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IB DIPLOMA
PROGRAMME

English Language & Literature

Angela Stancar Johnson
Colin Pierce

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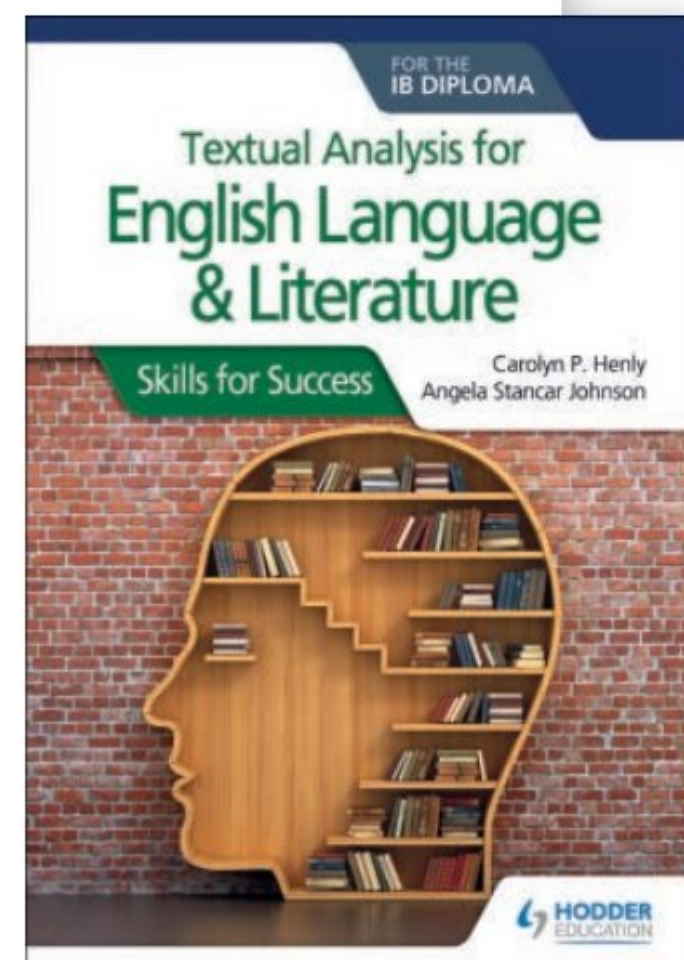
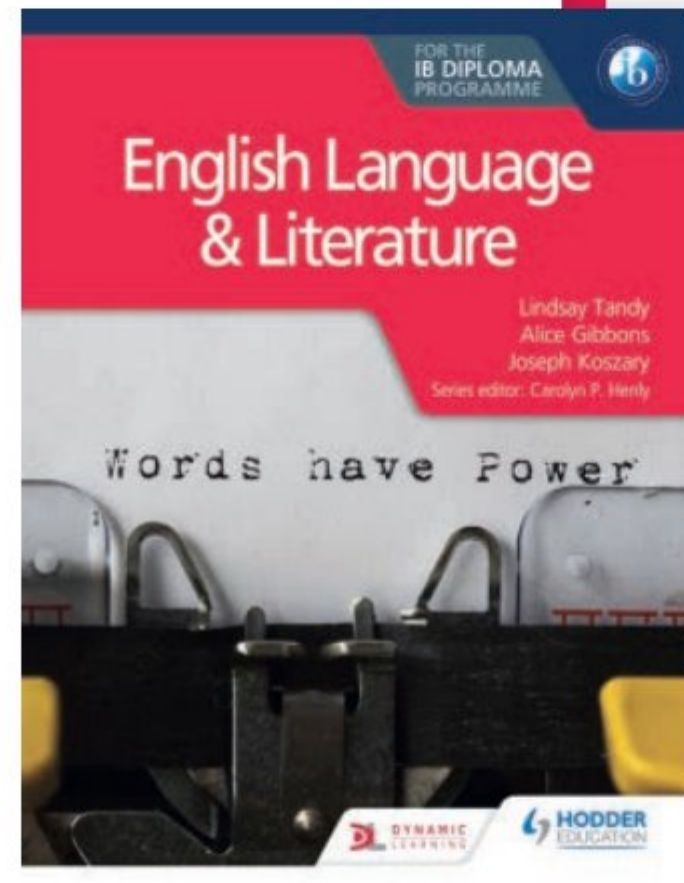
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- Engaging activities are provided to test understanding of each topic and develop skills for the exam – guiding answers are available to check your responses.



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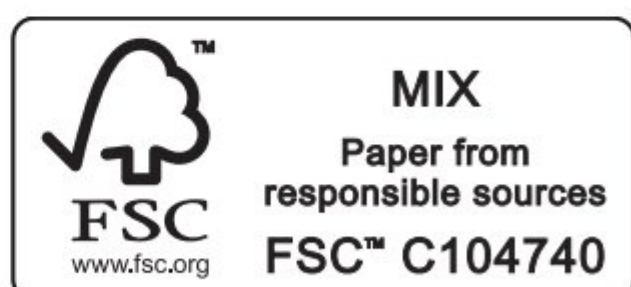
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Introduction

This book is designed to help you prepare for your assessments in your language A: language and literature for the IB Diploma course, both in the long term, as you progress through your two-year programme, and in the short term, as you prepare each assessment for submission to the IB.

Language A has four required assessments for higher-level (HL) students and three required assessments for standard-level (SL) students. These assessments have been designed to encourage the development of skills that will stand you in good stead in the future, both in further education and throughout your life.

Each chapter in this text delves into one of the four language and literature assessments. The first three chapters apply to all students – whether you are studying the programme at the standard level or the higher level. The fourth chapter is on the HL essay and, as the name implies, it does not apply to SL students.

The samples provided in this book cannot be used in your course because you are required, for every assessment, to use a work which you studied in your class. If, by chance, you are studying one of the works that we use here, we still suggest that it is not a good idea for you to try to replicate a sample encountered here. To take the ideas that we provide here would constitute malpractice. This book will be known to many of the IB teachers who serve as examiners, and you would certainly run the risk of having such malpractice recognized and penalized. Indeed, it is very possible that your own teacher will be familiar with these examples and will, therefore, have to deal with malpractice at the school level should you try to reproduce examples from the book.

Instead, you can use the samples in this book as models of ways in which you might review the works you study for your programme in order to prepare them for your assessments. The chapters will give you ideas about what to think about as well as the skills that will be needed to complete each assessment. You can also use the models of the completed assessments to help you understand what will be required of you when you complete your individual oral (IO), HL essay and your two exam papers. You will also find exercises in each chapter that you can do in order to develop the skills needed for success on each of the assessments, as well as a complete model of a response for each assessment. The intention of this book, in other words, is to provide you with detailed examples of what good preparation and good assessments look like.

For more information about how to develop the skills needed for success on the assessments, you may wish to consult *Textual Analysis for English Language and Literature for the IB Diploma*, written by Carolyn P. Henly and Angela Stancar Johnson, and also published by Hodder Education.

Features of this book

Key terms

Glossary terms are highlighted to give you access to the vocabulary you need for each topic or assessment.

CONCEPT CONNECTIONS

Connections to the seven course concepts are explored in boxes like this one.

LEARNER PORTFOLIO ACTIVITIES

Exercises for developing the skills needed for the assessment, and which can be added to or recorded in your learner portfolio, are included throughout the book.

ACTIVITIES

Other activities are presented in boxes like this one.

