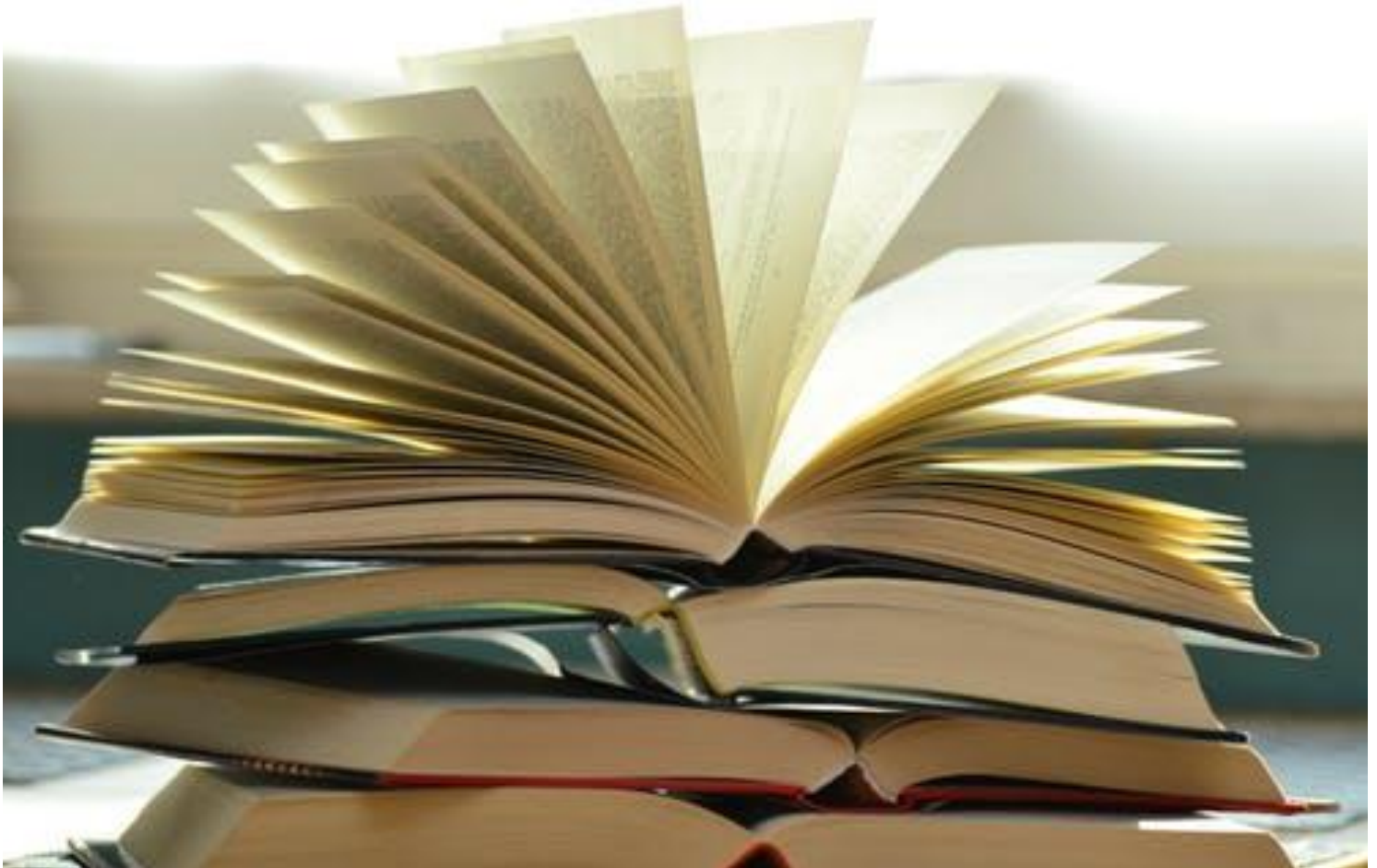


IB English Language & literature

A STUDENT
COURSE COMPANION
YEAR 2020-2022



INTRODUCTION:

