



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 2021

CONTENTS

English A: literature higher level specimen papers and marking notes

English A: literature standard level specimen papers and marking notes

English A: language and literature higher level specimen papers and marking notes

English A: language and literature standard level specimen papers and marking notes

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English A: literature

Higher level and standard level

Specimen papers 1 and 2

For first examinations in 2021

CONTENTS

English A: literature higher level paper 1 specimen paper

English A: literature standard level paper 1 specimen paper

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

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

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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 15 minutes / 2 heures 15 minutes / 2 horas 15 minutos

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Write a guided analysis of text 1.
- Write a guided analysis of text 2.
- Use the guiding question or propose an alternative technical or formal aspect of the text to focus your analysis.
- The maximum mark for this examination paper is **[40 marks]**.

Instructions destinées aux candidats

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse dirigée du texte 1.
- Rédigez une analyse dirigée du texte 2.
- Utilisez la question d'orientation ou proposez une autre manière d'aborder le texte en choisissant un aspect technique ou formel sur lequel concentrer votre analyse.
- Le nombre maximum de points pour cette épreuve d'examen est de **[40 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis guiado del texto 1.
- Escriba un análisis guiado del texto 2.
- Utilice la pregunta de orientación o proponga otro aspecto técnico o formal del texto en el que centrar su análisis.
- La puntuación máxima para esta prueba de examen es **[40 puntos]**.

Write a guided analysis of the following text.

1.

Act one

3 p.m. Saturday.

The open plan living room of a modern executive-style house. Archways leading off to the kitchen and back doors. Another to the front door and bedrooms etc. Primarily furnished with English Swedish style furniture. A lot of wrought iron for gates in lieu of doors and as used for room dividers. Also artistic frosted glass. Doubtful pictures. Possibly a bar. It all cost a great deal of money. Parquet floor with rugs.

At the start, EVELYN, a heavily made-up, reasonably trendily dressed, expressionless girl, is sitting by a pram which she is rocking absently with one hand whilst gazing blankly out of the window. Near her, on the table, underneath suitable coverings, tea is laid out in the form of sandwiches and cakes. Only the teapot and hot water jug are missing. EVELYN chews and sings to herself.

After a moment, DIANA enters. She is older, mid to later thirties. She always gives the impression of being slightly fraught. She smiles occasionally, but it's painful. Her sharp darting eyes don't miss much after years of suspicions both genuine and unfounded.

15 DIANA: Have you got him to sleep?

EVELYN: Yes.

DIANA [*looking into the pram*]: Aaah! They look so lovely like that. Like little cherubims.

EVELYN [*unenthusiastic*]: Mmm.

DIANA: Just like little cherubims. [*Anxious.*] Should he be covered up as much as that, dear?

20 EVELYN: Yes.

DIANA: Won't he get too hot?

EVELYN: He likes it hot.

DIANA: Oh. I was just worried he wasn't getting enough air.

EVELYN: He's all right. He doesn't need much air.

25 DIANA: Oh well... [*She looks about her.*] Well, I think we're all ready for them. John's on his way, you say?

EVELYN: Yes.

DIANA: How is he these days? I haven't seen John for ages.

EVELYN: He's all right.

30 DIANA: I haven't seen either of you.

EVELYN: We're all right.

DIANA: Not for ages. Well, I'm glad you could come this afternoon. Colin will really appreciate that, I'm sure. Seeing us all.

[*Pause.*]

35 Paul should be home again soon. I think he's playing his squash again.

EVELYN: Oh.

DIANA: Him and his squash. It used to be tennis – now he's squash mad. Squash, squash, squash. Can't see what he sees in it. All afternoon hitting a ball against a wall. It's so

40 noisy. Bang, bang, bang. He's not even out of doors. No fresh air at all. It can't be good for him. Does John play squash?

EVELYN: No.

DIANA: Oh.

EVELYN: He doesn't play anything.