ASSESSMENT TRAP

Common mistakes and misunderstandings are flagged up at relevant points to help you avoid falling into the same traps.

TIPS

Additional tips relating to specific skills or topics are presented like this.

■ Using QR codes

At several points throughout the book, we make reference to additional resources that have been made available online – for example, templates for activities you can add to your learner portfolio, or notes relating to activities. These can be found at hoddereducation.com/ib-extras or accessed quickly using the QR codes throughout. These are placed in the margin alongside the text for quick scanning and look like those shown on the left here.

To use the QR codes to access the weblinks you will need a QR code reader for your smartphone/tablet. There are many free readers available, depending on the device that you use. We have supplied some suggestions below, but this is not an exhaustive list and you should only download software that is compatible with your device and operating system. We do not endorse any of the third-party products listed below and downloading them is at your own risk.

- For iPhone/iPad, Qrafter – <https://apple.co/32SodzT>
- For Android, QR Droid – <https://bit.ly/JKbRP0>
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Assessment overview

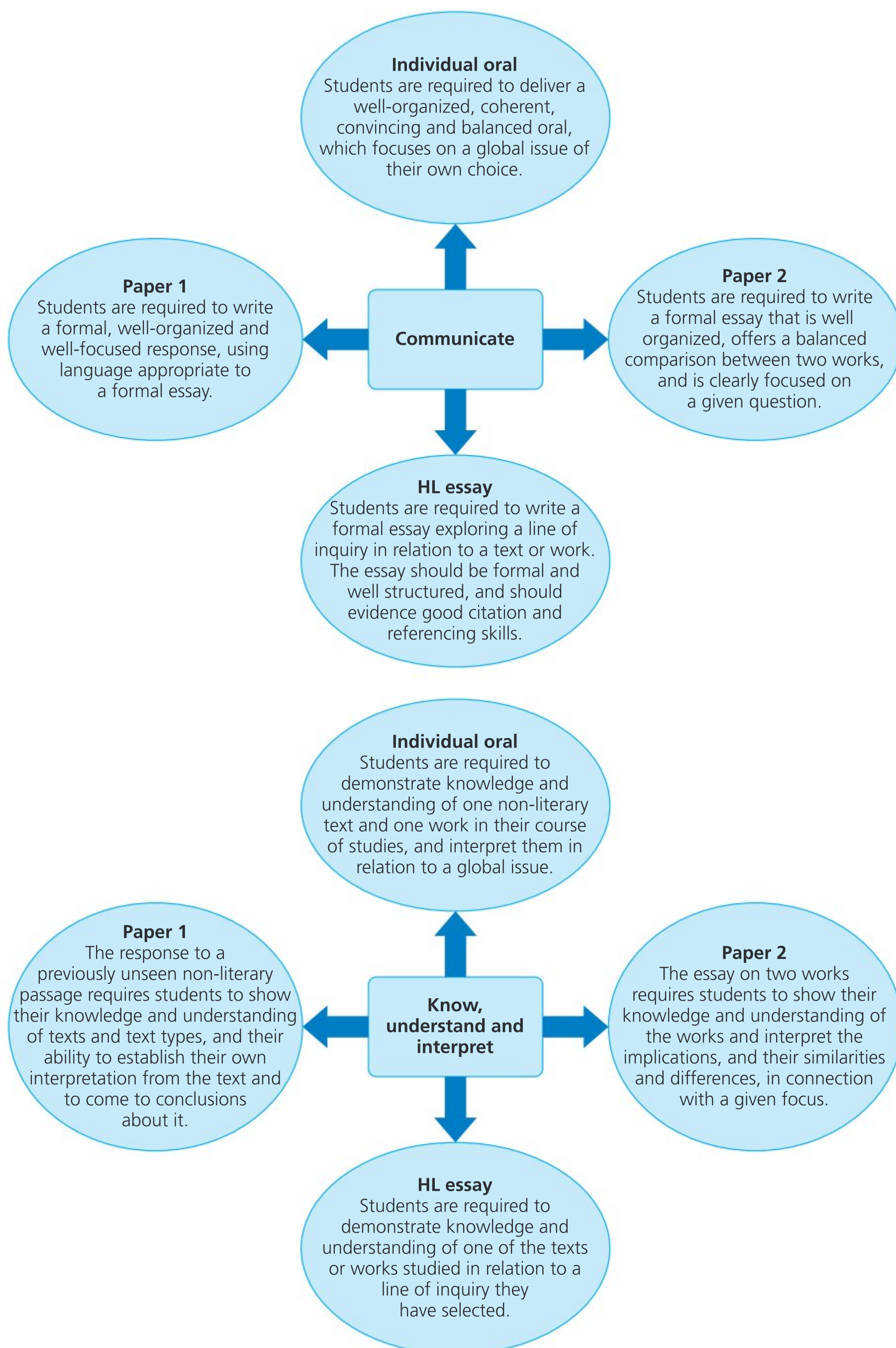
The chart below provides you with the basic requirements for each of the four assessments. The first three apply both to HL and SL students; the last applies only to HL students. In the chapters that follow, you will learn about each assessment in more detail.