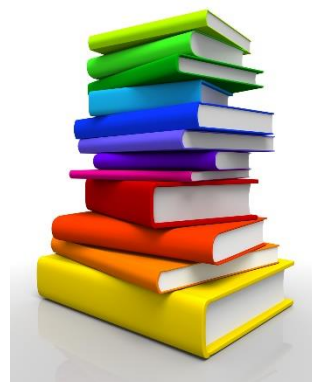
This course companion attempts to give signposts to your IB journey in the Language & literature course; so that you can make informed choices and stay on course. It provides information necessary for understanding the IB Diploma English Language & literature course, its structure and assessments. The course companion makes it clear what and when you need to do to be successful in the subject.

The English language and literature course builds skills in critical thinking; challenges you to engage in the texts; demands your attention and participation and nudges you to be creative. You will have to read and read some more and actively share your thoughts and readings in class.

In order to achieve success, it is required that you remain committed to meeting deadlines, preparing for lessons and bringing your reading and ideas to the class.

May your journey in the IB language & literature course be a wonderful one filled with intellectual growth and self-discovery.

All the best



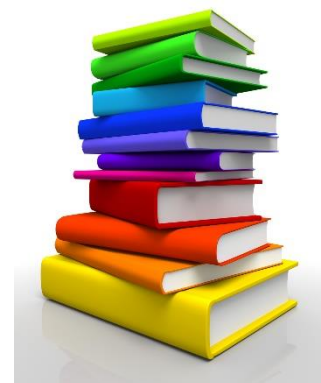


The English Language & literature course will build your communicative skills. It may help that you understand your strengths and your weakness. It would be a good idea to discuss this with your teacher.

Some of the skills and requirements are listed below:

- Structuring essays
- Introducing essays
- Writing strong arguments
- Concluding essays
- Developing ideas
- Commenting on quotations
- Explaining effects of stylistic devices
- Developing a personal response
- Media Analysis
- Poetry Analysis
- Grammatical accuracy
- Clarity and sophistication of language

And some more



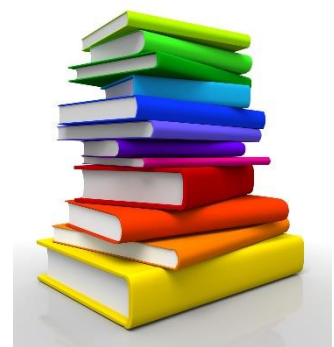
ASSESSMENT:

You will have fun with and be inspired by the course work you will encounter along the way; but as a diploma student assessments are part of the journey and you cannot avoid them.

The assessments are designed to understand your growth as a critic; your exploration of literature and the ideas that the course has encouraged you to develop. Ultimately, the best writing and speaking is bound to be fresh, personal and based on your discoveries about English Language and its literature.

SL Assessment:

Assessment component	Weighting
External assessment (3 hours)	70%
Paper 1: Guided textual analysis (1 hour 15 minutes) The paper consists of two non-literary passages, from two different text types, each accompanied by a question. Students choose one passage and write an analysis of it. (20 marks)	35%
Paper 2: Comparative essay (1 hour 45 minutes) The paper consists of four general questions. In response to one question students write a comparative essay based on two works studied in the course. (30 marks)	35%
Internal assessment This component consists of an individual oral which is internally assessed by the teacher and externally moderated by the IB at the end of the course. Individual oral (15 minutes) Supported by an extract from one non-literary text and one from a literary work, students will offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher, to the following prompt: Examine the ways in which the global issue of your choice is presented through the content and form of two of the texts that you have studied. (40 marks)	30%



Paper 1: Guided textual analysis

Duration: 1 hour 15 minutes

Weighting: 35%

Paper 1 contains two previously unseen non-literary passages. Students write a guided analysis of one of these passages. A guided analysis in this context refers to an exploration of the passage supported by a guiding question which asks the students to consider a technical or formal aspect of the passage. The passages could be taken from any of the text types listed in [course requirements](#). Each of the passages will be from a different text type.

