

Exercise walk-through

4

HL literature · English literary extract and oral development

International Baccalaureate · IB Diploma · Language B · HL

4 Supported focus – English literary extract and oral development

Name: _____ Class: _____ Date: _____ **Total: 10 marks**

KEY WORDS translation • inference • rehearsal • evidence

Objective

- Interpret an extract from one of two studied literary works
- Connect character, voice and situation to sustained English discussion

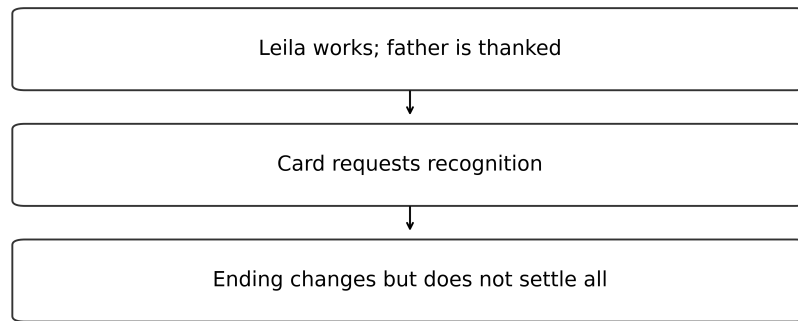
Original public practice; marks below are classroom self-check points, not official criteria.

1 Key knowledge and worked examples

Use the extract's language and situation to interpret the character, then explain the reading in clear English.

HL English B assesses communicative command as well as understanding of the extract; it is not a Language A technique catalogue.

HL English B extract work uses clear language to explain character, voice and situation. In Text A, the first-person speaker carries out the work while visitors credit her father's name. The new card supports an inference that she wants recognition. Keeping the plate complicates a simple rejection of her father. This original extract is practice only; actual HL study needs two eligible school-selected literary works.



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

Worked example from the native lesson: In the original classroom vignette, the mismatch between words and behaviour may suggest unease. Explain this as a possibility supported by both details. For assessment, replace the vignette with an extract from the school's studied work and connect it to that work.

■ Complete original case 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.

Exercises 2.1·3.1

2.1 What supports the inference of unease? Explain using the worked method. [1]

3 Exam-style questions

Use the complete original case context in section 1.

3.1 Explain Leila's situation and one supported feeling or motive, using two details. Do not list techniques without meaning. [3]

Exercises 2.1·3.1

2.1 What supports the inference of unease? Explain using the worked method. [1]

3 Exam-style questions

Use the complete original case context in section 1.

2.1 The contrast between reassuring words and avoidance of eye contact. In the original classroom vignette, the mismatch between words and behaviour may suggest unease. Explain this as a possibility supported by both details. For assessment, replace the vignette with an extract from the school's studied work and connect it to that work.

Correct response linked to the given case.

3.1 Explain Leila's situation and one supported feeling or motive, using two details. Do not list techniques without meaning. [3]

3.1 Leila has taken charge and serves visitors, but they still thank the name on her father's plate. Her "Ask for Leila" card suggests a wish to be recognised. Keeping the polished plate may show respect or continuing influence, so anger or total rejection cannot be asserted as the only motive.

Sound conclusion or proposed method. Relevant supporting steps or textual evidence. Accurate conditions, checks or qualification.

Exercises 3.2-3.3

3.2 Give a sustained spoken-rehearsal response to “Does the ending solve Leila’s problem?” Include evidence on both sides. [3]

3.3 Explain how to connect an approved extract to its whole studied work and what this short original text cannot establish. [3]

Exercises 3.2-3.3

3.2 Give a sustained spoken-rehearsal response to “Does the ending solve Leila’s problem?” Include evidence on both sides. [3]

3.2 “The ending shows a small change because a visitor reads Leila’s name and asks her for help. However, the visitor hesitates and the old plate stays. I think the story presents recognition beginning rather than a complete solution. Keeping both labels could allow continuity, but it may also leave the father’s authority visible.” Extend with relevant details and respond to a teacher; typed rehearsal does not certify delivery.

Sound conclusion or proposed method. Relevant supporting steps or textual evidence. Accurate conditions, checks or qualification.

3.3 Explain how to connect an approved extract to its whole studied work and what this short original text cannot establish. [3]

3.3 Refer to an earlier or later episode, recurring voice or changing relationship in the actual work, with accurate evidence. This short original text cannot establish study of either required literary work, the official extract procedure or live oral ability. School selection and supervised performance remain held.

Sound conclusion or proposed method. Relevant supporting steps or textual evidence. Accurate conditions, checks or qualification.