

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

Wednesday 2 November 2016 (morning)
Mercredi 2 novembre 2016 (matin)
Miércoles 2 de noviembre de 2016 (mañana)

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.
- The maximum mark for this examination paper is [20 marks].

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.
- 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 de un solo texto.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.
- La puntuación máxima para esta prueba de examen es [20 puntos].

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

A: MS readers

Structure: bold text
capital letters
navigation bar ..
interactive website
Footer.

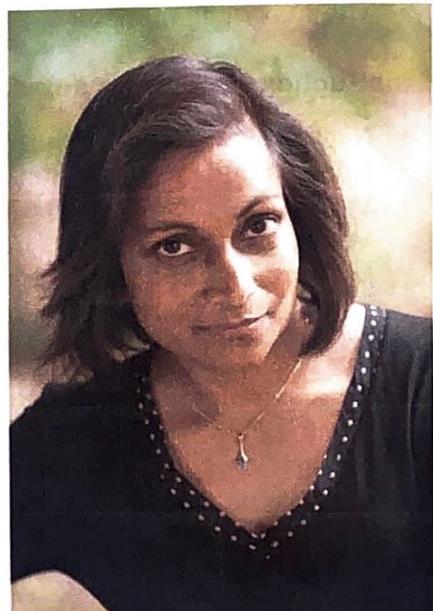
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"The Missing Slate" is a "borderless" magazine with a culturally and intellectually diverse team that believes if art can't be quantified, it can't be mapped either.

HOME MAGAZINE IN THIS ISSUE LITERATURE ARTS AND CULTURE ESSAYS CONTESTS SHOP

AUTHOR OF THE MONTH: MINOLI SALGADO

Minoli Salgado, *The Missing Slate's Author of the Month for December*, talks to assistant fiction editor Isra Ansari about voicing Sri Lanka's 'silenced' stories, the rise of 'South Asian' literature, and how writing felt like the only way to respond to the horrors of Sri Lanka's civil war.



- 5 In both '*The Breach*' and your novel, '*A Little Dust on the Eyes*', not only do you write specifically about Sri Lankan culture, your characters are predominantly female. You have also said that one of your abiding concerns is to give voice to some of the 'silenced' stories from Sri Lanka. Why do you use women to voice these unheard narratives?

I don't consciously choose to use women characters to articulate the silences I write about. In my novel and stories such as '*Releasing Marius*' and '*The Map*', men are also silent or silenced in various ways. But your question makes me aware that the silence of women might well be different from the silence of men. There are social expectations that reinforce the notion that women should not speak out at times when men might. Perhaps being raised, at least in part, in South Asia, I am very conscious of this. In this sense, silence is gendered and women and girls have more to overcome. I am interested in this experience where speaking out is not simply a dangerous act, but a self-reclamation of sorts.

Sumana, your protagonist in '*The Breach*', and her mother prepare to flee the bomb ridden area; the passage is intense and in its brevity captures desperation, fear and the will to survive. Where do you gather the inspiration to write about war and loss so captivatingly, portraying it vividly as if you were there yourself?

25 I wrote '*The Breach*' in 2009, in the final stages of the civil war. This was a time when thousands of civilians were trapped in the tragically misnamed No Fire Zone. Like many diasporic* Sri Lankans, I followed the media coverage at the time. The news coverage abroad, here in the UK, was very different from that in the country. It was graphic, disturbing and very painful to watch. What was obvious to me at the time was that this was a human story, a tragedy that need not play out the way it did.

opinion article: Both opinion from interviewee & interviewer.

30 I wrote this story then – writing was the only way I felt I could respond at the time. It was a way of wresting the human story from the competing versions of reality emerging from the war.

How significant are the influences of environment and history on your characters and their development in your stories?

That sounds a bit like an essay title! I think it's probably best answered by
35 readers. Time and place are crucial factors for all writers of course.

Do you believe that the publishing world is, in any way, biased in favour of 'Western' authors? Does South Asian literature get the recognition it deserves?

The publishing world is a very big place and it's expanding as we speak.
40 Globalization and the digital age have changed things a lot. Though recognition may still be played out through metropolitan circuits, things have opened up. When I began writing, South Asian writers in English, both diasporic and national, were beginning to make their mark in Western universities. They were initially labeled as such but things have changed as many of them [...] have transformed the literary landscape. Writers can now be recognized as international writers who happen to come from South Asia. And this wealth of talent continues to grow. I think the difficulty is not so much in getting South Asian literature recognized, but finding a space for it in the market that doesn't compromise its literary integrity by putting exclusive value on its cultural status.

