

Introduction

In this section you will:

- learn about the features in this book and how to use them
- gain an overview of the English A: Language and Literature course
- become familiar with the aims and assessment objectives for the course
- find out the format and requirements for the different course assessments
- find guidance on how to use the learner portfolio effectively
- learn how the literary works and non-literary texts you will study in your course are selected
- become familiar with the key command terms for your study of language and literature.

Introduction

How to use this book

Paper 1

A 'Getting started' task will engage you with the theme of the unit and uncover what you already know

Texts cover a range of international contexts

1 Paper 1: Guided textual analysis (SL/HL)
Learning objectives
Getting started
The term 'text' can be interpreted in different ways...

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The term 'text' can be interpreted in different ways...

In this section you will explore a variety of different text types

Clear learning objectives for each section

The assessment and evaluation criteria are clearly summarised for each component

You will be encouraged to evaluate sample student responses

You will write and assess your own draft responses

Paper 2

2 Paper 2: Comparative essay (SL/HL)
KEY CONCEPT
Identity
Looking for question setting patterns
This section will explore a variety of different text types...

2 Paper 2: Comparative essay (SL/HL)
Sample full student essay
This section will explore a variety of different text types...

2 Paper 2: Comparative essay (SL/HL)
Sample full student essay
This section will explore a variety of different text types...

This section refers to the seven key concepts

You will be asked to assign sample responses with a grade

You will develop your editing and redrafting skills

Higher-level essay

Support for writing an HL essay on both literary and non-literary texts

Support to develop a line of enquiry

Text selection support

3 Higher-level essay

Learning objectives

- Become familiar with the process of designing your question for the HL essay, using a line of enquiry of your own choice.
- Develop strategies to improve your analytical and evaluative writing.
- Develop your knowledge of the works that you have chosen to write about for your HL essay.

Getting started

Tip: Refining your line of enquiry

When you are designing your research question for the HL essay, you should aim to:

- start with a general line of enquiry
- re-focus that line of enquiry to make it specific to the text you are writing about
- ensure that your final research question is 'rich, nuanced and ready' that is, focused, specific and assessable (will this need more?)

Using the key concepts

Activity

As you read through each concept in the table, make notes on how this concept might help you to design your research question.

- Which texts that you have studied come to mind for each concept?
- How do you see each concept working in those texts?
- Which concept(s) might work for you for the HL essay?

An emphasis on international-mindedness throughout

Support in organising your work

Individual oral

Develop skills for both analysis and discussion

Understand how to talk about a body of work

4 Individual oral

Peer-assessment

- What do you think of Zeynep's analysis? What are its strengths and weaknesses?
- How useful do you find her teacher's comments?
- Is there anything you would add to Zeynep's commentary?
- What questions would you ask her teacher if you wanted to improve on Zeynep's work?

Text 2: language

Zeynep had been looking at non-fiction texts in class and was reading 'The People's Book' by James Barlett as part of her research for the extended essay. She decided that the extract would work well with Ruth's poem. As with the literature text, Zeynep annotated the non-fiction text first, and then wrote a commentary on it.

As you read the following extract, use yourself as Zeynep's annotator and make Barlett's responses direct or not.

Organised around the five global issues

You are encouraged to reflect on your learning

Exam strategy training tips can be found throughout the book

Introduction

Practice papers

Two practice papers to help you prepare for the exam

Paper 1

Your Paper 1 examination will include two non-literary texts. If you are an SL student, you should write about one of the texts. That is, you have a choice of which text you write about. If you are an HL student, you must write about both texts. That is, you have no choice of which text you write about.

If you are an HL student, and have to write about both texts, it is important to allow roughly the same amount of time to write about each text. If you are an SL student, and have to write about only one text, use the 5 minutes' reading time that precedes your examination to begin to make your selection. Be certain about which text you intend to write about and do not change your mind.

Each Paper 1 examination paper will ask you to write an analysis of one of the texts (at SL) or both of the texts (at HL). Also, you will be told that you do not have to address the guiding question that accompanies each text. While you need not address the guiding question, you must still write an analysis that is focused. By addressing the guiding question, you ensure that your analysis is focused. It is best to establish focus by directly responding to the guiding question, as it provides you with a main argument to develop.

Paper 1: practice paper 2

Text A

Crazy Rich Asians Review

When Nick (Henry Golding) invites his girlfriend Rachel (Constance Wu) to a wedding in Singapore, she sees it as a chance to meet his family and find out where he came from. On arrival, Rachel learns Nick has been keeping a little secret: they're the richest people in the country.

