

English A: Language and Literature (HL/SL)

2022 Year 6 Prelims

Paper 1: Textual Analysis

General marking instructions (adapted from IB marking notes)

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.

Q1. - How do text and image convey the tone and attitude of Goldstein?

From the provenance:

The following webpage features narrative photography from photojournalist Dina Goldstein.

Text type: Narrative Photography

Narrative photography: An image or a series of images to tell a story.

Audience: general readership

Content Creator: Dina Goldstein

Webpage Conventions

Layout: Masthead introduces the collection of narrative photography, 'Fallen Princesses'.

Capitalized fonts – attention-grabbing

- Authorial choice of narrative photography allows her to muse and reflect with a clear focus on her message.
- Use of the title 'Fallen Princess' heightens the misery of the characters.
- Not all these girls are technically Princesses.

Color composition: Fallen Princesses font in yellow and framed in red.

- Name of the content creator on the left, same color scheme frames the write-up.
- Striking colors juxtaposed with capitalized font creates a brand voice for Goldstein.
- Color scheme: Red could possibly suggest a powerful message through the narrative.
- Follows a natural reading path: placement of Dina Goldstein in vertical navigation next to the write-up, framing the content and introduces Goldstein

as a new mother and feminist and indicates her perspective on the collection that she has named, 'Fallen Princesses'.

Title: 'Fallen Princesses'; "fallen" has biblical allusion; in this context, it is not as though they are cast out of heaven but cast out of the fairy tale, the make-believe world.

1st Excerpt

- The text type expresses an opinion ie the thoughts, feelings, and concerns of the writer. It clearly articulates the contrast between fact and fiction through the tone and attitude of the author.
- In this excerpt, the author's attitude seems to be full of disdain and pessimism. This is implied using specific words and phrases and references to real life situations, and references to fairy tales – which are familiar and easily recognizable.
- She subverts the iconic representations of Disney princesses and engages readers with a different perspective on representations of women 'humanized fairy tale', to show that someone has the qualities, weaknesses, etc. that are typical of a human, in a way that makes you more likely to evoke sympathy for them.
- She critiques traditional representations of female protagonists whose lives show false ideas and standards of beauty. These characters are placed in real-life situations 'cancer, addiction, obesity, war, environmental degradation.'

FIRST VISUAL The text is entitled 'Snowy' alludes immediately to Snow White and the Seven Dwarves. 'Snowy' is the short form for 'Snow White'.

- Placement of write-up and the photo of Snowy (2008) serve as a prelude to the main content of the 10-piece collection.
- **Students will not to be penalized if they are not able to identify this character as Snow White.**
- **This image serves as a prelude to the write-up that follows:**
- Incongruous and absurd – attire, expressions, decor of the room – far removed from the fictional fairy tale of Snow White.
- **Snow White** gazes at the reader in her Princess costume. **The setting** seems to be of a living room in a contemporary society and not a castle thus farfetched from the scenario of a typical fairytale. The living room is dirty with scraps of food. The room has a modern setting of a house; there is a fireplace, a potted plant, wall to wall curtains and two armchairs; there is a coffee table with an open bag of chips. This setting bears no resemblance to that of a castle where the prince is supposed to live with Snow White. The idealized fairy tale setting is non-existent.
- The woman carrying two crying toddlers is probably Snow White as she is dressed in her typical outfit as portrayed by Disney in red, blue, yellow, and dark blue which is recognizable. The hair band on her head in red is also her **stereotypical princess dressing**. She looks burdened with her

hands full with one child on each arm. Her other child is demanding her attention while another child in the background is unattended. The children look very young probably born one after the other, suggesting how exhausting childbearing must have been for her. Her face is serious, and her mouth is drawn showing how she must be exhausted having to care for 4 children. Her expression is grim, and she looks fatigued and disappointed, gazing at the reader as if questioning the surreal unrealistic.

- The man in the background is dressed like the recognizable Prince Charming of the Disney version as he wears a red cape, long white sleeve shirt and black tights. The way he is seated suggests that he has no care in the world except the TV program in front of him. He is a stereotypical male spouse of the family who would not lend a hand to his wife. Prince Charming is thus portrayed to be indulging in his own activity drinking beer and watching horse racing. Interestingly, he is not on a horse but watching horse racing - a popular entertainment. Contrast the body language between Snow White (hands full) and Prince Charming (slouched on the couch).
- Scene shows a modern familial household. There is a stereotypical gender role of the mother taking care of the house and the fatigued father after a day's work to earn enough money to provide for the finances required to run a home.
- Goldstein engages the reader on the reality of the happily-ever-after notion and the stark contrast between reality and fantasy. Snow White is plagued with everyday problems of a housewife and mother and lacks spousal support in the image, challenging the reader on the representation of the female protagonist's happily-ever-after ending in fairy tales.