We could talk at length about writing techniques, the role of women in South Asian literature, numerous other topics... but I'm sure our readers would be interested to know which authors have inspired you and been there throughout your growth as a writer and person. Who would be on your essential reading list?

Ah, reading lists. I must admit I have a lot of those. There are writers I read for pleasure, writers I read to learn from, writers I read because they teach us about how literature has evolved and developed in ways that have brought us to where we are, writers I read because they have been recommended to me by friends. When I was a teenager I was addicted to nineteenth-century realist novels, then, at university, I lost and found myself in contemporary writing and postcolonial literature. So it is difficult to put together an essential reading list, as it were, because I read very widely and for different reasons. Having said that, I do have an abiding preference for beautifully written, historical novels with an epic reach, and for lyrical poetry that carries me into other worlds and selves.

60 Minoli Salgado's novel 'A Little Dust on the Eyes' is to be published later this year.

Adapted from an interview by Isra Ansari, for *The Missing Slate: Art & Literary Journal*, (January 2014),
from <http://themissingslate.com>

Tone: engaging, colloquial, relaxed
contrast w/ serious at times.

* diasporic: dispersed from one's homeland

- Comment on the way the interview format reveals both the interviewer and interviewee.
- Comment on the cultural and literary opinions that emerge from this interview.

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At the start of each answer to a question, write the question number in the box using your normal hand writing / Avant de répondre à une question, inscrivez son numéro à la main dans la case appropriée / Al comienzo de cada respuesta, escriba a mano el número de pregunta en la casilla.

Example
Ejemplo 27

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Example
Ejemplo 3

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Planning:

C: Mining slate, 2014, book release, author of the year.

A₁: Mining slate reader

A₂: Interested in culture

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P₁: Share special experiences about culture, Salgado and her book release

P₂: appeal to a loyal reader base

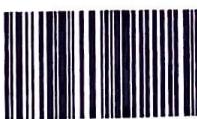
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Points:

1. Structure: · educate & interview
 · website features

2. tone : · content Q & A
 · content serious & not reviews

3. Persuasive rhetoric is used to convince readers to look into culture & buy book.



04AX01



4 PAGES / PÁGINAS

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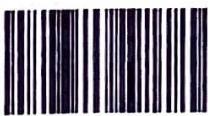
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Interviews are an effective way to share information, cultural and literary opinions to a wide audience. The Author of the Month article, published in 2014 for the Missing State magazine was adapted from an interview between Mindy Salgado, & the Missing State's Author of the Month for December, and the ~~and~~ assisted fiction editor Isra Ansari. Throughout the dialogue, a wide range of issues are often discussed in a variety of manners, which will be explored. The authors attempt to share a variety of intellectual, literary opinions to their primary audience, the

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Missing Slate Readers. A likely secondary audience could range from those mostly interested in culture to general browsers on the Missing Slate website. Building off of this, the primary purpose is likely to spread awareness about a variety of ideas and issues, as well as Salgado's new book. In addition, the authors are also attempting to interact with their audience, building a viewer loyal readership as the secondary purpose. Salgado and Ansari achieve these purposes through an intricate set of structural choices, both within the text, as well as those belonging to the design of the website. Additionally, authorial voice and tone play crucial roles in giving readers context, and emphasizing important points; as well as prioritizing interactions. Finally, a wide range of perspectives



04AX02

rhetoric is commonly observed throughout the text to build ethos and more effectively convey ideas and opinions.

Firstly, multimodal structural attributes ~~that~~ below work well on websites, particularly when attempting to convey an interview effectively. The text uses clearly divided question-and-answer paragraphs, whereby the reader may easily follow the chronological set of ideas and opinions being ~~pos~~ discussed by both individuals. In addition to this, ~~all~~ the paragraphs alternate between being styled in bold, and in ~~an~~ versus in plain text, which allows the reader to effectively differentiate between what is a question and what is an answer. Importantly, it allows both the



interviewer and unless interviewee to be heard by the reader, hence revealing more about both individuals. Moreover, the text commonly uses a variety of punctuation to better draw the reader into the interview, as if they were listening to it. For example, Salgado writes "I wrote this story then - waiting with the only way...:" In this case, an em dash helps slow down the reading speed, giving the reader an opportunity to think for themselves, the same way that the interviewee has slowed down her response to think. Similarly, a punctuation mark is used in the phrase "That sounds a bit like an essay!" to convey a more light-hearted response, and further develop the added auditory dimension that a reader may not





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normally experience. Furthermore, the website features an easy intuitive navigation bar, separated from the remainder of the page with a horizontal bar. The navigation bar, which features a contracted set of capital letters in a serif font, will enable the readers to gain more context about the context of the web organization, hence building ethos, and offering the reader the opportunity to continue browsing if they wish. Finally, the interview features a portrait image of Salgado, aligned on the right with a spacious text wrap, as to make easier the reading path.