45 DIANA: Oh, well. He probably doesn't need it. Exercise. Some men don't. My father never took a stroke of exercise. Till he died. He seemed fit enough. He managed to do what he wanted to do. Mind you, he never did very much. He just used to sit and shout at we girls. Most of the time. He got calmer though when he got older. After my mother left him. [*Looking into the pram.*] Did you knit that little jacket for him?

EVELYN: No.

Alan Ayckbourn, *Absent Friends* (1975)

- How is the relationship between the two characters established in this extract?

Write a guided analysis of the following text.

2.

In the following extract from a travelogue, the author has travelled out of the city of Cairo and into the desert.

It was a canyon of great promise. The cliffs were three hundred or more feet high and rose in a concave curve to an abrupt crumbly steepness at the top. They looked impossible to climb. I was cowed by the canyon's vastness, content at first to leap from boulder to boulder along its rocky bottom. There were plants but no trees, gravel slides, rounded hillocks of shale and side
5 wadis* winding into rocky clefts in the canyon walls. The air was brilliantly clear. Bright blue sky in front and, when I turned to look back, the city squatting under a foggy haze. You could actually see the start of the smog, worryingly near the place where my kids' school was, but as I walked up the canyon I turned my back on it.

10 In the ultra-clear air of the desert you can see as far as you want to. Small details are visible far away. A falcon floating in the distance above the canyon top was like an inkstroke, a precise piece of calligraphy.

There were two ruined blockhouses in the wadi, remnants of its time as a military training area. These became my landmarks. I would reach them quickly and decide where to explore. On the ground I found fossils but no stone tools. I followed a path up a rocky defile
15 and rediscovered the pleasure of hauling myself up short boulder-faces. Each sub-wadi was a series of steps that water had once poured down. They looked unclimbable but up close there was almost always a way. Under the cliffs were animal tracks and burrows but for days I saw no animals, only birds including the black and white wheatear, the zezur, after which Zorzura had been named. At the top of the side wadi I was on the plain, flat and gravelly. In the far distance
20 were new tower blocks being built. Ahead it was clear to the horizon and behind, in the hollow of the Nile valley, lay Cairo under its pall of greyness.

I had been keen on rock-climbing when I was younger, but it had been years since I had done any. I was surprised to find I'd become trepidatious about heights, nervous about scrambling up shale cliffs. Slowly, I regained the old skills needed, not pausing too long on a
25 hand- or foothold, not thinking too much, just moving upwards. Instead of seeing unclimbable vertiginous cliffs I began to see routes, ways up and out of the canyon. I deliberately sighted up a possible route and found my way quite easily to the very top edge. The drop made me keep clear of the edge, gave my knees a slight wobble. Looking across the canyon, which was maybe a half-kilometre wide, the plains on the other side stretched away to hills marked only
30 by a distant radio tower. Coming down the same way I saw my first desert fox, not a big-eared fennec, but a red fox. I sat still and watched it as it watched me. The time spent watching in the cool, clear high-up air was like an inner breath of some neglected part of me, which neutralized the heavy sense of self, made me transparent again.

Robert Twigger, *Lost Oasis: In Search of Paradise* (2007)

* wadis: wadi is an Arabic term for a valley or dried-up riverbed

- To what effect does the narrator combine objective facts and subjective perception in this text?
-

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 15 minutes / 1 heure 15 minutes / 1 hora 15 minutos

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-

Marking notes
Remarques pour la notation
Notas para la corrección

Specimen paper
Spécimen d'épreuve
Examen de muestra

English A: literature
Anglais A : littérature
Inglés A: literatura

Higher level and standard level
Niveau supérieur et niveau moyen
Nivel superior y nivel medio

Paper / Épreuve / Prueba 1

General marking instructions

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of features which all answers must include.

Answers which do not follow the approach suggested in the guiding question, but have provided an alternative formal or technical focus should be rewarded appropriately in line with the assessment criteria.

Instructions générales pour la notation

Ces notes ne sont que simples lignes directrices pour aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de caractéristiques que les réponses doivent présenter.

Les réponses qui ne suivent pas l'approche suggérée dans la question d'orientation, mais qui ont adopté un autre angle technique ou formel doivent être récompensées de manière appropriée, conformément aux critères d'évaluation.

Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices a fin de ayudar en la corrección. No deben considerarse un conjunto fijo y exhaustivo de características que deban estar presentes en todas las respuestas.

Las respuestas que no sigan el enfoque recomendado en la pregunta de orientación, pero posean un enfoque alternativo, de carácter formal o técnico, también deberán ser valoradas de acuerdo con los criterios de evaluación.

Text 1: Alan Ayckbourn, *Absent Friends* (1975)

Marking Guidance
Literary form / genre / text type
Drama
Elements of the text significant for analysis
<ul style="list-style-type: none"> • the importance of setting – and the way it is described – in understanding the characters • the reason for Diana and Evelyn being together in Diana’s house • the difference in amount of dialogue attributed to both characters and the crisp or monosyllabic statements of Evelyn in contrast to Diana’s longer speeches • the specific choices of diction, and how they indicate a potentially complex relationship between the characters • two characters’ portrayal of their partners • the humour in the passage and the techniques used to create it – eg use of props, stage business • the tension in the passage and the various means by which it is created • the effectiveness of the text as an introduction to a play.

Text 2: Robert Twigger, *Lost Oasis: In Search of Paradise* (2007)

Marking Guidance
Literary form / genre / text type
Prose other than fiction
Elements of the text significant for analysis
<ul style="list-style-type: none">• the use of narrative voice in creating setting• the changing nature of the narrator's perception of setting as he climbs to the top of the canyon• use of figurative language as an indicator of a statement of fact or of opinion• the use and effect of specific devices, such as alliteration, metaphor• the presentation of the natural compared to that of the man-made• the use and effect of different sentence lengths as the text progresses, in relation to the narrator's feelings• the use of precise diction compared to less formal descriptions in the text• interpretation of what the narrator is exploring.

English A: literature – Higher and standard level – Paper 2
Anglais A: littérature – Niveaux supérieur et moyen – Épreuve 2
Inglés A: Literatura – Niveles Superior y Medio – Prueba 2

English A: language and literature – Higher and standard level – Paper 2
Anglais A: langue et littérature – Niveaux supérieur et moyen – Épreuve 2
Inglés A: Lengua y Literatura – Niveles Superior y Medio – Prueba 2

Specimen paper
Spécimen d'épreuve
Examen de muestra

1 hour 45 minutes / 1 heure 45 minutes / 1 hora 45 minutos

Instructions to candidates

- Do not turn over this examination paper until instructed to do so.
- Answer one question. Compare and contrast two of the works you have studied.
- You are not permitted to bring copies of the works you have studied into the examination room.
- The maximum mark for this examination paper is **[30 marks]**.

Instructions destinées aux candidats

- Ne retournez pas cette épreuve avant d'y être autorisé(e).
- Répondez à une question. Comparez et opposez deux des œuvres 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.
- Le nombre maximum de points pour cette épreuve d'examen est de **[30 points]**.

Instrucciones para los alumnos

- No dé la vuelta a la prueba hasta que se lo autoricen.
- Conteste una pregunta. Compare y contraste dos de las obras que ha estudiado.
- No se permite llevar copias de las obras estudiadas a la sala de examen.
- La puntuación máxima para esta prueba de examen es **[30 puntos]**.

Answer **one** question. Compare and contrast **two** of the works you have studied.

1. How do **two** of the works you have studied portray the struggle to be understood?
 2. Some literary texts, although set in a particular place or time, convey ideas that are universal. In what ways is this true in **two** of the works you have studied?
 3. Discuss how **two** works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.
 4. Referring to **two** works you have studied, discuss how the author has created a convincing “world”.
-



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English A: language and literature

Higher level and standard level

Specimen papers 1 and 2

For first examinations in 2021

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

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

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

English A: language and literature higher and 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 15 minutes / 2 heures 15 minutes / 2 horas 15 minutos

Instructions to candidates

- Do not open this examination paper until instructed to do so.
- Write a guided analysis of text 1.
- Write a guided analysis of text 2.
- Use the guiding question or propose an alternative technical or formal aspect of the text to focus your analysis.
- The maximum mark for this examination paper is **[40 marks]**.

