

**Marking notes**  
**Remarques pour la notation**  
**Notas para la corrección**

**November / Novembre / Noviembre 2016**

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

**Standard level**  
**Niveau moyen**  
**Nivel medio**

**Paper / Épreuve / Prueba 1**

5 pages/páginas

These marking notes are **confidential** and for the exclusive use of examiners in this examination session.

They are the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorization of the IB Assessment Centre.

Ces remarques pour la notation sont **confidentielles**. Leur usage est réservé exclusivement aux examinateurs participant à cette session.

Ces remarques sont la propriété de l'Organisation du Baccalauréat International. Toute reproduction ou distribution à de tierces personnes sans l'autorisation préalable du centre de l'évaluation de l'IB est **interdite**.

Estas notas para la corrección son **confidenciales** y para el uso exclusivo de los examinadores en esta convocatoria de exámenes.

Son propiedad del Bachillerato Internacional y **no** se pueden reproducir ni distribuir a ninguna otra persona sin la autorización previa del centro de evaluación del IB.

### 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 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 be rewarded appropriately.

Of course, some of the points listed will appear in weaker papers, but are unlikely to be developed.

### 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 ni comme un ensemble de réponses fixe et exhaustif, ni comme des approches de notations auxquelles les réponses doivent strictement correspondre.

Les idées ou angles valables qui n'ont pas été proposés ici doivent être reconnus et récompensés de manière appropriée.

De même, les réponses qui ne comprennent pas toutes les idées ou approches mentionnées ici doivent être récompensées de manière appropriée.

Naturellement, certains des points mentionnés apparaîtront dans les épreuves les moins bonnes mais n'y seront probablement pas développés.

### Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices para ayudar en la corrección. Por lo tanto, no deben considerarse una colección de respuestas y enfoques fijos y detallados por la que deban regirse estrictamente todas las respuestas.

Los buenos enfoques e ideas que no se mencionen en las notas para la corrección deben recibir el reconocimiento y la valoración que les corresponda.

De igual manera, las respuestas que no incluyan todas las ideas o los enfoques que se sugieren en las notas deben valorarse en su justa medida.

Por supuesto, algunos de los puntos que se incluyen en las notas aparecerán en exámenes más flojos, pero probablemente no se habrán desarrollado.

## Text 1

This question asks candidates to analyse an interview with author Minoli Salgado by an assistant fiction editor, Isra Ansari, for *The Missing Slate: Art & Literary Journal*, January 2014.

An adequate to good analysis will:

- consider the intended audience as artists and writers and readers who are interested in the contemporary scene of art and literature
- consider some of the contextual elements of time and place both for the publication of the journal and for the concerns of the interview (novel about the 2009 civil war in Sri Lanka)
- consider the format and other visual elements of *The Missing Slate* site and how they help to engage and inform the reader
- consider the possible aims of the interview: inform readers about a new writer, support the efforts of an “other than Western” writer, encourage readers to read Salgado’s story and novel, expand learning and understanding of literature
- discuss what is learned about the interviewer and how that understanding is determined: has read at least two of the writer’s works, is curious about the role of women in those works, asks multi-level questions that seem to have a more cultural than literary agenda, seems to be working from a prepared list of questions, *etc*
- discuss what is learned about the interviewee and how that understanding is determined: is concerned about events in her homeland, is familiar with Western perspectives, thinks of herself as an international writer, enjoys imaginative literature, *etc*
- comment on aspects of both literary and cultural interest that have been expressed.

A good to very good analysis will also:

- consider the intended audience more closely, taking into account the idea of a “borderless” magazine providing further learning and understanding about art and literature to a global audience, the support this publication would offer to aspiring writers who would hope to be featured, the draw that the interest in ideas, culture and excellence would have for discerning, educated readers
- consider with greater insight how the format and visual elements of *The Missing Slate* site help to engage and inform the reader
- consider more deeply the double context in this interview – how two cultures (or even more) have overlapped in embracing the common ground of arts and literature as well as the larger context of the website as a forum for the global diffusion of art and literature
- consider in greater detail the possible aims not just of the interview but of the magazine, seeing it perhaps as a way of promoting writers and their works, the discussion of elements of the writing process, a forum for the exchange of ideas especially from a non-Western viewpoint, *etc*
- discuss with greater insight the nature of the interviewer: possible personal interests (focus on women, the difficulty of breaking into the Western market), perhaps some insecurity (sticking to pre-planned questions, not engaging in follow-up conversation)
- discuss with greater insight the nature of the interviewee: an engaging manner of speaking characterized by parallel structures, concision (“wresting the human story”), alliteration, imagery; a confident awareness of literature and the role of South Asian literature within that context, self-confident (perhaps even condescending to the interviewer) and sensitive
- discuss in more discerning fashion the relevance of the discussion of literary and cultural concerns, exploring, possibly, the way the two concerns intersect and intertwine for both the writer and the reader.

## Text 2

This question asks candidates to analyse an iTunes Review on an App for *The Silent History*, a digital work of fiction.

An adequate to good analysis will:

- consider the intended audience as readers, probably largely e-book readers, who would be interested in reading an interactive text with a portion of the story based on physically visiting real-life settings, and, of course, owners of iPhones and iPads
- consider the context of the iTunes Preview webpage as a location for recent, and often groundbreaking electronic materials of all sorts, its global name recognition, its easy accessibility and the user-friendly nature of purchasing and downloading an app
- consider that the aim of the preview is to inform the prospective buyer of a new idea in reading/storytelling using the old technique of serialization to draw in readers and keep them entertained and curious enough to continue to pursue the story over a period of time and, of course, to purchase further installments
- comment on the variety of ways in which the webpage both attracts viewers and informs them of this new product: reviews, narrative, screen shots, links, customer ratings, prices, *etc*
- offer some consideration of how the use of language and stylistic devices (lexical fields, rhetorical pauses and exclamations, enumeration, imagery, point of view, tone, etc.) characterize the separate components of the iTunes page: commendations, product description, the text of the novel, sidebar information and customer reviews
- discuss the nature of the app and the various ways in which it might be considered revolutionary: the futuristic nature of the story, the concept of the condition of “silence”, the structure of the narrative around 120 Testimonials, the interactive Field Reports intriguing readers like a treasure hunt, the global nature of the settings in the story, *etc*.

A good to very good analysis will also:

- consider more closely the intended audience, perhaps as a mixture of “techies” and readers, and that the audience is presumed to be mobile and likely to travel to various areas throughout the US
- consider in more detail the context of the iTunes webpage, the technical relativity of the product, the ability to view the product in iTunes, links to other products, support options, *etc*
- consider in greater detail the aim of the preview, underscoring the relative thoroughness of the page in informing the prospective buyer of the many issues involved in purchasing such an app
- discuss in greater detail the multiple formal features of this webpage
- consider in greater detail how the use of language and stylistic devices characterize and embellish the various components of this review
- discuss more thoroughly the innovative and intriguing nature of this product, exploring, possibly, the irony that the modern interactive technology actually builds upon the traditional standbys of good story-telling: rich use of narrative voice(s), serialized plot line, realistic settings, creative premise for the story, unified structure.