By Olly Richards. Posted 29 Aug 2018

Release Date: 13 Sep 2018

You cannot for a second accuse *Crazy Rich Asians* of failing to deliver on its title. Almost every one of its characters has a fat bank account and is not afraid to show it, as gaudily and fabulously as they possibly can. That title, larky and campy as it is, is something else, too. It's a statement. The past five years or so have seen studios finally pulling their finger out when it comes to putting money behind movies with casts that are predominantly non-white and there has been a lot of focus on the success of movies with

Paper 1: practice paper 1

Text A

Join the school strike for climate

Some things are worth breaking the rules for.

In towns and cities all over the world, millions of students are marching for their future and demanding immediate action to address the global climate crisis. Now the youth have called on the rest of us to join them! There are thousands of events. Are you in?

Students can't wait to lead

Our house is on fire – let's act like it. If nothing gets done in the next ten years, we'll be coming of age in a world where salvaging a liveable climate is close to impossible. That's how late it is, and how little our 'leaders' have led. When you're not doing everything we can to secure a world we can thrive in for generations, why on Earth should we sit in school? That's why we're taking to the streets.

THE SUCCESS OF DIRECTOR JON M. CHU'S CINEMATIC VISIONS HAS BEEN FREQUENTLY COMPARED AS Rachel and Nick, a young, attractive couple living in New York, where both work as professors at NYU. Things are getting serious and when Nick is due to go to Singapore, where his best friend is getting married, he asks Rachel to come along. Rachel knows most of Nick's family is in Singapore. What she does not realise, until they arrive, is that Nick's family owns most of Singapore. He is the heir to the fortune of a real estate dynasty and something of a national celebrity. As Rachel is introduced to his enormous extended family she learns that many people don't want to let the country's most eligible bachelor go to some interloper American. Unfortunately, that group includes Nick's mother, Eleanor (Michelle Yeoh).

Director Jon M. Chu's CV is an erratic list, taking in two *Step Up* movies, two Justin Bieber concert films, the G.I. Joe sequel and *Now You See Me 2*. What all those movies have in common is a good amount of dazzle, and he brings that here. Whether it's a wedding of such ludicrous grandiosity that the aisle is turned into a babbling brook before the bride makes her (confusingly damp) entrance, or a family party that resembles a royal gala, he revels in the opulence of his characters' rarefied lives. And while the past works of cinematographer Vanya Carmil don't show anything comparably glossy, he does the movie proud. You never suspect these Asians are merely moderately well off.

Sample HL essays and assessment criteria

6 Sample HL essays with teacher comments

Sample HL essay 3

How does Carol Ann Duffy highlight the power dynamics that exist between married couples, in her collection *The World's Wife*?

In her collection, *The World's Wife*, Duffy examines marital tensions and their complex dynamics. She explores societal expectations of married couples, inequality within sexual relationships, and almost as a counterpoint to these tensions, the tempering power of genuine love. We find a clue in the titles: 'Pygmalion's Bride', 'Mrs Lazarus', 'Mrs Midas' and 'Mrs Faust'. All these titles relegate women to the role of 'Mrs' or 'Bride', subjugated, dependent, certainly not entities in and of themselves. In essence, Duffy is conveying the disparity that lies at the heart of these relationships, forcefully making the point that it is men who are, while not exclusively, predominantly to blame for the perpetuation of an enduring patriarchal society.

Duffy critiques the repressive impact of societal conventions and gender roles on relationships. 'Pygmalion's Bride', taking inspiration from the Greek myth of the sculptor Pygmalion, presents a man courting a woman with 'pebbles and little things', graduating to 'pearls, necklaces and rings'. This depicts a commonly accepted 'truth' that the affections of a woman can be bought. By parallelising the inducements ('necklace' and 'rings'), Duffy implies the predatory determination of the man to obtain the object of his desire. The woman remains 'stunor' while he runs his 'clammy hands' 'along her limbs' – the adjective 'clammy' imbuing a sense of disgust, which is juxtaposed with her implied acquiescence. It ends in his conquest and subsequent abandonment of the woman, with the bride ending the poem with a perhaps falsely blasé utterance: 'I haven't seen him since! Simple as that.' These two short lines convey that either the woman is unconcerned, or, more likely, is feigning indifference after being jilted. The repeated use of 'obitance' suggests the words being literally spat out. Comparably, 'Mrs Lazarus' explores the convention at the other end of a relationship's lifecycle, a further patriarchal notion that society expects a widow to remain faithful after her husband's death. This is supported by an almost taboo image of the widow being a 'spout run ... touching herself', equating the grieving woman to a hairdresser and sex-starved 'nut' who has to resort to sinful activities. Compounding society's disapprobation, 'the sky light on the blacksmith's face' and 'the shrill eyes of the barmaid' give everyday individuals a menacing men through the clever adjectival use of 'sky' and 'shrill', as they both communicate negative connotations. This illustrates the societal obligation for Mrs Lazarus to take back her 'bedroom in his rotting shroud', demonstrating society's belief that a woman is a chattel to be handed back to her owner, no matter how unpleasant and painful it may be. Lum powerfully asserts that 'no one should be subject to this kind of trauma' because, as the poet's marriage is, 'a contract that is ... broken by death'. This supports Duffy's intent to highlight a situation that is not just unfair, but which makes the point that Mrs Lazarus' opinion is of no