Instructions destinées aux candidats

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse dirigée du texte 1.
- Rédigez une analyse dirigée du texte 2.
- Utilisez la question d'orientation ou proposez une autre manière d'aborder le texte en choisissant un aspect technique ou formel sur lequel concentrer votre analyse.
- Le nombre maximum de points pour cette épreuve d'examen est de **[40 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis guiado del texto 1.
- Escriba un análisis guiado del texto 2.
- Utilice la pregunta de orientación o proponga otro aspecto técnico o formal del texto en el que centrar su análisis.
- La puntuación máxima para esta prueba de examen es **[40 puntos]**.

Write a guided analysis of the following text.

1.

Slavery Is Everywhere

There are tens of millions of people trapped in various forms of slavery throughout the world today. Researchers estimate that 40 million are enslaved worldwide, generating \$150 billion each year in illicit profits for traffickers.

- 5 • **Labor Slavery.** About 50 percent toil in forced labor slavery in industries where manual labor is needed—such as farming, ranching, logging, mining, fishing, and brick making—and in service industries working as dish washers, janitors, gardeners, and maids.
- **Sex Slavery.** About 12.5 percent are trapped in forced prostitution sex slavery.
- **Forced Marriage Slavery.** About 37.5 percent are trapped in forced marriages.
- 10 • **Child Slavery.** About 25 percent of today’s slaves are children.

Slavery today is a hidden crime, making it harder for the public to see and for those in slavery to call out for help.

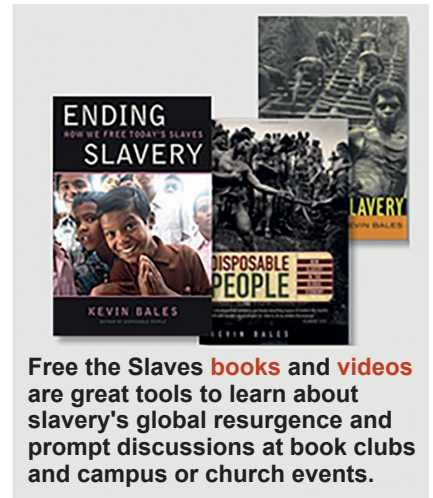
Slavery statistics come from the U.N. International Labor Organization, Walk Free and the International Organization for Migration. See our [Trafficking and Slavery Fact Sheet](#) for details.

15 The Rise of Modern Slavery

Slavery has existed for thousands of years, but economic and social forces have enabled its alarming resurgence in the past few decades by increasing people’s vulnerability.

- **Population:** A population explosion has tripled the number of people in the world, mostly in developing countries. In many places, the population has grown faster than the economy, leaving many people economically vulnerable. A fire, flood, drought, or medical emergency
- 20 places them in the hands of ruthless moneylenders who enslave them.

- **Migration:** Millions are on the move from impoverished rural areas to cities, and from poorer countries to wealthier ones, in search of work. Traffickers are able to trick them by posing as legitimate labor recruiters. Migrants are especially vulnerable—they are often very far from home, don't speak the local language, have no funds to return home, and have no friends or family to rely on.
- **Corruption:** Global government corruption often allows slavery to go unpunished. Many law enforcement officials aren't even aware that bonded labor, where someone is enslaved to work off a loan, is illegal. In many places, those in slavery have no police protection from predatory traffickers.
- **Discrimination:** Social inequality creates widespread economic and social vulnerability based on factors such as gender, race, tribe, or caste.



Modern Slaves Are Cheap and Disposable

New slavery has two chief characteristics—it's cheap and it's disposable. Slaves today are cheaper than ever. In 1850, an average slave in the American South cost the equivalent of \$40,000 in today's money. Today a slave costs about \$90 on average worldwide. (Source: *Disposable People: New Slavery in the Global Economy*. See all [Free the Slaves* books](#).)

Modern slaves are not considered investments worth maintaining. In the 19th century it was difficult to capture slaves and transport them to the United States. But today, when someone in slavery gets sick or injured, they are simply dumped or killed.

