Ne retournez pas cette épreuve avant d'y être autorisé(e).
- Traitez un seul sujet de composition. Vous devez baser votre réponse sur les deux œuvres de la troisième partie que vous avez étudiées.
- Vous n'êtes pas autorisé(e) à apporter des exemplaires des œuvres que vous avez étudiées dans la salle d'examen.

INSTRUCCIONES PARA LOS ALUMNOS

- No dé la vuelta al examen hasta que se lo autoricen.
- Conteste una sola pregunta de redacción. Base su respuesta en las dos obras estudiadas de la Parte 3.
- No está permitido traer copias de las obras estudiadas a la sala de examen.

Answer **one** essay question only. You must base your answer on both of the Part 3 works you have studied. Answers which are **not** based on a discussion of both Part 3 works will **not** score high marks. Your answer should address the ways in which language, context and structure contribute to your reading of each work.

1. Analyse how justice is represented and understood in the **two** works studied.
 2. Writers often use a character who is alienated from his or her culture or society in order to explore cultural or social values. Examine this idea with reference to the **two** works studied.
 3. What impact does setting have on your understanding of the central ideas or themes presented in the **two** works studied?
 4. Literature is often said to be timeless. To what extent is this true of the **two** works you have studied?
 5. It has been said that history “cannot be unlived, but if faced with courage, need not be lived again”. To what extent do the **two** works studied “face” history in order to ensure that its wrongs “need not be lived again”?
 6. Looking closely at the **two** works studied, show that more than one interpretation could be made of those works.
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