The passages for analysis may be either complete pieces of writing or extracts from longer pieces.

One guiding question will be provided for each passage on a central technical or formal element that may provide an interesting point of entry into the text. Although it is not compulsory to answer this question, students should be aware that it is expected that the analysis will be focused on a particular aspect of the text. Students may propose an alternative point of entry about any other technical or formal element of the text they feel important in order to provide such a focus.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 1 is 20.

Paper 2: Comparative essay

Duration: 1 hour 45 minutes

Weighting: 35%

Paper 2 contains four questions of a general nature which require students to write a comparative essay referring to two works studied during the course. Students are required to answer **one** question only.

The format of paper 2 and the four questions are the same for both SL and HL students, and for both the literature and language and literature courses. The assessment criteria will also be shared by both levels and both courses.

The essay is written under examination conditions, without access to the studied works. Students will be expected to compare and contrast two of the works studied in relation to the question chosen. Attention should be paid to the relevance of the argument to the question chosen and to the appropriateness of the works selected by the student to address the question. Students are expected to make detailed reference to the works in their answer, but they are not expected to include quotations from them.

Given the open and flexible nature of the course, potentially any work studied can be used by students for paper 2. It is highly recommended, however, that three of the works studied should be preselected by students in preparation for this paper, either individually or in conjunction and in consultation with the teacher. This will make it more manageable for students, at the moment of the exam, to select both the essay question and the two works to answer it with.

Under no circumstances can students use for paper 2 a work that has been already used for another assessment component, be it the Internal Assessment for both SL and HL, or the HL essay for HL.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 30.



HL Assessments:

Assessment component	Weighting
External assessment (4 hours)	80%
Paper 1: Guided textual analysis (2 hours 15 minutes) The paper consists of two non-literary passages, from two different text types, each accompanied by a question. Students write an analysis of each of the passages. (40 marks)	35%
Paper 2: Comparative essay (1 hour 45 minutes) The paper consists of four general questions. In response to one question students write a comparative essay based on two works studied in the course. (30 marks)	25%
HL essay Students submit an essay on one non-literary text or a collection of non-literary texts by one same author, or a literary text or work studied during the course. (20 marks) The essay must be 1,200-1,500 words in length.	20%
Internal assessment: Individual oral (15 minutes) This component consists of an individual oral which is internally assessed by the teacher and externally moderated by the IB at the end of the course. Individual oral (15 minutes) Supported by an extract from both one non-literary text and one from a literary work, students will offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher, to the following prompt: Examine the ways in which the global issue of your choice is presented through the content and form of two of the works that you have studied. (40 marks)	20%

Paper 1: Guided textual analysis

Duration: 2 hours 15 minutes

Weighting: 35%

Paper 1 contains two previously unseen non-literary passages and students are instructed to write a separate guided analysis of each of these passages. A guided analysis in this context refers to an exploration of the passage supported by a guiding question which asks the students to consider a technical or formal aspect of the passage. The passages could be taken from any of the text types listed in "Course requirements". Each of the passages will be from a different text type.

The passages for analysis may be either a complete piece of writing or an extract from a longer piece.

One guiding question will be provided for each passage on a central technical or formal element that may provide an interesting point of entry into the text. Although it is not compulsory to answer this question, students should be aware that it is expected that the analysis will be focused on a particular aspect of the text. Students may propose an alternative point of entry about any other technical or formal element of the text they feel important in order to provide such a focus.

The assessment criteria for this paper are the same at HL and SL. 20 marks will be allotted to each answer.

The maximum mark for paper 1 is 40.



Paper 2: Comparative essay

Duration: 1 hour 45 minutes

Weighting: 25%

Paper 2 contains four questions of a general nature which require students to write a comparative essay referring to two works studied during the course. Students are required to answer **one** question only.