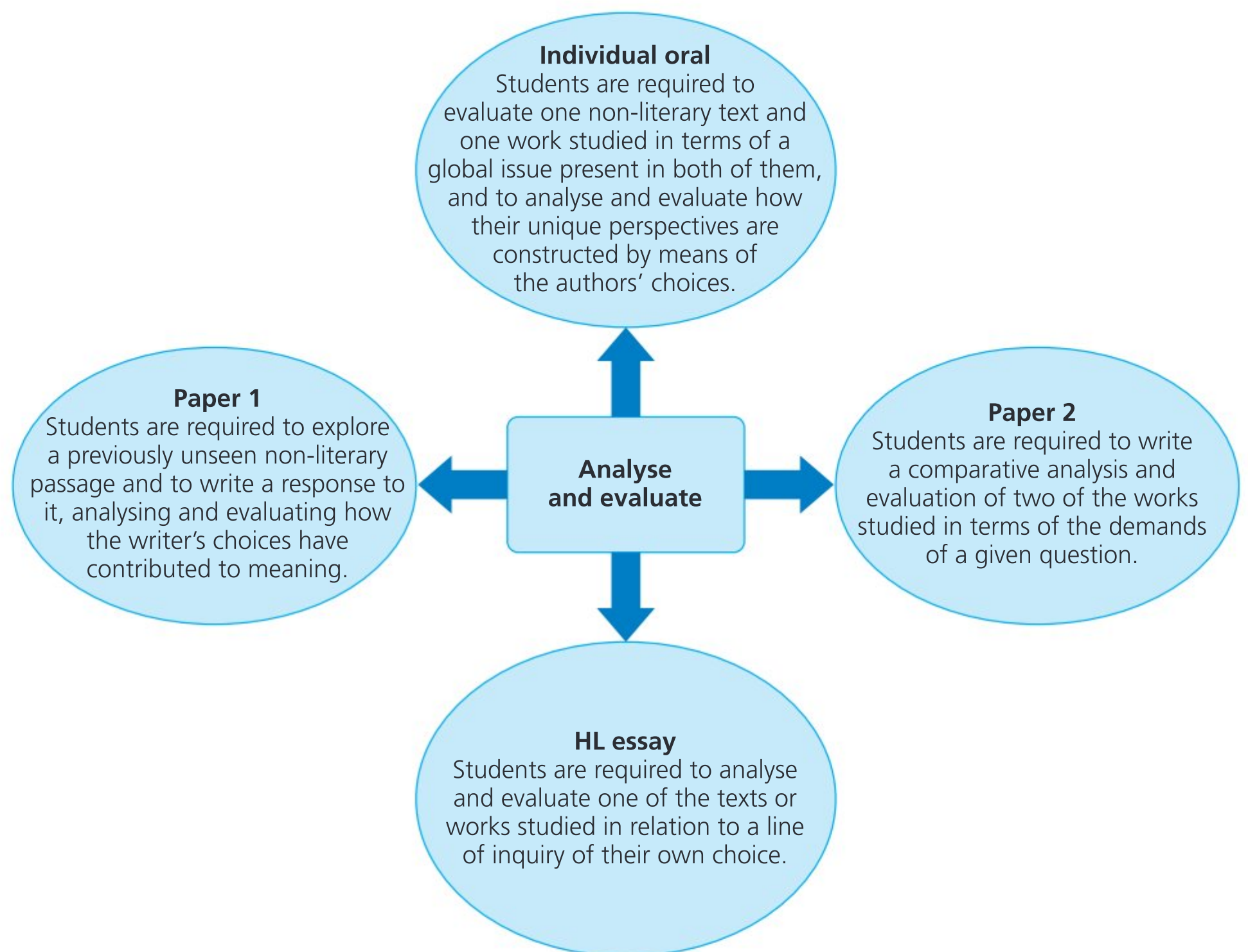
Assessment	Requirements
Individual oral	<ul style="list-style-type: none">• The IO is an internal assessment, which means that your teacher will mark it and their marks will be verified by an IB moderator.• You will present a 10-minute explanation of how one literary work and one non-literary text reflect the same global issue. Then you will answer questions from the teacher for 5 minutes.• You may use any of the works that you have studied up to the time of the IO, but you must choose one passage from a literary work and one passage from a non-literary text.• The requirements for the IO are the same for HL and for SL students.• You will learn about what a global issue is and how you develop one, as well as how to prepare an IO, in Chapter 1 of this book.• Your teacher will decide when in the course of your programme you will complete this assessment.
The two exam papers will be completed during the IB exam session at the end of the second year of your Diploma Programme. (These will take place in May or November, depending on which hemisphere you live in.)	
Paper 1: Guided textual analysis	<ul style="list-style-type: none">• Paper 1 is a test of your ability to engage with a text you have not seen before, to analyse it and to explain, in writing, your thoughts about that text.• There will be two passages, and they will both be non-literary texts.• For each passage, you will be given a guiding question.• HL students will have 2 hours and 15 minutes to write about both of the passages. SL students will have 1 hour and 15 minutes to respond to only ONE of the two passages – they choose which one.• This is the only assessment for which you will write about works you have not previously studied.• You will learn about how to prepare for and write a successful paper 1 in Chapter 2.
Paper 2: Comparative essay	<ul style="list-style-type: none">• This exam paper is the same for the literature course and the language and literature course, and for HL and SL students.• All students will have 1 hour and 45 minutes to write an essay in which they answer one question, chosen from a set of four.• The response must be a comparison and contrast of two of the works studied during your two-year programme.• You choose the works, and you may use any two works that you studied in your language A programme, other than the works you used for your IO and, if you are an HL student, the HL essay.• You will have an opportunity to prepare several works prior to the exam, considering how they might be compared and contrasted with each other, so that you have some ideas in mind when you go in.• You will learn about paper 2 in Chapter 3 of this book.
HL essay	<ul style="list-style-type: none">• The HL essay is an essay about one of the literary works, non-literary texts or collections of non-literary texts that you have studied in your course up to the time when you prepare the essay.• You will develop a topic to write about. The essay must involve a discussion of the work or text as a whole; it is not a detailed examination of a single passage or a set of passages.• It is suggested, though not required, that you begin your development of a topic for the HL essay by exploring the role of one of the course concepts in the work or text you have chosen.• As the title suggests, SL students do not submit this essay to the IB.• You will learn about how to prepare for the HL essay, as well as considering some potential kinds of essay topics and their relation to course concepts, in Chapter 4.• Your teacher will decide when in the course of your programme you will complete this assessment.

As we mentioned before, the skills you will need to develop in order to succeed on these four assessments are skills that will serve you well in college and beyond. Some of these are general thinking skills, such as:

- communication
- how to know something (this is very reminiscent of your TOK – theory of knowledge – course!)
- analysis
- interpretation
- evaluation.

The following graphics show you how each of these skills fits into the IB assessments:





Given that your language A programme is a course in how to read both literature and non-literary texts, you will not be surprised to find that you will be demonstrating how to read and appreciate both types of works in your language and literature assessments.

The learner portfolio

You probably noticed, in the overview above, that you will be able to choose the works for three of the four assessments (two of three, if you are an SL student), and that those works can be any that you study in the course of your two-year programme up to the point at which you prepare the assessment. Past versions of this course constrained students to a choice among as few as three works for paper 2, and for the oral, students had no choice: they drew an extract at random, on the spot, from one of the works they had studied, and these extracts were chosen by the teacher. This version of the curriculum provides you with an exciting opportunity to choose the work that you like the best, and for which you think you can do the best job, for each assessment.

Most of the literary works and non-literary texts that you study will be potentially usable on more than one – or even any – of your assessments. Let's consider *The Merchant of Venice*, by William Shakespeare, for instance.

The Merchant of Venice is a play about a woman, Portia, whose father has died. Before he died, however, he made his daughter promise that she would choose a husband by using a test involving three caskets, or boxes: one of bronze, one of silver and one of gold. Inside each box would be a prize, and one of those prizes would be Portia. The suitor who chose the right box would get her hand in marriage. Another character, Bassanio, wishes to present his suit for Portia's hand, but he needs a lot of money in order to

present himself as having a household worthy of such a wealthy woman. He borrows the money from his friend Antonio. Antonio, however, has all of his money tied up in goods on ships, so he in turn borrows the money from a Jewish moneylender named Shylock. The problem is that because of Shylock's Jewishness, Antonio had always treated him abominably, even spitting on him in the street. So when Antonio went to Shylock for money, Shylock agreed to lend it, but the cost, should Antonio not be able to repay the debt on time, would be a pound of Antonio's flesh.

Bassanio, arrayed like a prince, goes to Portia and wins her hand by correctly solving the riddle of the caskets. You can probably imagine, however, that all kinds of problems arise from Antonio's spiteful and unwise bargain with the moneylender: Antonio's ships are lost at sea, and Shylock goes to court to collect his pound of flesh. Portia, dressing herself as a man, appears in the court as a lawyer and, through clever citation of the law, avoids Antonio having a pound of his flesh cut out. In so doing, she also manages to confiscate all of Shylock's goods and require him to renounce his Judaism. There are a good many more twists involving various betrayals, including Portia, still in her disguise as the young lawyer, tricking Bassanio by setting him an impossible task, Shylock's daughter marrying a Christian and Bassanio getting into trouble with Portia because he gave away the ring she had given him.

The following chart shows how an HL language A student might be able to use *The Merchant of Venice* on any of the three assessments for which students choose the works. (Remember that paper 1 will be a cold read of something you have not read before. It is extremely unlikely that you will encounter a work on paper 1 that is familiar to you.)