You are Connected to Slavery, and You Can Cure It

Slavery flows into our homes, offices, and schools through many of the products we buy. Many food products and raw materials are tainted by slavery—such as tomatoes, tuna, shrimp, cotton, diamonds, iron, sugar, and gold.

There was a time when slavery was legal, and people considered it morally acceptable and economically essential. The battle to build a global consensus that slavery is unjust and unneeded has been won. Now we need to finish the job by freeing those still trapped in bondage.

See our [Take Action](#) section for ideas to mobilize your family, friends, classmates, co-workers, and faith community.

Download our [Free the Slaves Info Kit](#) to see how we fight slavery around the world.

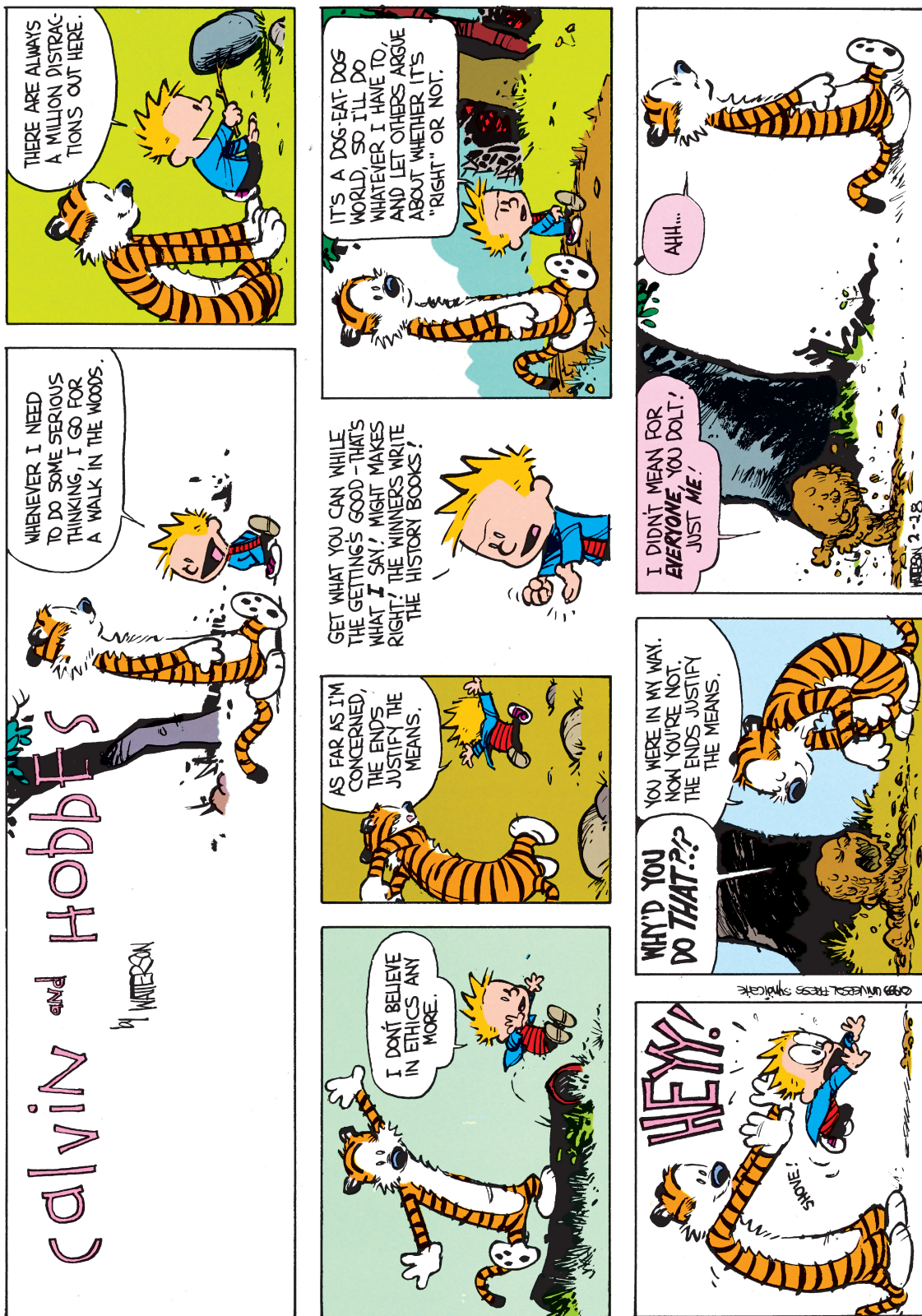
Adapted from an appeal from the Free the Slaves website, www.freetheslaves.net (2017)