The format of paper 2 and the four questions are the same for both SL and HL students, and for both the literature and language and literature courses. The assessment criteria will also be shared by both levels and both courses.

The essay is written under examination conditions, without access to the studied works. Students will be expected to compare and contrast two of the works studied in relation to the question chosen. Attention should be paid to the relevance of the argument to the question chosen and to the appropriateness of the works selected by the student to address the question. Students are expected to make detailed reference to the works in their answer, but they are not expected to include quotations from them.

Given the open and flexible nature of the course, potentially any work studied can be used by students for paper 2. It is highly recommended, however, that three of the works studied should be preselected by students in preparation for this paper, either individually or in conjunction and in consultation with the teacher. This will make it more manageable for students, at the moment of the exam, to select both the essay question and the two works to answer it with.

Under no circumstances can students use for paper 2 a work that has been already used for another assessment component, be it the internal assessment for both SL and HL, or the HL essay for HL.

The paper is assessed according to the assessment criteria published in this guide. The maximum mark for paper 2 is 30.

Essay [HL only]

The essay is undertaken by the Higher level students only. It allows the student to explore a line of inquiry in connection with a studied text or work- either literary or non-literary. The line of enquiry and the essay question should be decided in consultation with your teacher.

It should be 1200-1500 words long; the tone formal; it should be well-structured and should provide evidence of citations and referencing skills.

MLA format is used for referencing in English Language & Literature.



INDIVIDUAL ORAL

Talking about texts:

This assessment gives you the opportunity to explore **two texts** – one literary and the other non-literary through various lenses of Global issues. You will decide what texts to use and you will speak for **10 minutes**, which will be followed by a **5-minute** discussion with your teacher.

A global issue incorporates the following three properties:

- It has significance on a wide/large scale.
- It is transnational.
- Its impact is felt in everyday local contexts.

You can choose one of the following Global Issues:

Culture, identity and community

Students might focus on the way in which texts explore aspects of family, class, race, ethnicity, nationality, religion, gender and sexuality, and the way these impact on individuals and societies. They might also focus on issues concerning migration, colonialism and nationalism.

Beliefs, values and education

Students might focus on the way in which texts explore the beliefs and values nurtured in particular societies and the ways they shape individuals, communities and educational systems. They might also explore the tensions that arise when there are conflicts of beliefs and values, and ethics.



Politics, power and justice

Students might focus on the ways in which texts explore aspects of rights and responsibilities, the workings and structures of governments and institutions. They might also investigate hierarchies of power, the distribution of wealth and resources, the limits of justice and the law, equality and inequality, human rights and peace and conflict.

Art, creativity and the imagination

Students might focus on the ways in which texts explore aspects of aesthetic inspiration, creation, craft, and beauty. They might also focus on the shaping and challenging of perceptions through art, and the function, value and effects of art in society.

Science, technology and the environment

Students might focus on the ways in which texts explore the relationship between humans and the environment and the implications of technology and media for society. They might also consider the idea of scientific development and progress.

In selecting the global issue for their oral, students must be careful not simply to select from the broad fields of inquiry above, but to determine a specific issue for discussion that can be reasonably explored in a 10-minute oral.

The oral itself will only be concerned with the aspects of the global issue relevant to the two texts chosen. You should ensure the oral offers a balanced approach, giving approximately equal attention to both texts. Thus, it is important that you select extracts/texts that offer equally sufficient material for the discussion.



AREAS OF EXPLORATION:

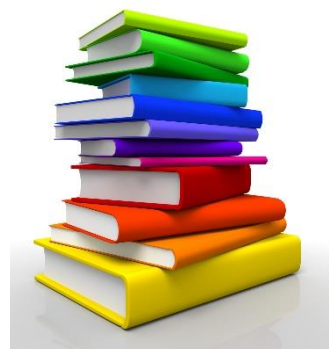
1. Readers, writers & Texts

This area introduces students to the nature of language and literature and its study. The investigation undertaken involves close attention to the details of texts in a variety of types and literary forms so that students learn about the choices made by creators and the ways in which meaning is communicated through words, image, and sound. At the same time, study will focus on the role receivers play in generating meaning as students move from personal response to understanding and interpretation influenced by the classroom community.