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6 Assessment criteria for Paper 1, Paper 2 and the IO

Paper 1: Guided textual analysis

Criterion A: Understanding and interpretation

What is assessed?

An understanding of the text – what is revealed and inferred – using supporting references.

Marks	Description of level
0	The response does not meet the standards described by the descriptors below.
1	There is little understanding of the surface meaning. The response seldom supports claims with evidence, or supporting evidence is seldom appropriate.
2	There is some understanding of the surface meaning. The response supports claims with evidence that is sometimes appropriate.
3	There is an understanding of the surface meaning and some inferential understanding. The response supports claims with evidence that is mainly relevant.
4	There is a detailed understanding of the surface meaning and a convincing inferential understanding. The response supports claims with relevant evidence.
5	There is a detailed and insightful understanding of surface meaning, and a convincing and nuanced inferential understanding. The response supports claims with well-selected evidence.

Criterion B: Analysis and evaluation

What is assessed?

An understanding of language, style and structure, and an ability to critically evaluate writers' choices to construct meaning.

Marks	Description of level
0	The response does not meet the standards described by the descriptors below.
1	There is little analysis of language and style to construct meaning. The commentary is descriptive.
2	There is some analysis of language and style to construct meaning. The commentary is mainly descriptive.
3	There is a mainly appropriate analysis of the ways in which language and style construct meaning. Some of the analysis is insightful.

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Mark schemes and assessment criteria can be referred to regularly, to ensure that you understand the required standard

Introduction to the English A: Language and Literature course

IB English A: Language and Literature – syllabus overview

This book will help you prepare and practise for your IB English A: Language and Literature examinations. The different assessment components will test what you have learnt and understood during the course. In preparing for these examinations, it is therefore essential to understand what you will learn during your course of study. Think of the assessment as the end point of your learning – an important part of your course, rather than something separate from it.

This introductory section will outline what you will be studying and learning during your course.

How your course is structured

Your course will involve equal study of both literature and language texts. At times, you may want to separate your study of literary works and language texts. At other times, and perhaps more frequently, it may be more interesting and productive to think about both literary works and language texts as examples of ‘language in use’, where language can be thought of as both practical and aesthetic, often at the same time.

Language is a principal vehicle for human communication. In important ways, it both reflects and shapes how we experience the world. That makes it so interesting and valuable to study! Studying language and literature becomes the study of a significant aspect of human existence. During your course, you will:

- critically consider language texts and literary works
- be encouraged to develop and motivate your own understanding of language and literature
- have your perspective challenged by considering alternative viewpoints
- read closely and for detail, considering the different ways that writers’ choices, text types, literary forms and context influence meaning
- learn that texts and literary works do not speak for themselves, but rather can be understood in a variety of ways.

In addition to analysing language and literature, including texts that may contain audio and visual elements, you will be asked to write and produce your own texts. This creative work will, in turn, help you understand the imaginative work of others.

The course sets out to teach ideas such as these, and assesses your understanding and skills of this nature. As you approach your study and examinations, it is helpful to bear in mind the close relationship between what is taught and what is assessed.

This book is intended to supplement your classroom study, and to guide you towards success in examinations through support and activities that develop your skills and understanding. While the book can help you to enhance your potential to do well in examinations, it is not an alternative to the focused and sustained study that your course requires!

Introduction

Course requirements

Literary works

Some parts of your course involve the study of language, some the study of literature, and some the study of both at the same time. The examinations reflect this: some assess your understanding of *either* language *or* literature, and others your understanding of both language *and* literature. As you develop your understanding of the course and its assessment, it is important to remember whether you are being assessed on your understanding of literary works, non-literary texts or both.