* *Free the Slaves*: an international non-governmental organization that works in the world's worst human trafficking hot spots to liberate people from slavery and change the conditions that allow slavery to persist

- Discuss how different features are used in this webpage to persuade the reader to take action.

Write a guided analysis of the following text.

2.



CALVIN AND HOBBS © 1989 Watterson. Reprinted with permission of ANDREWS MCMEEL SYNDICATION. All rights reserved.

How do text and image work together to shape meaning in this comic strip?

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

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Spécimen d'épreuve
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Instructions destinées aux candidats

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- Rédigez une analyse dirigée du texte 1 ou du texte 2.
- Utilisez la question d'orientation ou proposez une autre manière d'aborder le texte en choisissant un aspect technique ou formel sur lequel concentrer votre analyse.
- Le nombre maximum de points pour cette épreuve d'examen est de **[20 points]**.

Instrucciones para los alumnos

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis guiado del texto 1 o del texto 2.
- Utilice la pregunta de orientación o proponga otro aspecto técnico o formal del texto en el que centrar su análisis.
- La puntuación máxima para esta prueba de examen es **[20 puntos]**.

Write a guided analysis of **one** of the following texts.

1.

Slavery Is Everywhere

There are tens of millions of people trapped in various forms of slavery throughout the world today. Researchers estimate that 40 million are enslaved worldwide, generating \$150 billion each year in illicit profits for traffickers.

- 5 • **Labor Slavery.** About 50 percent toil in forced labor slavery in industries where manual labor is needed—such as farming, ranching, logging, mining, fishing, and brick making—and in service industries working as dish washers, janitors, gardeners, and maids.
- **Sex Slavery.** About 12.5 percent are trapped in forced prostitution sex slavery.
- **Forced Marriage Slavery.** About 37.5 percent are trapped in forced marriages.
- 10 • **Child Slavery.** About 25 percent of today’s slaves are children.

Slavery today is a hidden crime, making it harder for the public to see and for those in slavery to call out for help.

Slavery statistics come from the U.N. International Labor Organization, Walk Free and the International Organization for Migration. See our [Trafficking and Slavery Fact Sheet](#) for details.

15 The Rise of Modern Slavery

Slavery has existed for thousands of years, but economic and social forces have enabled its alarming resurgence in the past few decades by increasing people’s vulnerability.

- **Population:** A population explosion has tripled the number of people in the world, mostly in developing countries. In many places, the population has grown faster than the economy, leaving many people economically vulnerable. A fire, flood, drought, or medical emergency places them in the hands of ruthless moneylenders who enslave them.

- **Migration:** Millions are on the move from impoverished rural areas to cities, and from poorer countries to wealthier ones, in search of work. Traffickers are able to trick them by posing as legitimate labor recruiters. Migrants are especially vulnerable—they are often very far from home, don't speak the local language, have no funds to return home, and have no friends or family to rely on.
- **Corruption:** Global government corruption often allows slavery to go unpunished. Many law enforcement officials aren't even aware that bonded labor, where someone is enslaved to work off a loan, is illegal. In many places, those in slavery have no police protection from predatory traffickers.
- **Discrimination:** Social inequality creates widespread economic and social vulnerability based on factors such as gender, race, tribe, or caste.



Modern Slaves Are Cheap and Disposable

New slavery has two chief characteristics—it's cheap and it's disposable. Slaves today are cheaper than ever. In 1850, an average slave in the American South cost the equivalent of \$40,000 in today's money. Today a slave costs about \$90 on average worldwide. (Source: *Disposable People: New Slavery in the Global Economy*. See all [Free the Slaves* books](#).)

