

Supported focus companion

IB Language A: Literature HL

Original preparation; school selections and assessed evidence remain separate

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exercises.lol

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Supported focus – Literary form and close reading

International Baccalaureate · IB Diploma · Language A: Literature HL

Scope and prerequisites

IB Language A literature first assessment 2021; English focus. This supplemental reference covers only the listed preparation outcomes. School selections, full-guide procedures and required live or recorded performance are separate.

- Analyse imagery , voice, structure and ambiguity
- Explain effects through precise evidence rather than plot summary

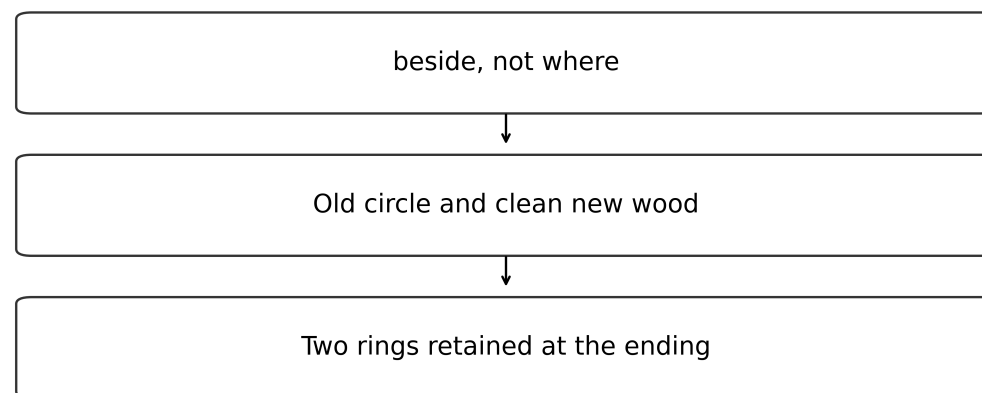
Prerequisites: Speaker versus author; figurative language; evidence and qualification.

Explain and choose the method

Literary analysis connects wording and form to meaning. Personification assigns human qualities to something non-human.

Establish who speaks and what the passage makes available before treating a speaker as the author’s own voice.

Close reading connects a word or pattern to a supported interpretation. In Text B, “beside” contrasts with “where” and makes addition different from replacement. The poem’s old circle and new clean wood turn a relationship into visible space. Do not stop at naming imagery ; explain what the image lets the reader notice.



Original diagram of the worked relationship; read the full wording and qualifications.

Existing worked example: In the original classroom line, held its breath suspends

ordinary movement and makes anticipation feel shared. Compare that interpretation with nearby details before claiming the phrase signals fear rather than excitement.

Complete original context

Original classroom texts, written for this supplement. They are not school-selected assessed works.

Text A – The label Every morning I polished the brass plate beside the door. It carried my father’s name, and visitors asked for him even after I took charge of the shop. I answered their questions, found the parts, and wrapped each purchase. Still, at the door, they thanked the name on the plate. One afternoon I put a small card below it: “Ask for Leila.” The next visitor read the card aloud, hesitated, and then asked me where the hinges were. I left the brass plate shining. The card stayed too.

Text B – A space on the shelf (original poem) I cleared a place beside the cup, not where the cup had been. The shelf kept its old circle; the new wood still looked clean. By evening, two rings darkened it. I did not rub them out.

Context supplied for this exercise: both texts are contemporary original classroom writing in English. No author biography, translation history or evidence about a real society is supplied. Compare what the wording permits; do not invent historical facts. A real course comparison must use the school’s eligible studied works.

Independent practice and checked reasoning

■ Transfer 1

Analyse the poem’s voice, imagery and structure in a coherent paragraph, allowing ambiguity.

Reasoning: The first-person speaker makes a quiet decision about space. “Beside” corrects the possible replacement implied by “where”, so the opening frames coexistence. The contrast between “old circle” and “new wood” gives the past and a new place physical traces. The final refusal to rub out either ring accepts the changed shelf. This may suggest shared belonging or preserving memory; the poem does not name the relationship, so a specific family story would exceed the evidence.

■ Transfer 2

Compare “I did not rub them out” with a hypothetical ending “I rubbed the old ring out”. Explain how the altered choice changes meaning.

Reasoning: The supplied ending preserves both traces and supports coexistence. The hypothetical ending removes the old trace and could suggest replacement or deliberate separation. It is an analytical comparison with an invented alternative, not a quotation from the actual poem.