<i>The Merchant of Venice</i>	
IO	<p>Possible global issues:</p> <ul style="list-style-type: none"> • The role of women in society • Religious bigotry • Marriage as a business arrangement/women as a commodity <p>Note: For the oral, you would have to choose a second work: one you had studied in translation and which dealt with the same global issue you chose for <i>The Merchant of Venice</i>.</p>
HL essay	<p>One of many possible topics you could explore about <i>The Merchant of Venice</i> in an HL essay would be: How does Shakespeare develop empathy among his audience members for various characters in the play?</p>
Paper 2	<p>We can see that <i>The Merchant of Venice</i> has a number of themes and concepts in common with such works as:</p> <ul style="list-style-type: none"> • <i>Persepolis</i> by Marjane Satrapi (the role of women in society) • <i>Things Fall Apart</i> by Chinua Achebe (religious bigotry) • <i>Pride and Prejudice</i> by Jane Austen (marriage as a business arrangement/women as a commodity). <p>The play could also be used to respond to a wide variety of questions about the nature of drama, including how characters are developed, structure, setting, and the use of various literary techniques, such as symbolism.</p>

Remember that you can only use any given work for one assessment, so if you chose to use *The Merchant of Venice* as part of your IO, for instance, you could not then use it on the HL essay or on paper 2. The choice of which work to use on which assessment is yours.

In order for that freedom of choice to work in your favour, however, you will need to be thoroughly knowledgeable about all the works from your programme, and you will need to be aware of the demands of all the assessments from the beginning of your programme, so that you can keep them all in mind as you study each work. You may find that your best choices for paper 2, for example, which you will write at the end of the second year of the programme, will be works that you studied at the very beginning of the first year, twenty months earlier. The fewer works you remember well, the fewer choices you will have for each assessment. So you need to develop a habit of thoughtful engagement with each work and of considering each work in the context of how each one might be useful in any of your two or three free-choice assessments. You will also need to have a systematic way to store the exercises you do for each work and to record your ideas about that work, so that you can return to your notes later in the course and refresh your memory easily, rather than having to start studying the work again, essentially from the beginning again.

The mechanism that the IB has prescribed to help you with this is the learner portfolio. Your teacher will help you develop your learner portfolio, which may be in electronic or hard copy or multimedia form, and you will use it to store activities, notes and reflections on each work that you study throughout your two-year programme. This collection will provide you with materials that you can go back and review when the time comes to prepare each of your assessments.

One type of activity and notes that you will likely want to keep in your portfolio will be those related to your study of each individual work. You could include whatever notes you take during class on each work. You can also undertake various activities that will help you explore themes, literary techniques, the use of structure and connections to the course concepts in each of the works. For more information about the course concepts, you may wish to consult *English Language and Literature for the IB Diploma* by Lindsay Tandy, Alice Gibbons and Joseph Koszary, also published by Hodder Education. Sophisticated understanding of all these elements of the texts will be useful for your assessments, as you can tell from the descriptions of the assessments above.

One thing you might wish to include in your portfolio is a summary sheet as you finish your study of each individual work. This would give you a quick way to review each work later and remind yourself of important ideas and features of each work. The following model provides you with an example of what such a sheet might look like. Note that, in the table that follows, we chose to fill in every box to demonstrate how each of the different ideas in the first column might be applied to a literary work or non-literary text; however, you may find that it is not desirable or even possible to do that with every work or text you study. Some of the elements might not apply, or they might not be important. Feel free to choose those that are the most helpful to you for interpreting that work or text.

Model: Summary sheet for learner portfolio

Directions: Fill in the second column, responding to the prompts in the first column. You can delete any of the lines that you do not use.

Title of work:	<i>An Unnecessary Woman</i>
Author:	<i>Rabih Alameddine</i>
Literary form:	<i>Novel</i>
<i>Which of the following course concepts are helpful in interpreting this work and why?</i>	
Identity	<i>Some of the things this novel suggests about the identity of this author are his love of books, his appreciation for the nature of translation and what that means, and his respect for women and their abilities.</i>
Culture	<i>The author was born in Lebanon in 1950, and he writes about the world he sees around him. He lived through the Lebanese civil war (1975-90). The culture in which he lives forms the backdrop for his book. What is expected of women in that culture plays an important role in how the narrator sees herself.</i>
Creativity	<i>The major act of creativity on the part of the author here is the creation of a very believable female narrator. Sometimes male authors do not do this very well, but it is quite successfully done here. Readers of this novel have to do some creative work around the works in translation. We have to think about what books Aaliya is translating and why Alameddine chose those.</i>
Communication	<i>The presentation of this novel is pretty straightforward, so there are few barriers to our ability to understand this author and his ideas. Some knowledge of Beirut and the historical wars that have taken place there might be necessary for a reader to truly appreciate what's happening in this novel. One barrier might be age: it might be more difficult for student readers to truly appreciate the view of the world through the eyes of an aging woman.</i>
Perspective	<i>Perspective is critical to our understanding of this novel: the narrator's perspective (see below under narrative perspective) is appealing. The author's perspective on the narrator is perhaps more empathetic and generous than her perspective on herself. We are invited to share that author's perspective.</i>
Transformation	<i>This novel is not itself a transformation; however, it has as part of its central content the question of the transformation of other novels through translation. The narrator of Alameddine's novel uses the act of transforming novels from one language to another as a way to give her life meaning. She respects the responsibility that translation entails, and she spends a year working on each translation.</i>
Representation	<i><i>An Unnecessary Woman</i> is a highly representational novel, set in an identifiable time and place: the recent past in Beirut. All of the settings are carefully realized - the town, the bookstore, the narrator's apartment building. There is a high degree of historical accuracy. The structure of Aaliya's tale represents the way her mind wanders through the memories of her life and her observations of the present.</i>
<i>Which of the following literary strategies are important in this work and why? If needed, add other literary strategies by inserting more rows in the table.</i>	
Metaphor	<i>There is a great metaphor on page 86 where the narrator talks about needing to clear the ant farm out of her brain. The metaphor is obviously about chaos and confusion, and it refers to that specific moment in the narrator's life, but it is also an excellent metaphor for her whole frame of mind, whether she realizes it or not. Her mind is an ant farm where it comes to her understanding of herself - working really hard, but no individual ant seeing the whole picture. The author invites us to understand that about this narrator.</i>

Narrative perspective	The narrative perspective in this novel is first person and the narrator is the main character of the novel. She is an excellent observer of the world around her; however, she is not a confident judge of her own ability and worth (as reflected in the title). She is not a fully unreliable narrator, but she does have a blind spot. The narrative perspective is important because when she is ultimately surprised by the friendship and support of her neighbours, we are surprised right along with her.
Symbol	The translation of the novels from one language to another can be seen as symbolic of the transformation of the woman from one person to another as she goes through her life.
Setting	The setting in war-torn Lebanon can also be seen as symbolic of the struggles that Aaliya has endured, as well as her conflict with the rest of her family.
Use of time	The story integrates past and present to create a story of not only where this narrator has been, but also of where she is going. We get the sense that her life, despite what she thinks, is not over, but that the past has led her to the present and her surprising acquaintance with her previously distant neighbours will carry her into a new future.
Allusion	There are allusions to many different novels. The allusions are not fully developed, but we can consider the titles and what we know about these books and what they might signify in terms of the narrator's experience and identity.
Structure	The structure of the novel relies on the interweaving of the narrator's present life, her past experience and her translations.