Non-literary texts and literary works can be chosen that lend themselves to close reading and give students a sense of stylistic, rhetorical and literary elements across a variety of text types and literary forms. The aim is not to enumerate or define various features and study will move beyond the identification of elements or the consideration of individual effects to see the complex constructed nature of texts.

Examine texts by considering the following guiding conceptual questions:

1. Why and how do we study language and literature?
2. How are we affected by texts in various ways?
3. In what ways is meaning constructed, negotiated, expressed and interpreted?
4. How does language use vary amongst text types and amongst literary forms?
5. How does the structure or style of a text affect meaning?



2. Area of exploration—time and space

This area of exploration focuses on the idea that language is a social capacity and as such is intertwined with community, culture and history. It explores the variety of cultural contexts in which texts are produced and read across time and space as well as the ways texts themselves reflect or refract the world at large. Students will examine how cultural conditions can affect language and how these conditions are a product of language. Students will also consider the ways culture and identity influence reception.

Study and work selection in this area should allow students to explore texts and issues from a variety of places, cultures and/or times. The culture, biography of an author, historical events or narratives of critical reception will be considered and may be researched, but the focus of study will be on the ideas and issues raised by the texts themselves and a consideration of whether these are best understood in relation to an informed consideration of context.

Time and space aims to broaden student understanding of the open, plural, or cosmopolitan nature of texts ranging from advertisements to poems by considering the following guiding conceptual questions:

1. How important is cultural or historical context to the production and reception of a text?
2. How do we approach texts from different times and cultures to our own?
3. To what extent do texts offer insight into another culture?
4. How does the meaning and impact of a text change over time?
5. How do texts reflect, represent or form a part of cultural practices?
6. How does language represent social distinctions and identities?



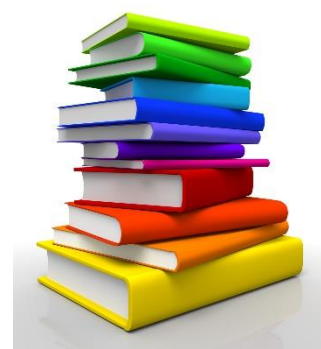
3. Area of exploration—intertextuality: connecting texts

This area of exploration focuses on the concerns of intertextuality, or the connections between and among media, text and audience involving diverse traditions and ideas. It focuses on the comparative study of texts so that students may gain deeper appreciation of both unique characteristics of individual texts and complex systems of connection. Throughout the course, students will be able to see similarities and differences among diverse texts.

Students will gain an awareness of how texts can provide critical lenses to reading other texts and of how they can support a text's interpretation by expanding on it or question it by providing a different point of view.

This area of exploration aims to give students a sense of the ways in which texts exist in a system of relationships with other communicative acts past and present. Students will further engage with literary and linguistic traditions and new directions by considering the following guiding conceptual questions:

1. How do texts adhere to and deviate from conventions associated with literary forms or text types?
2. How do conventions and systems of reference evolve over time?
3. In what ways can diverse texts share points of similarity?
4. How valid is the notion of a classic text?
5. How can texts offer multiple perspectives of a single issue, topic or theme?
6. In what ways can comparison and interpretation be transformative?



CONCEPTUAL UNDERSTANDING:

Concepts are vital in studies in language and literature courses since they help to organise and guide the study of texts across the three areas of exploration. The concepts interact with the three areas of exploration in numerous ways and contribute a sense of continuity in the transition from one area to the next.