2nd Excerpt

- In the 2nd excerpt **the tone** reflects Goldstein's perception – reality as opposed to the idealized stereotype Western society has of women. **The formal tone** then shifts to an informal, conversational one but addressing the reader – “**Ok, we know...**” (collective pronoun as a shared understanding)
- ‘Surreal’ indicating unbelievable, irrational, fantasy/fairy-tale and Allegorical - referring to depictions of women in fairy tales of Grimm, Disney, and Andersen, ‘This surreal and allegorical world....’
- The author's feminist attitude and tone condemn the male perceptions of stereotypes, ‘long dead European men’ and how these stereotypes have perpetrated into generations of little girls.
- Conveys her scathing attack on societal expectations placed on women ‘as a feminist’ and how young girls grow up idealizing these characters ‘as her perspective of a new mother’ (as in ‘Snow White/ Snowy’)
- The surreal is contrasted with the real world here. Wealth is contrasted with financial stability in the real world, ‘everlasting happiness is contrasted with spouses who cheat, disappoint us, embarrass us’ and ‘we will not live in a castle but lucky enough to buy a condo.’
- She suggests that childhood is romanticized, pleasant, joyful. ‘Candy-colored childhood’, the depictions of female protagonists with unrealistic beauty standards and as weak and submissive characters who rely on Prince

Charming.

- Such childhood dreams have ceased to exist, 'have long evaporated'
- It belongs to another context and imaginary world that will never be experienced, 'as distant as the moon'
- This is how Goldstein is pushing for a change in attitudes and perspectives.
- Concludes on a strong pessimistic tone

Rapunzel (2008) Short Excerpt

- This short excerpt paints the real-life situation of Rapunzel, alone and suffering as she is 'trapped in different sort of isolating circumstances' and fighting 'a personal battle with cancer'
- Her friend Edward and other friends do not know, 'She hides this from him and initially from her friends', for fear of being rejected or exposing her vulnerability.
- Edward does not know 'because he is blind' metaphorically to suggest perhaps he does not care, perhaps he is too preoccupied to even bother. Edward could possibly be the prince.
- She has some friends who are steadfast and stand by her side and some who avoid helping her 'who shy away' suggesting superficial friendship.

SECOND VISUAL

- The female figure exposes the irony of the situation. She is in a room in a hospital as shown by the hospital bed, the curtain and IV bag. The room is bare and cold. It has no resemblance to the castle where she was imprisoned. She is not in a castle as depicted in the fairy tale but in a hospital setting with no prince to rescue her and alone. Lonely and isolated, Rapunzel is trapped, once again questioning the notion of happily ever after.
- This protagonist loses her hair to cancer. Her hair that was responsible for her infinite beauty is missing. Golden tresses, ideals of beauty standards in Western society, are contrasted to her shaven head. The wig is to be worn when she goes out or have visitors. Expression of Rapunzel is both lifeless and dull.
- Colors are predominantly dull evoking a mood of melancholy and despondency. The color of the wall is basically white and so is the bedsheet. The blanket is yellow, - the only bright color. Rapunzel's outfit is white and black, suggesting the lack of vibrancy in her life. The floor is dark blue and bare, and the curtain has a tinge of pink. Overall, dark, and grim undertones, suggesting a somber mood.

Question 2

Discuss how different features are used in this article to convey the writer's view of friendship among men.

From the provenance:

Text type: feature article. A feature article is an article that explores a topic in depth.

Lifestyle section: articles of human interest / newsworthy topics

The Guardian: a British publication. Hence mainly British readers but could be meant for general readership as well as it is an online platform. (Context and audience)

The text is a feature article taken from the Lifestyle section of The Guardian. According to Max Dickins, the text presents a very valid problem often encountered especially by men in contemporary society. The author firmly believes that men have trouble making genuine friends or sustaining friendships and this could pose challenges to them in the long run as friendship is an important part of life. This predicament is explored through anecdotal evidence to make the content relatable and familiar. The text is appealing as it is tinged with a trace of humor and a conversational tone.

The Guardian, a reputable British daily newspaper, establishes credibility.

Textual features - conventions of a feature article

- Headline in bold captures the essence of the article: the writer's view of a foundation for lasting friendship.
- The placement of the image below the headline reinforces the idea of loneliness
["Max Dickins"](#)
- Byline - From the perspective of a male writer, Max Dickins. Authentic experience.

Point of Entry / Focus: Writer's view of friendship among men.

Title

- In bold "When it comes to banter, men are in their element. But that is no foundation for lasting friendship"
- 'banter' suggests a friendly exchange of teasing remarks
- 'in their element' suggests men are most comfortable when they banter
- The title suggests that "bantering" is not necessarily the basis of friendship among men.

Personal Point of View

- Use of first-person point of view(predominantly) – personal tone suggests writer's own view. It is semi-formal from the use of 'blokes', 'yeah', 'guy'
- Use of second person point of view "you" – directly addresses the readers and engages them.

Structure:

- 1) **Identifies the problem**, that is, the writer does not have a friend to call on to be his best friend
- 2) **Analyses, and evaluates** why he does not have friends using two research theories which states men struggle with friendship because they have been socialized into a 'man box' and men are born not to have intimate friendships
- 3) **Conclusion to the problem**, that is, to rebuild on contexts where male friendships take place, thus it ends on an optimistic note.