■ Transfer 3

Give two defensible readings of Text A’s preserved brass plate. Explain how the card constrains a reading of total submission.

Reasoning: Keeping the polished plate can imply respect and continuity, or the continuing authority of an inherited name. The new card visibly asserts Leila’s recognition, so a reading in which she does nothing to alter her position ignores that action. Interpretations may coexist if supported and qualified.

Limits and next use

The classroom line is original practice, not a quotation from a prescribed work. Avoid an effect word such as vivid without explaining what is made vivid and why it matters.

All tasks here are public original practice with authored guidance. They are not official questions or fresh diagnostics. Existing protected tests and mocks remain separate.

Supported focus – Comparative literary argument

International Baccalaureate · IB Diploma · Language A: Literature · HL

Scope and prerequisites

IB Language A literature first assessment 2021; English focus. This supplemental reference covers only the listed preparation outcomes. School selections, full-guide procedures and required live or recorded performance are separate.

- Compare choices in two literary works
- Use context and contrasting readings to develop a reasoned interpretation

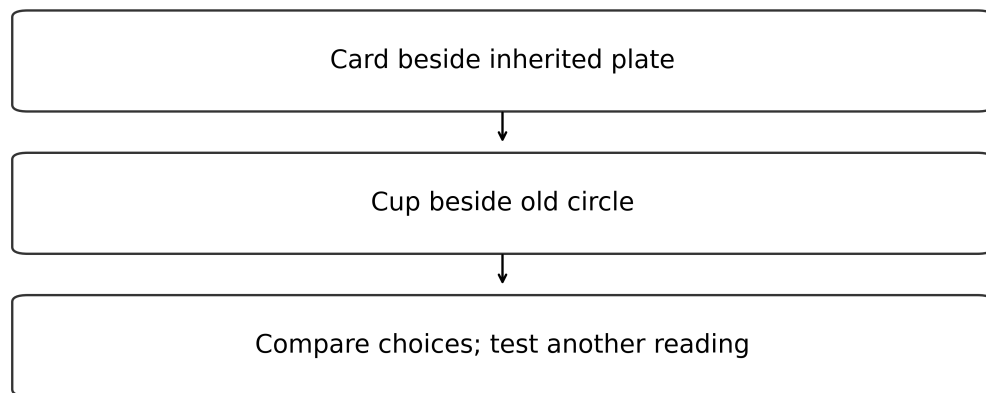
Prerequisites: Close reading ; comparative claim; context versus biography.

Explain and choose the method

A lyric can compress a moment while a novel develops events across a longer narrative.

Paper 2 requires a comparative argument about two studied works, supported by precise knowledge and authorial choices.

A comparative argument explains a relationship through both texts. Use a shared question, then analyse a distinct choice in each text. “Both concern belonging” is a start, not a developed comparison. The original classroom context supplies no biography; analyse wording before suggesting a broader interpretation.



Original diagram of the worked relationship; read the full wording and qualifications.

Existing worked example: Build a paragraph about how time is arranged in each work: repetition may return a poem to one moment while retrospective narration

revises an earlier event. Explain how this difference shapes the reader’s understanding of memory.

Complete original context

Original classroom texts, written for this supplement. They are not school-selected assessed works.

Text A – The label Every morning I polished the brass plate beside the door. It carried my father’s name, and visitors asked for him even after I took charge of the shop. I answered their questions, found the parts, and wrapped each purchase. Still, at the door, they thanked the name on the plate. One afternoon I put a small card below it: “Ask for Leila.” The next visitor read the card aloud, hesitated, and then asked me where the hinges were. I left the brass plate shining. The card stayed too.

Text B – A space on the shelf (original poem) I cleared a place beside the cup, not where the cup had been. The shelf kept its old circle; the new wood still looked clean. By evening, two rings darkened it. I did not rub them out.

Context supplied for this exercise: both texts are contemporary original classroom writing in English. No author biography, translation history or evidence about a real society is supplied. Compare what the wording permits; do not invent historical facts. A real course comparison must use the school’s eligible studied works.

Independent practice and checked reasoning

■ Transfer 1

Compare how both texts represent making a place for a new identity. Write a complete comparative paragraph with quotations.