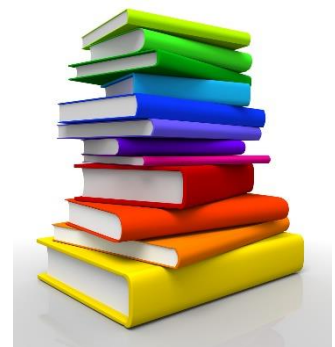
Concepts that will be explored are—

Identity

When reading texts, students will encounter and interact with a multiplicity of perspectives, voices and characters. It is usual when reading and interpreting a text to assume that the views are to some extent representative of the writer's identity. However, the relationship between an author and the different perspectives and voices they assume in the texts is frequently complex, and this makes the concept of identity an elusive one. The figure that emerges from the reading of various texts by the same author adds to the complexity of the discussion. Conversely, the ways in which the identity of a reader comes into play at the moment of reading a text are equally central to the analysis of the act of reading and interpretation.

Culture

The concept of culture is central to the study of language and literature. It raises the question of how a text relates to the context of its production and reception, and to the respective values, beliefs and attitudes prevalent in them. This concept also plays an important role with regards to the relationship that is established between an individual text and the writing tradition that precedes it. In both senses, the application of this concept to the study of a text should prompt reflection on the extent to which it is the product of a particular cultural and literary context and how it interacts with it.



Creativity

Creativity plays an important part in the experience of reading and writing. The concept is fundamental to analyse and understand the act of writing, and the role that imagination plays. When applied to the act of reading, creativity highlights the importance of the reader being able to engage in an imaginative interaction with a text which generates a range of potential meanings from it, above and beyond established interpretations. Creativity is also related to the notion of originality and to the question of the extent to which it is important or desirable in the production and reception of a text.

Communication

The concept of communication revolves around the question of the relationship that is established between a writer and a reader by means of a text. The extent to which writers facilitate communication through their choices of style and structure may be an aspect to analyse in this exploration. The writer may also have a particular audience in mind which may mean assumptions have been made about the reader's knowledge or views which might make communication with some readers easier than with others. Alternatively, the amount of cooperation that a text demands from a reader for communication to take place, and the readiness of the reader to engage is also important as a topic for discussion. Even with cooperative readers, the meaning of a text is never univocal, which makes the concept of communication a particularly productive, and potentially problematic one in relation to both literary and non-literary texts.

Perspective

A text may offer a multiplicity of perspectives which may, or may not, reflect the views of its author. Readers have also their own perspectives which they bring to their interaction with the text. This variety of



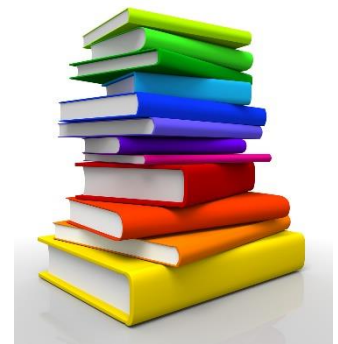
perspectives impacts on the interpretation of a text and therefore deserves critical attention and discussion. The fact that the acts of reading and writing happen in a given time and place poses the additional question of how far the contexts of production and reception have influenced and even shaped those perspectives.

Transformation

The study of the connections among texts constitutes the focus of one of three areas of exploration, namely intertextuality: connecting texts. The complex ways in which texts refer to one another, appropriate elements from each other and transform them to suit a different aesthetic or communicative purpose, are evidence of the importance of transformation in the process of creating a text. Additionally, the act of reading is potentially transformative in itself, both for the text and the reader. Different readers may transform a text with their personal interpretation. The text can also have an impact on the reader which potentially might lead to action and to the transformation of reality.

Representation

The way in which language and literature relate to reality has been the subject of long running debate among linguists and literary theorists. Statements and manifestos by writers have made claims about this relationship which range from affirming that literature should represent reality as accurately as possible, to claiming art's absolute detachment and freedom from reality and any duty to represent it in the work of art. Irrespective of such a discussion, the concept is a central one to the subject in connection with the way in which form and structure interact with, and relate to, meaning.