Identify at least three key passages or quotations that might be useful to refer to on an assessment. Explain why this passage or quotation seems important to you. Add more than three if you wish.

Passage 1	The passage about Aaliya dyeing her hair blue beginning on page 2 with 'I touch a wet lock ...' and continuing to page 3, ending with 'I can distinguish the color blue a bit too clearly right now.' This passage is important because it is our introduction to the narrator. From it, we understand her age and her attitude towards her neighbours, but we also get our first insight into her opinion of herself, which is quite self-deprecating.
Passage 2	The passage about Hannah's brief love affair with the lieutenant who did not love her, although she did not know that, beginning on page 152 with 'Over the next two weeks ...' and ending on page 154 with '... no one on the tram was hurt.' This passage is important because it is fundamentally about the difference between reality and self-delusion, and how not being able to see that difference can shape a life. The passage is somewhat ironic, since Aaliya doesn't see herself completely realistically, either, although she tries to.
Passage 3	'The crazy witch is right in a way. This destruction is an opportunity to break free from the rules I've set for translating, or from some of them at least. Like a teenager, I, too, can rebel' (page 289). This passage is important because it shows how Aaliya's view of herself is changing. It provides us with insight into her more positive view of the future, regardless of her age. We see that, in some ways, she feels young again.

How might this work be used on each of the language A assessments?

IO	Global issues for this novel might be developed around civil war, roles of women in different cultures, age and usefulness, the nature of friendship.
Paper 2	This novel could be used to respond to exam questions about the function of narrative perspective, the role of setting in creating meaning, relationships between family members, and how the culture of the author might influence the creation of a work of literature.
HL essay	This book could also be used to write an HL essay on any of the topics mentioned above. I might be most interested in exploring the perspective of the narrator and how she presents an interesting mix of reliability and unreliability, and how we know that the author thinks more highly of the narrator than the narrator thinks of herself.



LEARNER PORTFOLIO ACTIVITY

Use the QR code to access the template used for the model on page 11 and complete it for two or more of the works you have studied. Do you see, as you complete the table, how the works are similar to each other and how they are different? Based on what you know about the assessments so far, for which one or more of the assessments do you think each of these works would be a good choice?

As you can tell from the model, your work on each individual text that you study will lay the groundwork for all of the assessments. In each of the chapters that follow you will find more ideas for study activities specific to the assessment under consideration, which can be included in your learner portfolio.

Works cited

Alameddine, R. *An Unnecessary Woman*. Grove, 2013.

International Baccalaureate Organization. *Language A: language and literature guide*.

International Baccalaureate Organization, 2019.

1

Individual oral

Introduction to the individual oral

The individual oral (IO) is the only internally assessed component of the language and literature course, worth 30% of your overall grade at standard level or 20% of your grade at higher level. You will deliver the IO to your teacher, who will mark your work before sending a sample of audio recordings from your cohort to the IB for external moderation.

The IO addresses the following prompt:

Examine the ways in which the global issue of your choice is presented through the content and form of one of the works and one of the bodies of work that you have studied.

The IO should be a well-supported argument about the ways in which both a literary work and a non-literary body of work represent and explore a common global issue. According to the IB, a body of work is defined as an extended, full-length non-literary text or a group of shorter non-literary texts that are of one text type and that share the same authorship. For example, in your language and literature class, you might explore a series of photographs by the same photographer or an advertising campaign by one particular brand or company. You will choose an extract from each of no more than 40 lines, which is representative of the presence of the global issue. If you choose a text type such as a film or series of visual texts, your teacher should guide you regarding the length of the text that will be appropriate to allow for a discussion of sufficient depth in the time available. An extract may be a complete text in itself – for example, a whole poem or an advertisement.

Assessment criteria

■ Criterion A: Knowledge, understanding and interpretation

- How well does the candidate demonstrate knowledge and understanding of the extracts, and of the work and body of work from which they were taken?
- To what extent does the candidate make use of knowledge and understanding of the extracts and the work and body of work to draw conclusions in relation to the global issue?
- How well are ideas supported by references to the extracts, and to the work and body of work?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little knowledge and understanding of the extracts and the work and body of work in relation to the global issue. References to the extracts and to the work and body of work are infrequent or are rarely appropriate.
3–4	There is some knowledge and understanding of the extracts and the work and body of work in relation to the global issue. References to the extracts and to the work and body of work are at times appropriate.

5–6	There is satisfactory knowledge and understanding of the extracts and the work and body of work and an interpretation of their implications in relation to the global issue. References to the extracts and to the work and body of work are generally relevant and mostly support the candidate's ideas.
7–8	There is good knowledge and understanding of the extracts and the work and body of work and a sustained interpretation of their implications in relation to the global issue. References to the extracts and to the work and body of work are relevant and support the candidate's ideas.
9–10	There is excellent knowledge and understanding of the extracts and the work and body of work and a persuasive interpretation of their implications in relation to the global issue. References to the extracts and to the work and body of work are well-chosen and effectively support the candidate's ideas.

■ Criterion B: Analysis and evaluation

- How well does the candidate use their knowledge and understanding of each of the extracts and their associated work and body of work to analyse and evaluate the ways in which authorial choices present the global issue?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The oral is descriptive or contains no relevant analysis. Authorial choices are seldom identified and, if so, are poorly understood in relation to the presentation of the global issue.
3–4	The oral contains some relevant analysis, but it is reliant on description. Authorial choices are identified, but are vaguely treated and/or only partially understood in relation to the presentation of the global issue.
5–6	The oral is analytical in nature, and evaluation of the extracts and the work and body of work is mostly relevant. Authorial choices are identified and reasonably understood in relation to the presentation of the global issue.
7–8	Analysis and evaluation of the extracts and the work and body of work are relevant and at times insightful. There is a good understanding of how authorial choices are used to present the global issue.
9–10	Analysis and evaluation of the extracts and the work and body of work are relevant and insightful. There is a thorough and nuanced understanding of how authorial choices are used to present the global issue.

■ Criterion C: Focus and organization

- How well does the candidate deliver a structured, well-balanced and focused oral?
- How well does the candidate connect ideas in a cohesive manner?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The oral rarely focuses on the task. There are few connections between ideas.
3–4	The oral only sometimes focuses on the task, and treatment of the extracts and the work and body of work may be unbalanced. There are some connections between ideas, but these are not always coherent.
5–6	The oral maintains a focus on the task, despite some lapses; treatment of the extracts and the work and body of work is mostly balanced. The development of ideas is mostly logical; ideas are generally connected in a cohesive manner.
7–8	The oral maintains a mostly clear and sustained focus on the task; treatment of the extracts and the work and body of work is balanced. The development of ideas is logical; ideas are cohesively connected in an effective manner.
9–10	The oral maintains a clear and sustained focus on the task; treatment of the extracts and the work and body of work is well-balanced. The development of ideas is logical and convincing; ideas are connected in a cogent manner.