Reasoning: Both texts make identity visible through a small addition rather than complete replacement. In A, “Ask for Leila” gives the worker a public name beside the inherited brass plate, turning unnamed labour into recognition. In B, “beside” rather than “where” preserves the old cup’s place while creating another. A’s hesitation before a visitor speaks Leila’s name stages a social adjustment; B’s two darkened rings make coexistence visible without a visitor. The difference is between recognition through language and belonging through shared space, not a simple opposition between keeping and destroying the past.

■ Transfer 2

Identify one contrasting reading that complicates a wholly optimistic interpretation of A, without inventing biography.

Reasoning: Leila must add a request to be recognised, and the visitor hesitates, so recognition is not automatic. Keeping the shining plate may suggest respect, but could also show the inherited name retains authority. Both readings need the supplied details and should remain interpretations, not claims about the author’s family.

■ Transfer 3

Explain how you would transfer this method to two actual studied works and what must be verified before making historical-context claims.

Reasoning: Choose a question-led comparison, select precise scenes and authorial choices from both works, and test a counter-reading. Verify editions, eligible works, reliable contextual evidence and the relevance of that context to textual details. A general biography cannot replace analysis.

Limits and next use

Do not imply every poem or novel works this way; verify the selected works. Context should illuminate details rather than replace textual evidence with a history lesson. All tasks here are public original practice with authored guidance. They are not official questions or fresh diagnostics. Existing protected tests and mocks remain separate.

Supported focus – Global issue and works in translation

International Baccalaureate · IB Diploma · Language A: Literature · HL

Scope and prerequisites

IB Language A literature first assessment 2021; English focus. This supplemental reference covers only the listed preparation outcomes. School selections, full-guide procedures and required live or recorded performance are separate.

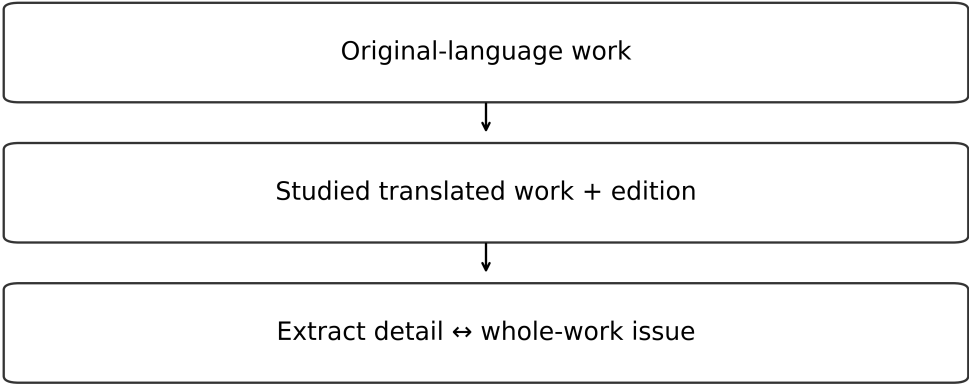
- Select a focused issue across original-language and translated works
- Analyse extracts and whole works in a supervised oral

Prerequisites: Close reading ; original language versus translation ; whole-work evidence .

Explain and choose the method

The oral connects one work originally written in the language studied and one studied in translation through a global issue .

Balance detailed extract analysis with the issue’s treatment across both whole works. The Literature oral connects one eligible work originally written in the studied language and one studied in translation . Record the translator and edition, and discuss the language actually available to you. A focused issue can connect extracts, but the analysis must also reach both whole works. These two original English classroom texts are not an eligible original/translation pairing; use them only to practise selection and qualification.



Original diagram of the worked relationship; read the full wording and qualifications.

Existing worked example: For a focused issue about exclusion through naming, compare the chosen extracts’ labels, narrative positions and consequences. Record the translator and edition, and avoid unsupported claims about wording in an original language you cannot read.

Complete original context

Original classroom texts, written for this supplement. They are not school-selected assessed works.

Text A – The label Every morning I polished the brass plate beside the door. It carried my father’s name, and visitors asked for him even after I took charge of the shop. I answered their questions, found the parts, and wrapped each purchase. Still, at the door, they thanked the name on the plate. One afternoon I put a small card below it: “Ask for Leila.” The next visitor read the card aloud, hesitated, and then asked me where the hinges were. I left the brass plate shining. The card stayed too.

Text B – A space on the shelf (original poem) I cleared a place beside the cup, not where the cup had been. The shelf kept its old circle; the new wood still looked clean. By evening, two rings darkened it. I did not rub them out.