1) Identifies the problem:

Introduction (textual features – structure):

- Stating a fact in a short declarative statement 'Men have a friendship problem'.
- The hook starts with this declarative statement - a sweeping statement about men having problems. Sets up a speculation for the reader as it opens with an intrigue.
- The tone is very informal (bloke) and engages the reader – 'you'. Direct address to the reader.
- The idea of drinking alone in a pub from the visual is reiterated in the introductory paragraph.
- The article's credibility is established through research and statistics. Research by Movember – one in 3 men have no close friends
- Personal experience – 'no one to call on to be his best friend'. Anecdote expands on the hook.
- Writer's tone is one of despair as he had no best man for his wedding.
- Use of active voice throughout. (Language choices)
 - It is a 'bruising realization' – a painful awareness
 - 'Loneliness doesn't look like me'

2) Analyses and evaluates why he does not have friends

- It has been two years (2020) since the author had this realization and it must have been a pressing issue. "Personally" - adding on the authentic experience of the writer.
- Both research and thought have gone into this article, adding credibility to the article. References to doctors, data, research by mental health charity Movember, Niobe Way, a psychologist at New York University – attempt to establish credibility and genuineness of the modern-day problem. References are also alluded to nature and nurture – how upbringing and society can affect a man's ability to make sincere friends.
- Quotes theory by Niobe Way 'toxic masculinity' and 'man box' are both gender norms
- Uses himself as a personal example as evidenced by his behavior 'weird' 'irrational tightening of body and heart' comparing himself metaphorically to 'a boa constrictor' – linking back to the idea of the "man-box"- being confined.
- Writer's behavior compared in a simile, '**like a dog being washed against its will**' suggests his immovable body
- '**After seven pints**' suggests that only in a drunken state when he is less alert,

he can compliment another man.

- Quotes theory by Robib Dunbar, who argues that **'they are born that way'** suggesting it is biological that men do not have friends.
- Reference to Robib Dunbar as Godfather: **Humorous** yet suggesting that he is a leading figure in this scientific research. **(Language choices/ tone)**
- Evidence of men and women who socialize differently:
 - 1) Women **'face to face'** – more personal, more intimate, use of repetition of the word 'face'
 - 2) Men **'side-by-side'** - less personal and more physical activity based, use of repetition of the word 'side'
- Writer has a sense of **humor – 'whisper it quietly'**
- "Banter" is explained and how it works: **'yet aggression is employed but as a strategy to achieve it'** suggesting it is used to promote friendship; **'mordant banter is a perverse form of love'** suggesting that teasing in a biting way is an indication of intimate friendship between men.
- **'Banter'** suggests levity, lacks seriousness
- **'Laughter bares teeth'** (animal imagery) from inept as a dog (simile), men as social creatures who function well in groups

3) Conclusion to the problem

- Metaphor of a **'rewilding project'** suggest re-examining the context of where the friendship between men can be established. His personal quest for a best man has helped him to come to this conclusion.
- The idea of **'social feasts'** and **'rewilding'** presents men as social creatures who bond through activities and that the writer accepts that they are genetically and scientifically engineered in that manner.
- What's also interesting is that the male perspective seems to hold more weight as compared to the views of the female psychologist.
- The writer seems to accept the views of the male anthropologist more readily. The way he presents Dunbar (god father, interesting theory) Compare with how he presents Niobe Way -finger-pointing, so-called..) A bias is sensed in how he presents the issue from the perspectives of a male (anthropologist) and a female (psychologist).
- Overall tone varies from reflective, informal to optimistic.
- Direct and Colloquial language – "blokes", "yeah", "guy" coupled with short and succinct sentence structure.

VISUAL

- Background shows a regular local pub/ tavern. There is a glass of beer on the table where a man, in his 30s is seated.
- There are other people, one on the left seated, two on the right but they seem to ignore him, suggesting the man in the blue jacket has no company or friends.
- He seems isolated from the rest of the crowd. Alienated, expression of seclusion, lack of intimacy with the other anonymous people in the pub.
- Gaze is aimless.

- Dreariness of the pub as suggested by the lighting and the décor, projecting the mood of the man
- The other men are presented in a surreal manner, as if they are fleeting-adding to the notion that more is needed for a lasting friendship.

SL Paper 1 Grade Boundary

Grade	1	2	3	4	5	6	7
Marks	0 – 2	3 – 5	6 – 9	10 – 12	13 – 14	15 – 17	18 – 20

HL Paper 1 Grade Boundary

Grade	1	2	3	4	5	6	7
Marks	0 – 4	5 – 11	12 – 19	20 – 25	26 – 29	30 – 35	36 – 40

Grade	1	2	3	4	5	6	7
Marks	0 – 11	12 – 27	28 – 44	45 – 58	59 – 68	69 – 80	81 – 100