

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

**November / Novembre / Noviembre de 2020**

**English / Anglais / Inglés A:  
language and literature /  
langue et littérature /  
Lengua y Literatura**

**Higher level  
Niveau supérieur  
Nivel Superior**

**Paper / Épreuve / Prueba 1**

5 pages/páginas

No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without written permission from the IB.

Additionally, the license tied with this product prohibits commercial use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, is not permitted and is subject to the IB's prior written consent via a license. More information on how to request a license can be obtained from <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite de l'IB.

De plus, la licence associée à ce produit interdit toute utilisation commerciale de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, n'est pas autorisée et est soumise au consentement écrit préalable de l'IB par l'intermédiaire d'une licence. Pour plus d'informations sur la procédure à suivre pour demander une licence, rendez-vous à l'adresse suivante : <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin que medie la autorización escrita del IB.

Además, la licencia vinculada a este producto prohíbe el uso con fines comerciales de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales— no está permitido y estará sujeto al otorgamiento previo de una licencia escrita por parte del IB. En este enlace encontrará más información sobre cómo solicitar una licencia: <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

### 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 remarques sont de simples lignes directrices destinées à aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de réponses ou d'approches de notation 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 fija y exhaustiva de respuestas y enfoques 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.

## 1. Text A and text B

This question asks candidates to compare a US magazine advertisement (taken from the Advertisement Gallery website) for a 1973 Bulova watch to an article, “The Strange Reason Why Men Are Wearing Broken Watches” (written by Sabrina Barr, 19 July, 2018), from the “Indy/Life” link of *The Independent* (an online UK newspaper), both of which examine the connection between watches and successful men.

An adequate to good analysis will:

- comment on the two texts and their distinctions, seeing that Text A is an advertisement offering a pictorial narrative linking success to an expensive but very accurate watch while Text B is discursive in nature, encouraging readers to consider the link between fine watches, even if not in working order, and success.
- comment on the audience and purpose of the two texts as indicated by their internal contexts and provenances, perhaps noting that Text A is intended for a narrower audience than Text B and commenting on the relevance of the times in which they were written.
- offer some analysis of Text A (use of pictures, title, brief narrative, and “bottom line” details of the product, overall tone) in regard to its role as an advertisement.
- offer some analysis of Text B (picture, headline, sub-headline, rhetorical questions, use of supportive resources, the embedded advertisement, conclusion, overall tone) in regard to its role as a “life” section of a newspaper.
- offer a reasonable discussion of the contrasts between the two texts and what they reveal about the shift in attitudes regarding watches, time and success.

A good to excellent analysis may also:

- offer a clear and cogent discussion of the relevance of the contexts and nature of the two text types in terms of their arguments regarding watches and success.
- offer a thorough analysis of Text A showing an awareness of the subtle interplay of text and visuals in regard to emphasizing the significance of time and its relationship to success and the cultural attitudes being conveyed, noting the emphasis on men.
- offer a thorough analysis of Text B, noting the conversational style, the tongue-in-cheek tone, the focus on appearance, the reliance on all male examples, the reduction of the watch to a symbol, and the assumptions as to what is needed for success.
- offer a careful consideration of the implications of the two texts as revealed by their contrast to one another, seeing, perhaps, not only various cultural shifts from 1973 to 2018 in terms of how to achieve “success”, but the preservation of certain stereotypes as well: that quality has succumbed to appearance in terms of watches, that “appearance” in 2018 is created on the basis of the quality of the past (such as that established by Bulova), that quality has been transformed into “luxury,” that business is still perceived as a male enterprise, and perhaps seeing the irony/significance of the lady’s watch leaning on the man’s watch in Text A and the possibly ironic tone of Sabrina Barr in her article on why “men” are wearing broken watches in Text B.

## 2. Text C and text D

This question asks candidates to compare Helen Clark’s (then Prime Minister of New Zealand) eulogy for Sir Edmund Hillary on 22 January, 2008 at his state funeral to a webpage featuring a ballad on Sir Edmund Hillary, written in 1960, from a New Zealand folksong website, accessed in 2018.

An adequate to good analysis will:

- comment on the distinction between the two text types in regard to their treatment of Hillary.
- comment on the intended audience and purpose of the two texts as revealed from internal contextual details and provenances, noting that the eulogy is specific to the occasion of Hillary’s funeral and was intended for the entirety of the nation, while the website offers access to a folk ballad that has been sung for years (though updated in 2008), possibly by school children, and most likely enjoyed in an informal fashion.
- consider the effectiveness of some of the various devices and techniques being employed in Text C, such as structure, repetition, personalization, listing of deeds and characteristics, invocation of national pride, *etc.*
- offer some conclusions distinguishing the two ways of remembering a famous figure—the creation of a folk hero in a ballad and the commemoration of a distinguished citizen upon his death.

A good to excellent analysis may also:

- offer a more developed and insightful understanding of the two texts, their contexts, likely audiences and purposes
- offer a more thorough and perceptive analysis of Text C, understanding the rhetorical nature of the text, such as the appeals to the national audience of New Zealand, the play between “he” and “we”, the use of short, succinct sentences, the personalization of Hillary, repetitive phrasing, quick links from past to present, from personal accomplishments to personal attributes to humanitarian accomplishments to role model, use of enumeration and balance, a climax, denouement, and conclusion, *etc.*
- consider the effectiveness of some of the various devices and techniques evident in Text D in both the webpage (banner, layout, ability to listen, photographs, authorial information, *etc.*) and the ballad itself (poetic format, heroic “tale,” choice of language, humor, repetition, play on Hillary’s name, *etc.*)
- offer a more thorough and perceptive analysis of Text D, noting more closely the pairings between pictures and stanzas and how these impact the viewer of the webpage as well as enhance understanding of the ballad, commenting on the significance of the added stanza, and likely noticing the parallel structure of the stanzas both poetically and stylistically, the construction of the heroic from the ordinary both in terms of Hillary the person and the bonnet, the juxtaposition of romantic and colloquial terminology (conquest, bold, quest, *etc.* and bee in bonnet, feather in his bonnet, *etc.*), the personal voice of the balladeer, *etc.*
- offer some insightful conclusions regarding the pairing of the eulogy and the webpage in terms of their attempts to recognize and remember an important individual from differing contexts of production and reception within, the shared context of New Zealand, offering, perhaps, some insight into each approach and their resulting impact on the reader.