■ Criterion D: Language

- How clear, accurate and effective is the language?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The language is rarely clear or accurate; errors often hinder communication. Vocabulary and syntax are imprecise and frequently inaccurate. Elements of style (for example, register, tone and rhetorical devices) are inappropriate to the task and detract from the oral.
3–4	The language is generally clear; errors sometimes hinder communication. Vocabulary and syntax are often imprecise with inaccuracies. Elements of style (for example, register, tone and rhetorical devices) are often inappropriate to the task and detract from the oral.
5–6	The language is clear; errors do not hinder communication. Vocabulary and syntax are appropriate to the task but simple and repetitive. Elements of style (for example, register, tone and rhetorical devices) are appropriate to the task and neither enhance nor detract from the oral.
7–8	The language is clear and accurate; occasional errors do not hinder communication. Vocabulary and syntax are appropriate and varied. Elements of style (for example, register, tone and rhetorical devices) are appropriate to the task and somewhat enhance the oral.
9–10	The language is clear, accurate and varied; occasional errors do not hinder communication. Vocabulary and syntax are varied and create effect. Elements of style (for example, register, tone and rhetorical devices) are appropriate to the task and enhance the oral.

Choosing a global issue

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.

Note: A global *issue* is not necessarily a global *problem*.

■ Fields of inquiry

When choosing your global issue, you could use one of the fields of inquiry that the IB suggests. The fields of inquiry should be seen as starting points: if you choose one of the fields of inquiry, you will need to zoom in on a narrower global issue. For example, if you were to choose *culture, identity and community* you might zoom in on *the challenges of refugees assimilating into new communities*. The five fields of inquiry, as outlined in the IB subject guide, are presented here.



Culture, identity and community

You 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. You might also focus on issues concerning migration, colonialism and nationalism.



Beliefs, values and education

You 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. You might also explore the tensions that arise when there are conflicts of beliefs and values, and ethics.



Politics, power and justice

You might focus on the ways in which texts explore aspects of rights and responsibilities or the workings and structures of governments and institutions. You 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

You might focus on the ways in which texts explore aspects of aesthetic inspiration, creation, craft and beauty. You 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

You 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. You might also consider the idea of scientific development and progress.

LEARNER PORTFOLIO ACTIVITY 1.1

Make a list or mind map of all of the global issues you can think of that stem from the fields of inquiry.

■ Sustainable Development Goals



You might be inspired by the United Nations' Sustainable Development Goals (SDGs), choosing one of the SDGs as you would a field of inquiry and zooming in further on a specific global issue. The SDGs are visualized for you here, but you can read more about them by following the QR code.



■ United Nations' Sustainable Development Goals

You might arrive at a global issue in many different ways. You might already feel strongly about a particular global issue and then look for corresponding extracts from the texts and works that you study in your language and literature course. Or you might read several texts and works and notice a common global issue that unites them. You might encounter a global issue in another one of your IB courses (for example, economics) or through one of your CAS (creativity, activity, service) initiatives and be inspired to look at how the works and texts you are studying in your language and literature course might reflect that issue. Or you may simply enjoy a text or work and use the fields of inquiry or UN Sustainable Development Goals to zoom in on a global issue that is reflected in the works.

■ Example: From global issue to text

In this example, a student is interested in the UN SDG of *No Poverty*. From here, the student could consider which works or texts on the syllabus reflect this issue. The novel *The White Tiger* by Aravind Adiga or George Orwell's memoir *Down and Out in Paris and London* would be good literary contenders. Even though the latter is a work of non-fiction, it is considered a literary work because Orwell appears on the IB's prescribed reading list; a memoir is also a recognized literary form. Either of these works could be paired with advertisements, such as The Salvation Army's campaign against poverty in Canada, which would count as a body of work. Use the QR code on the left to view the Salvation Army's advertisements page.



LEARNER PORTFOLIO ACTIVITY 1.2

List the global issues that interest you. Which ones are you already familiar with through your other subjects or extra-curricular activities? Which ones would you like to learn more about? Match the works and texts on your syllabus to these global issues. What similarities do you notice? Which works/texts seem to share the most global issues?



■ Example: From text to global issue

In this example, a student is studying a variety of texts with a common thematic connection related to the field of inquiry of culture, identity and community. One of those texts is the documentary film *The Street* (2019), directed by Zed Nelson. You can use the QR code to view the film's trailer. A film is considered a body of work. For the purposes of an oral, a trailer or screenshots would suffice as an extract. You can read a transcript of an oral which was based on this text (as well as the play *Pygmalion* by George Bernard Shaw) at the end of the chapter (page 28). The student focused on the global issue of *the unequal distribution of power among social classes*. This is not the only global issue that is relevant to this text; the student might have also chosen *poverty* or *the effects of gentrification* as a focus for the oral.

LEARNER PORTFOLIO ACTIVITY 1.3

Create a table or spreadsheet on which you track the global issues that are related to each work or text throughout the course. You could set it up to look something like this:

Title of work or body of work	Literary genre or non-literary text type	Field of inquiry or SDG	Specific global issue(s)	Possible extracts (page numbers, line numbers or URLs)

Use the QR code to access a blank copy of this template.



Choosing works and extracts

Technically, you may choose freely from any of the literary works and non-literary bodies of work that you have studied, but the timing of the oral will dictate which works you have to choose from. Once you have used a work for the oral, you cannot choose that work for either of the other assessments: paper 2 or the HL essay.

The specific extracts that you choose from each work should clearly reflect the global issue. The extracts should also provide sufficient material for you to demonstrate your understanding and appreciation of authorial choices (Criterion B) and how these choices shape the writers' perspectives on the global issue. If you choose an extract from a longer literary work (for example, a novel or a play), you should discuss relevant aspects of the broader work as a whole, but your analysis should focus most heavily on the extract itself.

When you select an extract from a literary work, you might not know where to start. Out of hundreds of pages of text, which 40 lines might you choose to focus on? You can identify a key passage by considering some of the following elements; once you have identified a few key passages within your chosen work, you can then narrow those down to an extract that you think most appropriately reflects your chosen global issue. This could be a scene that:

- is significant to plot development. Perhaps this is a scene that serves as a turning point within the wider narrative or determines a character's course of action. Or it could be a scene which foreshadows an event that occurs later in the narrative.
- reflects a key conflict, either between characters or between a central character and society.
- is representative of the time and place (including historical and/or cultural context) in which the work is set.
- shows significant character development.

- develops a central theme. Note that this theme may not be the global issue itself, but it will most likely be related to it.
- demonstrates a particular literary technique (for example, tone or mood, imagery, dramatic irony).

If you are selecting a poem, some of the above aspects will not be relevant, but you could choose a poem that has a unique form or is either representative (or divergent from) the poet's style. If you are focusing on a visual text as part of your non-literary body of work, you might want to look for an image that evokes a particular mood or emotion or makes effective use of visual techniques such as colour or compositional techniques.

CONCEPT CONNECTION

Through an examination of the different global issues that are reflected in the works and texts that you study, you will explore concepts such as identity, culture, perspective and representation. For example, the global issue of *the impact of religion on gender equality* links to the concepts of culture and representation – and perhaps also to identity and perspective. The global issue of *social inequality and unequal access to educational opportunities* links to the concept of perspective. In preparing and delivering your IO, you will communicate your understanding of how the use of authorial choices (the authors' own communication techniques) help shape the chosen global issue.

■ Example: Choosing extracts that illustrate a global issue

You might be studying the novel *The Road* by Cormac McCarthy as a literary work and a collection of advertisements from the World Wide Fund for Nature as a body of work. You might identify the global issue of *climate change* as relevant to both works, but you would need to zoom in on specific extracts which clearly highlight this issue.

The Road is a **dystopian** novel in which a father and son journey through a **post-apocalyptic** America. The following is one possible extract that you might use to illustrate the global issue. It comes from the first scene, which plunges us into the narrative **in medias res** and sets the mood of the rest of the novel. This is not the only extract that might highlight the chosen global issue; there are in fact several other extracts throughout the book that also reflect the issue of climate change. You might zoom in on aspects such as narrative structure, point of view and imagery in order to demonstrate your appreciation of how authorial choices shape meaning in relation to the global issue.