You will study a wide range of literary works, and your understanding of these will be assessed both during and at the end of your course. Your teacher will choose the literary works you study, and these choices must adhere to the IB regulations. Your teacher may involve you in this choice. While IB regulations allow flexibility of choice, they ensure that all students study a variety of literary forms from different places and times. The number of literary works you study will depend on whether you are a higher-level (HL) or a standard-level (SL) student.

- HL students will study *six* literary works. At least *two* of these will be in translation (i.e. translated from a language other than English).
- SL students will study *four* literary works. At least *one* of these will be in translation (i.e. translated from a language other than English).

The literary forms you will study in your course will be taken from the following:

- prose: fiction (e.g. novels)
- prose: non-fiction (e.g. travel writing)
- drama
- poetry.

Non-literary texts

The course gives equal weight to the study of language and literature. Half of your study will focus on the study of literary works, and the other half will focus on the study of non-literary texts. The kinds of non-literary text you study will be very wide-ranging, and may include:

- blogs
- electronic texts
- reports
- photographs
- magazine articles.

In the same way that your literary works will be chosen to represent different places, times and voices, non-literary texts will be chosen to represent diversity through time and space.

At times, a literary work can be very different from a non-literary text, in terms of language, form and function. At other times, these differences may be much less obvious, and it may become challenging to differentiate between the literary and the non-literary. However, you should see this challenge as a positive one: remember that literary and non-literary texts often share much in common – this can help you as you approach your examinations. For example, novels are normally regarded as literary works, while newspaper stories are not. However, newspaper stories may contain language features that are frequently regarded as literary. Remember that the distinction between literary and non-literary texts is not absolute; this will help you find coherence in your studies and build all the skills needed for success in your course.

In some cases, you will study ‘discrete’ non-literary texts, or texts that are part of a wider ‘body of work’. If, for example, you study one photograph, this is an example of ‘discrete’ study: by contrast, if you study 15 photographs taken by the *same* photographer, this is an example of a ‘body of work’. In both cases, your study of non-literary texts is intended to increase your understanding of the different ways that texts establish meaning and effect.

It is important to remember that only those texts studied as part of a wider ‘body of work’ may be used for the individual oral (IO) examination and, for some students, the higher-level (HL) essay.

How your course is organised

There is no single way for teachers to organise your course of study. Teachers will organise courses differently, including the selection of literary works and non-literary texts, depending on a variety of factors that reflect the student population, and the social and cultural circumstances of your school. Teachers are given a good degree of freedom to construct interesting and engaging courses, but they must also adhere to IB regulations. They are guided by the five key organising principles (areas of exploration, concepts, theory of knowledge, approaches to learning, and accountability) discussed in the rest of this subsection.

Areas of exploration

There are three areas of exploration:

- readers, writers, texts
- time and space
- intertextuality – connecting texts.

Teachers can decide how to build these areas of exploration into your course of study. Broadly speaking, the areas of exploration should inform the teaching of all the texts that you study, whether literary or non-literary, and each area of exploration should be given equal attention in your course as a whole. At times, your teacher may focus on one area of exploration and give less attention to the others.

It is important to understand that these areas of exploration are not directly assessed. However, they do provide you with a useful ‘thinking tool’ around which you can develop your ideas, expand your understanding and make connections across your course.

What does each area of exploration mean?

Readers, writers, texts

This area of exploration emphasises the *textual*. It involves the close study of language and structure, including the choices that writers make.

Time and space

This area of exploration emphasises the *contextual*. Writers and readers are influenced by the time and place in which they write or read, and contextual factors include the social, cultural, economic, political and personal circumstances that may influence the choices that writers (and publishers) make, and the ways in which texts are read and understood.

Introduction

Intertextuality – connecting texts

This final area of exploration emphasises the *intertextual*; that is, the relationships that exist between literary works or texts. For example, it is possible to read and enjoy Jean Rhys's novel *Wide Sargasso Sea* (1966) without further knowledge of its writing and production history. However, if you also know that Rhys's novel builds on an earlier novel – Charlotte Brontë's *Jane Eyre* (1847) – in effect, critically responding to, or 'writing back' to, Brontë's novel, your understanding and appreciation of Rhys's novel is enhanced.

Concepts

As in other IB courses you will study, and like the 'areas of exploration', concepts work as an organising tool for your study of language and literature. Seven concepts inform the structure and organisation of this course. These are:

- identity
- culture
- creativity
- communication
- perspective
- transformation
- representation.