Modern slaves are not considered investments worth maintaining. In the 19th century it was difficult to capture slaves and transport them to the United States. But today, when someone in slavery gets sick or injured, they are simply dumped or killed.

You are Connected to Slavery, and You Can Cure It

Slavery flows into our homes, offices, and schools through many of the products we buy. Many food products and raw materials are tainted by slavery—such as tomatoes, tuna, shrimp, cotton, diamonds, iron, sugar, and gold.

There was a time when slavery was legal, and people considered it morally acceptable and economically essential. The battle to build a global consensus that slavery is unjust and unneeded has been won. Now we need to finish the job by freeing those still trapped in bondage.

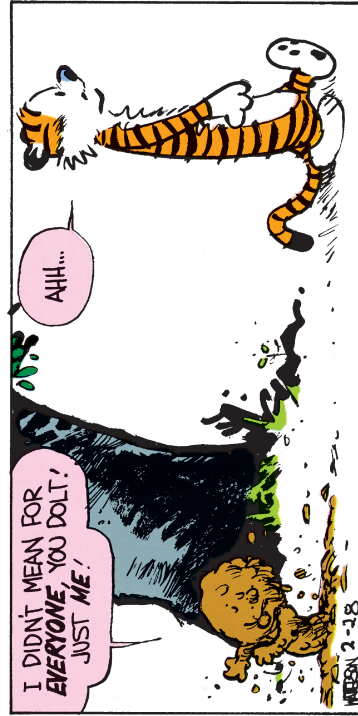
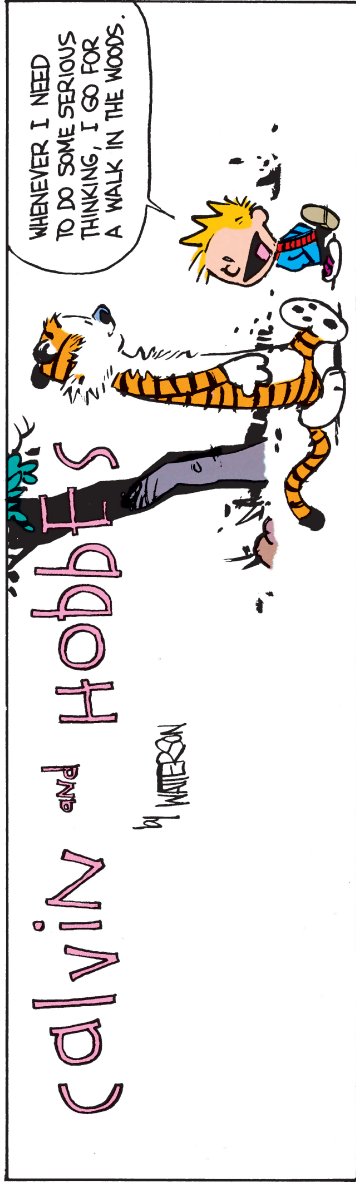
See our [Take Action](#) section for ideas to mobilize your family, friends, classmates, co-workers, and faith community.

Download our [Free the Slaves Info Kit](#) to see how we fight slavery around the world.

Adapted from an appeal from the Free the Slaves website, www.freetheslaves.net (2017)

* *Free the Slaves*: an international non-governmental organization that works in the world's worst human trafficking hot spots to liberate people from slavery and change the conditions that allow slavery to persist

- Discuss how different features are used in this webpage to persuade the reader to take action.



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Marking notes
Remarques pour la notation
Notas para la corrección

Specimen paper
Spécimen d'épreuve
Examen de muestra

English A: language and literature
Anglais A : langue et littérature
Inglés A: lengua y literatura

Higher level and standard level
Niveau supérieur et niveau moyen
Nivel superior y nivel medio

Paper / Épreuve / Prueba 1

General marking instructions

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of features which all answers must include.

Answers which do not follow the approach suggested in the guiding question, but have provided an alternative formal or technical focus should be rewarded appropriately in line with the assessment criteria.