Key terms

Dystopian – A word used to describe a society that is the opposite of a utopia, or paradise.

Post-apocalyptic – A post-apocalyptic novel is one that presents an imagined society which exists after some catastrophe – a natural disaster, a virulent disease or a massive war, for example – has destroyed culture as we know it now. Very often a post-apocalyptic society is dystopian.

In media res – A Latin phrase meaning 'into the middle of things'. A narrative that begins *in media res* begins in the middle of the plot – we are led to believe that significant events have occurred before the point at which the author or narrator begins telling their story.

When he woke in the woods in the dark and the cold of the night he'd reach out to touch the child sleeping beside him. Nights dark beyond darkness and the days more gray each one than what had gone before. Like the onset of some cold glaucoma dimming away the world. His hand rose and fell softly with each precious breath. He pushed away the plastic tarpaulin and raised himself in the stinking robes and blankets and looked toward the east for any light but there was none. In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand. Their light playing over the wet flowstone walls. Like pilgrims in a fable swallowed up and lost among the inward parts of some granitic beast. Deep stone flues where the water dripped and sang. Tolling in the silence the minutes of the earth and the hours and the days of it and the years without cease. Until they stood in a great stone room where lay a black and ancient lake. And on the far shore a creature that raised its dripping mouth from the rimstone pool and stared into the light with eyes dead white and sightless as the eggs of spiders. It swung its head low over the water as if to take the scent of what it could not see. Crouching there pale and naked and translucent, its alabaster bones cast up in shadow on the rocks behind it. Its bowels, its beating heart. The brain that pulsed in a dull glass bell. It swung its head from side to side and then gave out a low moan and turned and lurched away and loped soundlessly into the dark.

With the first gray light he rose and left the boy sleeping and walked out to the road and squatted and studied the country to the south. Barren, silent, godless. He thought the month was October but he wasn't sure. He hadn't kept a calendar for years. They were moving south. There'd be no surviving another winter here.

When it was light enough to use the binoculars he glassed the valley below. Everything paling away into the murk. The soft ash blowing in loose swirls over the blacktop. He studied what he could see. The segments of road down there among the dead trees. Looking for anything of color. Any movement. Any trace of standing smoke. He lowered the glasses and pulled down the cotton mask from his face and wiped his nose on the back of his wrist and then glassed the country again. Then he just sat there holding the binoculars and watching the ashen daylight congeal over the land. He knew only that the child was his warrant. He said: If he is not the word of God God never spoke.

McCarthy



You might choose the 'Fight For Your World' advertisement (use the QR code to view the advertisement) from the World Wide Fund for Nature's campaign to raise awareness of climate change to illustrate the same global issue. Although the IO does not need to be comparative in nature (more on that later in the chapter, page 23, when we approach how to structure the oral), some of the images in the advertisement evoke a similar

atmosphere to the one that McCarthy creates in *The Road*. Authorial choices you might consider in relation to the advertisement could include film techniques such as camera angles, **composition** and music to establish mood.

Key term

Composition – In visual media, the way that the different elements of an image are arranged.

TIPS ABOUT NOTES AND ANNOTATIONS

Keep detailed annotations of the works and texts that you study in class. This will make it easier to narrow down the larger works to single extracts that you might use for the IO. As you go back through the works in preparation for the oral, you might notice that a particular scene or passage has more annotations than others, which would be a good indication that this might be a suitable extract to use.

How to structure your oral

The IO is 10 minutes long, followed by up to 5 minutes of discussion with your teacher. You should structure your analysis of each extract in a similar way to how you would structure an essay, including an introduction, a main body which includes an analysis of how the chosen extract relates to the global issue, and a conclusion.

You may be tempted to compare and/or contrast the two works in relation to the global issue. This is not required and you will not lose points if you do not compare – nor will you *gain* points if you *do* compare. Your oral could simply consist of two separate analyses – one for each text.

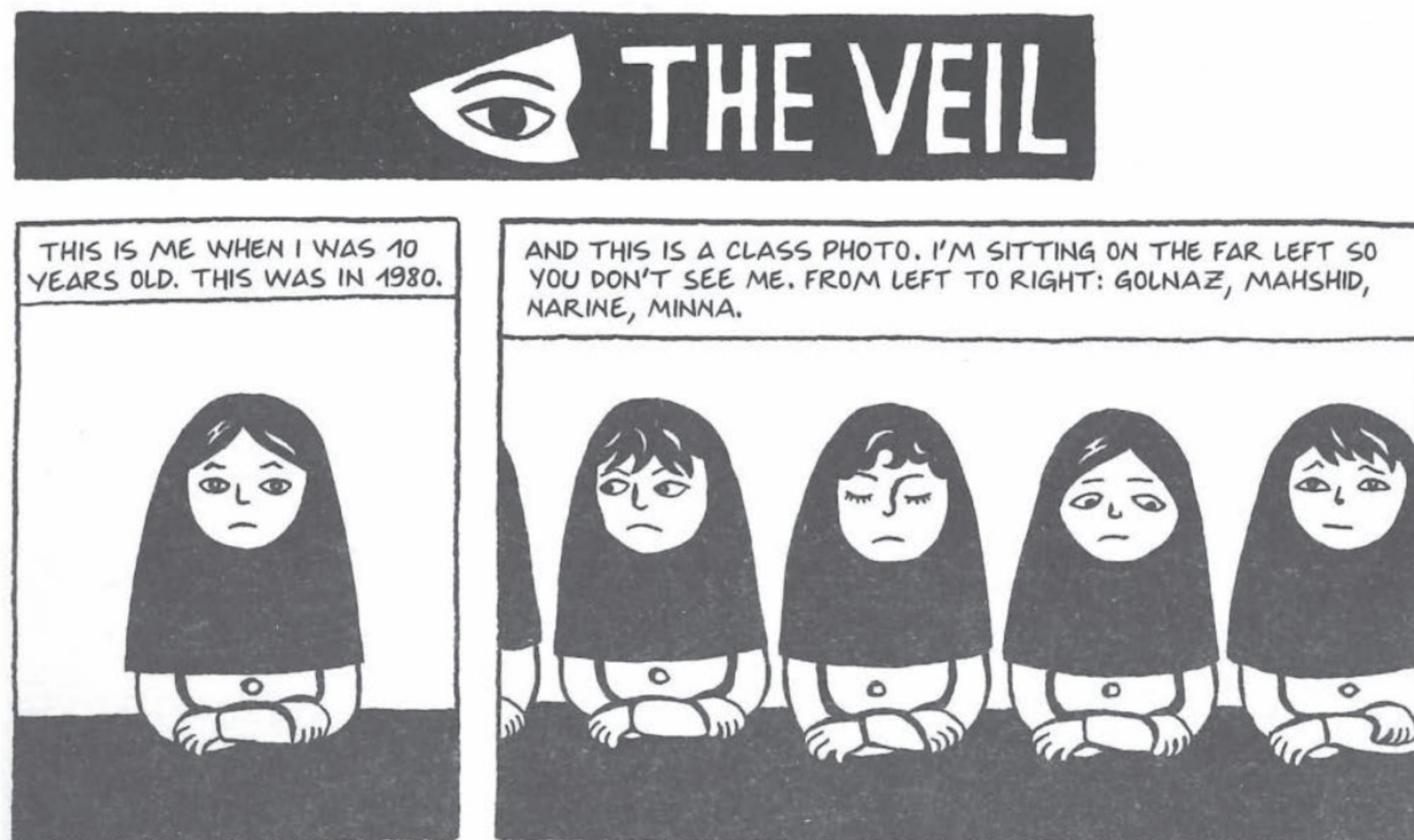
■ The introduction

You should start your analysis of each extract with an introduction which identifies your chosen global issue and how it relates to the extract. There is no right or wrong way to introduce these two elements; you might start by presenting the global issue and then introduce an extract which illustrates that issue, or you might introduce the extract first and then zoom in on the global issue that is reflected within the extract.