Context supplied for this exercise: both texts are contemporary original classroom writing in English. No author biography, translation history or evidence about a real society is supplied. Compare what the wording permits; do not invent historical facts. A real course comparison must use the school’s eligible studied works.

Independent practice and checked reasoning

■ Transfer 1

Form a focused issue about recognition using Text A, identify two useful extract details, and name what evidence is absent for an assessed Literature oral pairing.

Reasoning: An issue such as “Inherited names and recognition of new workers” can use visitors thanking the plate and the “Ask for Leila” card. The exercise supplies no studied translated work, translator or edition, and no approved whole-work pairing. It cannot certify the assessed oral requirement.

■ Transfer 2

A student claims a translated adjective proves exactly what the source-language author intended. Write a more careful analytical sentence and explain the missing evidence.

Reasoning: “In this translation, the adjective presents the speaker as hesitant; this wording supports a cautious reading of the scene.” Assessing the original word or the translator’s intervention requires the original text, linguistic competence and reliable comparison. A translation can be analysed without pretending access to unavailable wording.

■ Transfer 3

Plan how to balance an extract detail with a wider-work claim, then give a follow-up that tests the claim. Explain the live evidence still required.

Reasoning: Identify a recurring choice in the approved extract, connect it to a different scene in the same work, and test whether an ending or contrasting voice complicates the issue. A follow-up is “Where does the work resist your interpretation?” The school must verify the two eligible works, procedures and notes; teacher-supervised discussion and recording are separate from written planning.

Limits and next use

This literature oral does not pair a literary work with an advert. School verifies text choices, reuse rules, extract length, notes and authenticity against the full guide.

All tasks here are public original practice with authored guidance. They are not official questions or fresh diagnostics. Existing protected tests and mocks remain separate.

Supported focus – Independent literary inquiry

International Baccalaureate · IB Diploma · Language A: Literature · HL

Scope and prerequisites

IB Language A literature first assessment 2021; English focus. This supplemental reference covers only the listed preparation outcomes. School selections, full-guide procedures and required live or recorded performance are separate.

- Develop an analytical essay on one studied work
- Sustain an evidence-based line of inquiry in 1200–1500 words

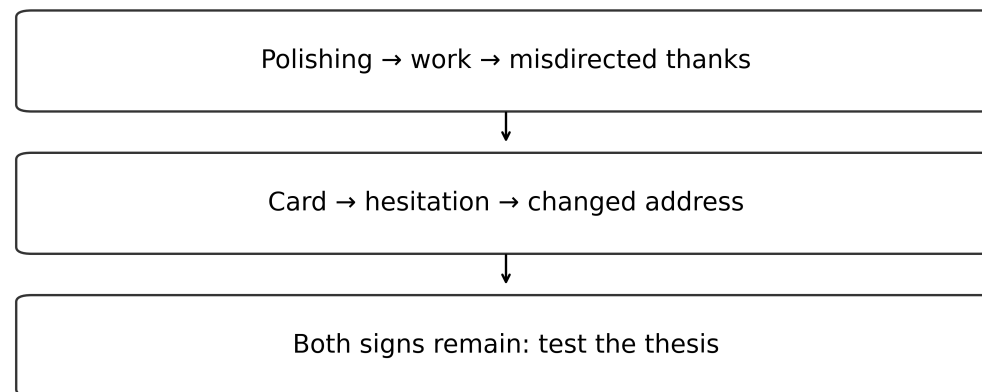
Prerequisites: Evidence-based paragraphs; line of inquiry; citations and counter-reading.

Explain and choose the method

A line of inquiry asks how a literary pattern shapes an interpretation.

Each paragraph should advance the argument with evidence, analysis and a connection to the inquiry.

A line of inquiry connects several choices to an interpretation that develops across a work. For the complete original short story “The label”, ask: “How do labels and acts of naming complicate Leila’s attempt to claim a place in the shop?” Plan the opening inherited label, the mismatch between labour and thanks, the new card and hesitation, then the retained plate. Test a counter-reading: preserving the plate may express continuity, but can also preserve unequal recognition. The full model in the companion is a classroom analytical essay, not an assessed essay on a school-approved work. Never submit or count it as personal coursework.



Original diagram of the worked relationship; read the full wording and qualifications.