Instructions générales pour la notation

Ces notes ne sont que simples lignes directrices pour aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de caractéristiques que les réponses doivent présenter.

Les réponses qui ne suivent pas l'approche suggérée dans la question d'orientation, mais qui ont adopté un autre angle technique ou formel doivent être récompensées de manière appropriée, conformément aux critères d'évaluation.

Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices a fin de ayudar en la corrección. No deben considerarse un conjunto fijo y exhaustivo de características que deban estar presentes en todas las respuestas.

Las respuestas que no sigan el enfoque recomendado en la pregunta de orientación, pero posean un enfoque alternativo, de carácter formal o técnico, también deberán ser valoradas de acuerdo con los criterios de evaluación.

Text 1: Free the Slaves website (2017)

Marking Guidance
Literary form / genre / text type
Appeal
Elements of the text significant for analysis
<ul style="list-style-type: none"> • the use and effect of visuals such as the banner, logo, photo, and support materials • the use of topics and subtopics (as indicated by font size, bold print, page placement, <i>etc</i>), as a means of structure for the appeal • the use and effect of electronic links and other interactive features of the webpage • the use of lists to deliver information • the use of fact, detail and source material as a means of persuasion • the contribution of the writing style (short, discrete sentences, emotive diction, enumeration, the dash, the shift to direct address, <i>etc</i>) to the effectiveness of the appeal • the manner in which the argument appeals both to emotion and to reason • an evaluation of the overall persuasiveness of the appeal, noting the greater emphasis on education and action than donation.

Text 2: Bill Watterson, *Calvin and Hobbes* (1989)

Marking Guidance
Literary form / genre / text type
Comic strip
Elements of the text significant for analysis
<ul style="list-style-type: none">• the use of panels of various sizes, borders, and backgrounds to structure the narrative• the use of drawings, with all their intricate details, to depict the story• the embellishment of the text with font sizes, bold print, colours, and punctuation to add nuance to the speech of the characters• the development of character through both image and text• the use of colour, foreground/background, action, gesture, expression and other detail to indicate the climax of the narrative• the use of image, characterization and dialogue to create humour• the use of an anthropomorphic tiger to provide a “human” moral to the story• the relationship between text and image in shaping meaning.

English A: literature – Higher and standard level – Paper 2
Anglais A: littérature – Niveaux supérieur et moyen – Épreuve 2
Inglés A: Literatura – Niveles Superior y Medio – Prueba 2

English A: language and literature – Higher and standard level – Paper 2
Anglais A: langue et littérature – Niveaux supérieur et moyen – Épreuve 2
Inglés A: Lengua y Literatura – Niveles Superior y Medio – Prueba 2

Specimen paper
Spécimen d'épreuve
Examen de muestra

1 hour 45 minutes / 1 heure 45 minutes / 1 hora 45 minutos

Instructions to candidates

- Do not turn over this examination paper until instructed to do so.
- Answer one question. Compare and contrast two of the works you have studied.
- You are not permitted to bring copies of the works you have studied into the examination room.
- The maximum mark for this examination paper is **[30 marks]**.

Instructions destinées aux candidats

- Ne retournez pas cette épreuve avant d'y être autorisé(e).
- Répondez à une question. Comparez et opposez deux des œuvres 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.
- Le nombre maximum de points pour cette épreuve d'examen est de **[30 points]**.

Instrucciones para los alumnos

- No dé la vuelta a la prueba hasta que se lo autoricen.
- Conteste una pregunta. Compare y contraste dos de las obras que ha estudiado.
- No se permite llevar copias de las obras estudiadas a la sala de examen.
- La puntuación máxima para esta prueba de examen es **[30 puntos]**.

Answer **one** question. Compare and contrast **two** of the works you have studied.

1. How do **two** of the works you have studied portray the struggle to be understood?
 2. Some literary texts, although set in a particular place or time, convey ideas that are universal. In what ways is this true in **two** of the works you have studied?
 3. Discuss how **two** works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.
 4. Referring to **two** works you have studied, discuss how the author has created a convincing “world”.
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