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04AX01

The image, which is taken at eye-level as the author, gives the reader additional context into the author, as well as allowing them to make eye-contact, and develop a more trusting and personal relationship with her. This will become valuable during the discussion of persuasion and the sharing of opinions. Thus, this magazine article takes advantage of the feature-rich website medium to better enhance the reader's experience.

Secondly, tone may plays a heavy role in many interviews, particularly those which address heavy topics like conflict and war. In terms of tone, a clear distinction may be made between the modality of the questions and the modality of the answers. The interviewer attempts



to uphold literary integrity through focusing on the interviewee, through the use of direct address: "you" and "you". Importantly, this ensures that the spotlight is placed on Salgado, allowing the reader to better get to know her. Additionally, the interviewee makes many, acute, straightforward and well-researched statements when developing her questions. For example, a set of facts like "your characters are predominantly female," aim to give the readers' crucial context, and to allow Salgado to effectively respond to a well-thought-out question. This builds ethos, as the interviewer establishes herself as intellectual. In contrast, in her responses, Salgado utilises a more conversational tone, for example with contractions like "don't," and starting sentences



04AX03

with "But!" This tone is important for creating a more personal relationship between the author and the reader, allowing them to better respect and understand her ideas and opinions, and be better persuaded to purchase her book. The content, too, that is made between the tone of the interviewer and interviewee, makes for a more dynamic interview-like dialogue which may be more easily understood. Moreover, Salgado also frequently alters her tone to emphasize various points. Her normal register, as was mentioned, involves long, passive sentences. However, when detailing heavier topics and ideas, short sentences like "It was graphic, disturbing and very painful to watch." In this case, also, a tricolon is combined with the



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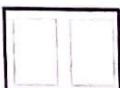
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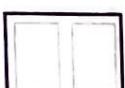
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powerful contrast that is made through the tone



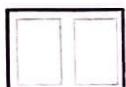
shift, in order to emphasize the negativity of

the discussed situation, allowing the primary

purpose to be better fulfilled. Tone, therefore,

plays an integral role in allowing authors

to effectively communicate to the reader.



Finally, as the authors attempt to share

their opinion opinions with the reader through the

careful use of persuasive devices. An important

element on which, is building credibility through

ethos. An example of this involves the impartial,

objective statement, "The Missing Slab" is a

'borderless' magazine." By speaking about themselves in the third person, the avg reader may feel as if it is a more trustworthy organization, thereby making the message conveyed in the remainder of the text more carry more significance. A similar technique is used with the objective description of Salgado on "voicing Shri Lanka's silenced stories," whereby an objective writing style gives more context, and builds a greater sense of trust between the reader and the author. Additionally, both Salgado and Ansari refer to the readers directly.

Salgado mentions "I think that is probably best unanswered by our readers," which is a call to action on the reader to give the question & their own answers, letting them



build their own opinions alongside those of both authors. This way, the reader may not only be influenced by the authors' authors' opinions, but also their own, hence fulfilling better fulfilling the purpose of spreading awareness. This technique also ensures that a more interactive the text is more interactive, hence letting the authors fulfil the secondary purpose of building a more loyal reader-base. Moreover, the final question is stated within the context of what "our readers would be interested to know," which displays not only a recognition and understanding of the individual reading the text but also will make the reader more aware of what Salgado is saying. During her response, the engaging use of anecdotes like "When



04AX03

"I was a teenager" and "I lost myself" work to build^{a sphere of} additional credibility. An element of recognition of the type of Missing Slate reader is also seen in the figurative language, "that carries me into other worlds and selves!" By creating a relatable scenario, the reader may feel more inclined to trust the author's ideas, as well as purchase her soon-to-be-released novel, which may have the same effect on them as other novels have had on Salgado. Thus, it is self-evident that authors may enhance their credibility, ~~as~~ through the use of persuasion in order to better understand the reader.

In conclusion, author interviews are a useful medium through which authors may





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communicate and interact with their readers.

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Salgado and Ansari's clever use of structure within the website, as well as their intellectual application of tonal shifts make for a

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conversational, yet at times serious, text. In addition, persuasion is of paramount importance in the text, as it gives the authors the tools required to better interact with their readers, hence more effectively sharing their messages and ideas.

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