Existing worked example: Trace a selected image at the beginning, a turning point and the ending of the approved work. Compare its contexts and implications. Test the argument against an occurrence that appears to resist it before refining the thesis

Complete original context

Original classroom texts, written for this supplement. They are not school-selected assessed works.

Text A – The label Every morning I polished the brass plate beside the door. It carried my father’s name, and visitors asked for him even after I took charge of the shop. I answered their questions, found the parts, and wrapped each purchase. Still, at the door, they thanked the name on the plate. One afternoon I put a small card below it: “Ask for Leila.” The next visitor read the card aloud, hesitated, and then asked me where the hinges were. I left the brass plate shining. The card stayed too.

Text B – A space on the shelf (original poem) I cleared a place beside the cup, not where the cup had been. The shelf kept its old circle; the new wood still looked clean. By evening, two rings darkened it. I did not rub them out.

Context supplied for this exercise: both texts are contemporary original classroom writing in English. No author biography, translation history or evidence about a real society is supplied. Compare what the wording permits; do not invent historical facts. A real course comparison must use the school’s eligible studied works.

Independent practice and checked reasoning

■ Transfer 1

Develop a thesis and paragraph sequence that answers the supplied inquiry, including a counter-reading rather than merely listing images.

Reasoning: Thesis: labels make authority visible but not inevitable; the new card seeks recognition without erasing inheritance, leaving a qualified coexistence. Sequence: inherited name and recurring polish; labour versus misdirected thanks; the card's direct address and visitor hesitation; the retained shining plate and a counter-reading of continued hierarchy. Each paragraph must explain a change in meaning and its relation to the inquiry.

■ Transfer 2

Explain why counting every name is weaker than tracing naming's changing function. Identify one detail that tests a claim of complete liberation.

Reasoning: A count does not distinguish inherited authority, misrecognition and self-assertion. The plate remains shining and the visitor hesitates, so complete liberation is too strong. The argument should explain both change and continuing dependence.

■ Transfer 3

Use the complete model as a method example, then state the exact steps needed for a personal 1200–1500-word HL essay on an eligible studied work.

Reasoning: Choose a school-approved work or permitted body, agree a focused inquiry, gather precise evidence across it, draft independently, cite quotations and interpretations, verify assessment-reuse and authenticity rules, revise counter-readings, and count final words. The original classroom model demonstrates a sustained line but cannot supply the student's personal assessed work or missing school selection.

In the original short story "The label", taking charge of a shop does not immediately give Leila public recognition. She carries out its work, but the name displayed beside the door continues to direct visitors' gratitude toward her father. The story makes this problem visible through two small texts: a polished brass plate and a new card. Its question is not simply whether Leila can replace an older generation. Instead, acts of naming expose the difference between doing a job and being recognised as its keeper. The card changes that relationship without removing the inherited plate, so the ending offers a qualified coexistence rather than a complete break. The sequence of polishing, misplaced thanks, self-naming and continued display develops that tension across the whole story.

The opening turns an ordinary maintenance action into a repeated encounter with inherited authority. "Every morning" makes polishing a habit rather than a single sentimental gesture. Leila cares for the object carrying her father's name even after she has taken charge. This creates an important distinction: operational responsibility has changed, while the sign of responsibility remains attached to someone else. Brass also

gives the plate a durable material presence. The reader need not assume a universal symbolism for that material to notice its contrast with the later small card. The plate is established, regularly maintained and already positioned at the threshold where visitors decide whom to seek. Before Leila speaks, the shop presents another person's identity. Naming thus operates through space as well as through language.

The visitors' requests show that the plate has practical consequences. They "asked for him" although Leila now performs the keeper's work. The pronoun keeps her father present through other people's expectations, while Leila's first-person narration reveals the mismatch those visitors may not notice. Her account of answering questions, finding parts and wrapping purchases forms a series of concrete actions. These are not abstract claims that she deserves authority; they show her fulfilling the role. The sequence also suggests a complete transaction, from enquiry to departure. Yet carrying the work through to its conclusion does not ensure that gratitude reaches the worker. The story separates competence from acknowledgement, allowing the reader to see an inequality that the visitor may reproduce without deliberate hostility.