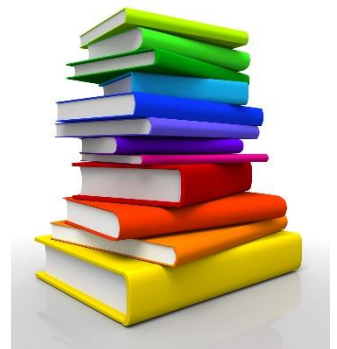
LEARNER PORTFOLIO:

A place to record your thoughts and progress during the course

The learner portfolio is a central element of the language. It is an individual collection of student work done throughout the two years of the course.

The learner portfolio is a place for a student to explore and reflect upon literary and non-literary texts, and to establish connections among them and with the areas of exploration and the central concepts in the subject. In the learner portfolio, students will be expected to reflect on their responses to the works being studied in the corresponding area of exploration. They will also be expected to establish connections between these works and previous ones they have read, and between their perspectives and values as readers and those of their peers.

The work carried out for the learner portfolio forms the basis of preparation for the assessment, although the portfolio itself will not be directly assessed or moderated by the IB. Schools may be required to submit these learner portfolios in cases in which it is necessary to determine the authenticity of student's work in a component.



CRITERIA FOR DIFFERENT COMPONENTS:

Paper1 SL & HL

Criterion A	Understanding and interpretation: <ul style="list-style-type: none">* How well does the candidate demonstrate an understanding of the text and draw reasoned conclusions from implications in it?* How well are ideas supported by references to the text?	5 marks
Criterion B	Analysis and evaluation: <ul style="list-style-type: none">* To what extent does the candidate analyse and evaluate how textual features and/or authorial choices shape meaning?	5 marks
Criterion C	Focus and organisation: <ul style="list-style-type: none">* How well organized, coherent and focused is the presentation of ideas?	5 marks
Criterion D	Language: <ul style="list-style-type: none">* How clear, varied and accurate is the language?* How appropriate is the choice of register and style? ("Register" refers, in this context, to the candidate's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the analysis).	5 marks
Total		20 marks

HL will have two tasks hence their total will be 40marks

Paper 2

Criterion A	<p>Knowledge, understanding and interpretation:</p> <ul style="list-style-type: none">* How much knowledge and understanding of the works does the candidate show?* To what extent does the candidate make use of knowledge and understanding of the works to draw conclusions about their similarities and differences in relation to the question?	10 marks
Criterion B	<p>Analysis and evaluation:</p> <ul style="list-style-type: none">* To what extent does the candidate analyse and evaluate how the choices of language, technique and style, and/or broader authorial choices, shape meaning?* How effectively does the candidate use analysis and evaluation skills to compare and contrast both works?	10 marks
Criterion C	<p>Focus and organisation:</p> <ul style="list-style-type: none">* How well structured, balanced and focused is the presentation of ideas?	5 marks
Criterion D	<p>Language:</p> <ul style="list-style-type: none">* How appropriate is the choice of register and style? (“Register” refers, in this context, to the candidate’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the essay).	5 marks
Total		30 marks

Types of text for non-literary analysis :

Advertisement Encyclopedia entry
Film/television Biography* Guide book Photographs
Blog Infographic Radio broadcast
Brochure/leaflet Interview Report
Cartoon Letter (formal)* Diagram
Letter (informal) * Set of instructions
Diary* Magazine article Speech*
Electronic texts Manifesto* Textbook
Essay* Memoir* Travel writing*

Literary texts for the year 2019-2021:

Poetry: W.H. Auden & Marge Piercy [IO]

Drama: Macbeth [Shakespeare] & The Street Car named Desire [Tennessee Williams] Written Task and IO

Prose / Novels: Persepolis [Marjane Satrapi] & The Glass Palace [Amitava Ghosh] Paper 2