The concepts interact with the areas of exploration. At different times, the concepts will 'run through' the areas of exploration, providing a further tool with which to think about your study of literary works and non-literary texts. Like the areas of exploration, concepts are not directly assessed. Again, however, you should regard concepts as powerful cognitive tools to enhance your understanding of works and texts.

Concepts are an aspect of other IB courses, and working with concepts will therefore help you make interdisciplinary connections between the English A: Language and Literature course and other IB subjects, studies in the IB core and the wider world. How you work with concepts will depend on your teacher and your school. Some teachers will choose to use the concepts to construct enquiry-type questions, to help scaffold your study.

Theory of knowledge (TOK)

At different times during the English A: Language and Literature course, you, your teacher, or your fellow students will make, or be encouraged to make, connections to TOK. It may be tempting to see such connections as interesting but nothing to do with assessment. However, the opposite is true: TOK helps you develop skills of critical and lateral thinking. This is not *explicitly* measured in the assessment criteria. However, it is measured *implicitly*. Students who demonstrate critical thinking will be rewarded for this in examinations. For example, in language and literature, this might be demonstrated by an ability to read a text from different perspectives.

As in other subjects, language and literature provides examples of more general concerns that are relevant to assessment in TOK.

Approaches to learning (ATL)

Schools and teachers will differ in how they promote and support the development of ATL skills. ATL skills include communication, self-management and research skills. The development of such skills is lifelong, and your ability to demonstrate these skills is important to citizenship and academic success. You will need to manage your time purposefully, and to express your ideas clearly, succinctly and in an appropriate academic register.

As you move through your course, it will be helpful to reflect on how you are managing your independent study, and how your different linguistic skills are developing. If, for example, you find it difficult to keep pace with your studies or you find it challenging to express your ideas in writing, you should consider why this is and, in discussion with your teacher, put in place a plan to make improvements.

Accountability

Teachers of English A: Language and Literature will offer you, to a greater or lesser extent, freedom to make choices. As discussed under the ATL heading above, one important choice you must make is how you manage your studies and time. A further aspect of this is *academic honesty*. This includes a range of things. For example, your teacher will alert you if the course does not allow you to use the same literary work in two assessment components. Also, academic honesty means that you must produce your own independent work, and that you must not plagiarise by claiming that the work of others is your own.

Issues around academic honesty can sometimes seem scary, but they need not be. If you work with honest intent and consult your teacher where you are in doubt, issues around academic honesty are nothing to be afraid of.

Introduction

Syllabus aims and assessment objectives

Syllabus aims

As a student, there is no requirement for you to have a detailed understanding of the course aims for English A: Language and Literature. However, having a broad sense of the aims of the course can help you understand, and put into context, what you are learning and why you are learning it.

The course has eight aims. You will:

- 1 study a wide range of literary works, non-literary texts and other media (e.g. moving film, audio, visual texts, etc.), which will come from a variety of times, places and cultures
- 2 develop productive and receptive skills, including writing, reading, speaking, listening, viewing, presenting and performing
- 3 develop skills that enable you to analyse and critically evaluate a wide range of text types
- 4 develop an understanding of the formal and aesthetic qualities of texts, showing appreciation of how they may be understood in a variety of ways
- 5 develop an understanding of texts and their relationship to cultural contexts, and local and global issues
- 6 develop an understanding of the relationship between language and literature and the other academic disciplines you are studying
- 7 develop an ability to collaborate confidently and creatively with others
- 8 develop an interest in and enjoyment of language and literature that you will carry over the course of your life.

Assessment objectives

As with the course aims, it is not expected that you will have a detailed knowledge of the assessment objectives. However, the better you understand what you will be assessed on, and why and how you will be assessed, the higher your chances of success in your examinations.

The examinations that you will take are informed by key assessment objectives, and these objectives form the basis for the marking criteria in all assessment components. There are three assessment objectives:

1 Knowledge, understanding and interpretation

In working with a range of texts, this objective requires you to demonstrate an understanding of:

- how meaning is produced and received
- the ways in which context influences how meaning is produced and received.

2 Analysis and evaluation

In working with a range of texts, this objective involves an ability to demonstrate how language and style contribute to meaning. You will critically engage with texts to show an appreciation of the relationships within and between texts. This objective also requires you to show how language and literature comment more broadly on human concerns.

3 Communication

This objective is about how you express your ideas. Most often, communication will be in formal academic contexts, and involve an ability to express your ideas clearly, accurately and appropriately in both speaking and writing.