That separation becomes sharpest when visitors "thanked the name on the plate". A name cannot literally receive gratitude, so the phrase makes the sign stand for the absent person. It also presents the direction of thanks as almost automatic: the plate's established identity outweighs the visible worker's actions. The narration does not report an argument in which someone explicitly denies Leila's ability. Instead, misrecognition occurs through an apparently polite habit. This matters because it prevents an easy solution based only on performing more work or behaving more helpfully. Leila has already completed those actions. Her difficulty concerns the way people interpret the shop's public signs. The story therefore prepares a response that changes the available information, rather than adding another demonstration of competence that might again be credited elsewhere.

The card answers that problem through unusually direct wording. "Ask for Leila" is an instruction, not a description of her father's absence or an accusation against visitors. Its verb invites a new act from the reader: address the person now doing the work. By choosing her name, Leila also becomes visible as an individual rather than only as the child of the person already named. The card is small, however, and sits "below" the brass plate. Those details complicate an account of sudden triumph. The addition can be read as a practical correction fitted into an existing arrangement, but its subordinate position may also suggest that the inherited identity remains more prominent. Both possibilities depend on the actual spatial relationship. Neither requires inventing a history of conflict outside the story.

The first response to the card makes change perceptible without making it effortless. The visitor reads the new name aloud and "hesitated" before asking Leila for the hinges. Reading aloud gives her name a public sound that contrasts with the earlier requests for "him". The following question is also a practical acknowledgement: the visitor directs the shop enquiry to her. Yet the hesitation interrupts any smooth transition. It may suggest uncertainty, a revision of expectation or simply

the moment needed to process unfamiliar information. The narration does not choose among those private motives. A careful interpretation can identify recognition beginning in the changed address while retaining uncertainty about the visitor's attitude. Claiming either complete approval or contempt would exceed the available evidence.

The ending returns to the brass plate rather than allowing the new card to become the sole sign. Leila leaves it "shining", continuing the care established in the opening. This repetition gives the final arrangement continuity with her earlier practice, but its meaning has changed because another name is now displayed beside the inherited one. The last statement, "The card stayed too", is brief and firm. Too is crucial: it adds rather than replaces. The story does not end with a declared reconciliation, a removal, or a promise that all later visitors will respond correctly. It ends with two signs remaining together. The material arrangement carries the conclusion, leaving the reader to weigh how much recognition the addition has achieved and how much inherited authority it still accommodates.

The first-person form also affects how this conflict is presented. Leila reports what she does and what visitors say, but she does not quote an explanation of her father's wishes. That absence matters: maintaining the plate cannot be treated as proof that he ordered her to preserve it. Nor does the visitor's hesitation reveal a settled judgement. The reader encounters these signs through a worker who notices where gratitude goes. This perspective makes the problem immediate while keeping other people's motives uncertain. It supports an analysis of recognition in the scene, rather than a confident diagnosis of every relationship outside it.

A counter-reading tests the apparent optimism of that coexistence. Keeping the polished plate could show affection and a refusal to treat independence as erasure. However, it could also preserve a hierarchy in which Leila must ask for recognition beneath a more established name. The visitor's hesitation supports that second possibility by showing that the new arrangement has not become entirely natural. Conversely, an interpretation of total submission must account for Leila's deliberate instruction and the visitor's changed address. She does act, and that action produces a visible response. The strongest reading therefore holds continuity and inequality in tension rather than treating one as cancelled. The story's restraint invites that qualified judgement: it offers no final access to the father's view or every visitor's future behaviour.

Across the story, labels move from inherited description to contested social action. The plate initially directs requests and thanks away from the present worker; the card then asks readers to revise whom they recognise. Concrete labour establishes Leila's role, but naming makes that role legible to others. Her response is modest in size and direct in purpose, and its first result is real but limited. By retaining the shining plate and the card together, the ending resists a simple choice between obedience and replacement. Leila claims a place within an inherited setting while leaving its unresolved pressures visible. The analysis of naming therefore leads to a changing relationship, not merely a count of names: authority is maintained, questioned and partly redistributed through the signs that remain at the door.

Classroom model: 1237 words. Complete source is supplied in `ib_focus.yaml`; inquiry and thesis; opening/work/thanks/card/response/ending sequence; precise quotations; counter-reading; qualified conclusion. Classroom model only, not approved-work coverage or personal coursework.

Limits and next use

The HL essay is coursework, not an extra timed examination. Confirm assessment reuse rules and citations with the teacher; a borrowed interpretation still needs acknowledgement.

All tasks here are public original practice with authored guidance. They are not official questions or fresh diagnostics. Existing protected tests and mocks remain separate.