In your introduction you should give a brief summary of the content of the literary work and non-literary text (within the context of the wider body of work) and an overview of the audience and purpose. The bulk of your oral should be focused on your analysis of the texts. The introduction is the place to outline your knowledge of the works, while the main part of the oral is where you will develop your understanding and interpretation.

The following is an example of a student's introduction to the first part of the IO. The oral is based on the first two pages of the first chapter (entitled 'The Veil') of the graphic novel *Persepolis* by Marjane Satrapi and a 2018 opinion piece by Boris Johnson, a Member of Parliament in the UK who became Prime Minister a year later, which was studied as part of a larger body of work. The first two panels of *Persepolis* are shown opposite and Johnson's article can be accessed by using the QR code.





■ The first two panels of *Persepolis* by Marjane Satrapi

The first text that I selected for this IO is *Persepolis*, which is a graphic novel written by Marjane Satrapi. It's also a memoir of her childhood during the Iranian Revolution, and the selected chapter 'The Veil' is at the very beginning of the book and starts with the consequences of the revolution, particularly how it affected Marjane personally. *Persepolis* addresses the global issue of gender equality through the motif of the veil.

This introduction sets out a very clear direction for the listener/examiner. The student identifies the extract and provides a brief overview of its context. The global issue is clearly stated, and the student zooms in on *how* the work presents the issue.

An alternative way of structuring the oral is to include an introduction to *both* works at the beginning, but the only advantage of doing this is if you were to compare and contrast the two works. Again, this is *not* a requirement of the task, and it is not advised in most cases. However, you might feel confident in comparing and contrasting. The following is another version of an introduction to the oral outlined above with a comparative element woven in.

The first text that I selected for this IO is *Persepolis*, which is a graphic novel written by Marjane Satrapi. It's also a memoir of her childhood during the Iranian Revolution, and the selected chapter 'The Veil' is at the very beginning of the book and starts with the consequences of the revolution, particularly how it affected Marjane personally. The second text is an extract from Boris Johnson's opinion column for *The Telegraph*, which is a right-wing newspaper, and this article is his response to the recent burqa ban in Denmark. Both texts address the global issue of gender equality, with a focus on the objectification and dehumanization of women. *Persepolis* does so through the motif of the veil, which connects to Johnson's article as he reinforces its flaws.

The student could just as easily have included the introduction to the second text immediately before the analysis of that text; either way is fine, and one would not necessarily achieve higher marks than the other.

■ Analysis of the two works

The main part of the oral, like the body of an essay, is where you develop your analysis of each extract in relation to your chosen global issue. You should aim for a balanced treatment of each extract. Throughout this part of the oral, you should aim to demonstrate your understanding and interpretation of the author's choices in relation to the global issue (Criterion B). You will have the extracts in front of you, so you should make specific references to them (for example, emphasizing particular sections or drawing attention to key quotations) to demonstrate close reading. References to the texts should support your interpretation, not merely add to a description of content.

ASSESSMENT TRAP

Avoid focusing on historical, biographical or socio-cultural contexts that do not directly link to the way the global issue is presented in the extracts themselves. It is useful to remember the prompt and sustain your focus on that: **Examine the ways**

in which the global issue of your choice is presented through the *content and form* of one of the works and one of the bodies of work that you have studied.

The following example, which is part of the oral used in the introduction example on the previous page, illustrates close reading. The student makes specific references to the text to support the main idea that the veil is a symbol of oppression. The student zooms in on specific panels and graphic novel techniques (authorial choices) to demonstrate this. This is only a small part of the student's oral. The full transcript of this oral is available online; a weblink is provided towards the end of the chapter (page 32).

The first panel introduces us to Marjane and sets the tone for the rest of the chapter. Through her facial expressions, we can tell that she is unhappy, which is the only noticeable thing about her as the veil obscures the rest of her features. This panel is positioned next to an image of her classmates who are all presented in the same manner with the same sad expression. The repeated pattern of the black veil and the white shirt represents the lack of individualism that is generated by the veil. Additionally, it's important to note that Marjane places herself separate from her classmates, even going as far as to cut herself off from the second panel. This implies that she feels detached from society despite the fact that she blends in. This is contradictory to the symbol of the veil which is meant to represent conformity, as Marjane proves that even with it she stands out.

Some common authorial choices for non-literary texts are reviewed in Chapter 2 (paper 1). For literary works, you might consider narrative structure or point of view, characterization, atmosphere, imagery or genre-specific conventions such as sound devices (for poetry) or stage directions in a play. If you are interested in learning about authorial choices in greater detail, you may wish to consult *Textual Analysis for English Language and Literature for the IB Diploma* and *Literary Analysis for English Literature for the IB Diploma*, both published by Hodder Education.



LEARNER PORTFOLIO ACTIVITY 1.4

Create a table like the one below for one of your non-literary texts or bodies of work. For each field of inquiry (if relevant to that text), focus on a specific global issue. Then consider what authorial choices are used to present that global issue. You can view a collaborative student example of this exercise, based on the literary work *Persepolis*, using the QR code.

Field of inquiry	Specific global issue Zoom in on a specific global issue related to the field of inquiry	Extract/ lines/link to source text	Authorial choices used to present the global issue List 3–5 and include a brief analysis of each
Culture, identity and community			
Beliefs, values and education			
Politics, power and justice			
Art, creativity and the imagination			
Science, technology and the environment			

ASSESSMENT TRAP

Do not be tempted to just summarize or describe how the *content* of the extract reflects your chosen global issue. A key aspect of Criterion B is focused on your ability to analyse and evaluate an author's *craft*; in other words, what stylistic choices has the author

made and how do those choices reinforce the global issue? The ability to zoom in on the technical aspects of the text or work will help you achieve the higher mark bands for Criterion B.

■ The conclusion

The conclusion is your opportunity to zoom back out from the individual extracts and consider the texts more generally in relation to the global issue. It is also a chance for you to give your personal opinion on the effectiveness of the works in addressing the global issue. This can be done for each work individually and does not need to be done for both at the end of the whole oral. The conclusion does not need to be long: 30 seconds is enough to effectively sum up your analysis (either individually or together) and provide a smooth transition into the teacher-led discussion.

Responding to your teacher's questions

After you have delivered your oral, your teacher will ask you some questions. The point of the questions is for your teacher to probe further into your knowledge and understanding of the extracts and your analysis of authorial choices in relation to the global issue. If you have made unsubstantiated statements, your teacher will encourage you to expand on these. If you miss something in your original delivery but address it within the teacher's question, this will not be held against you. The questions should be used to draw more out of you and give you the opportunity to fully demonstrate

your knowledge and understanding, not catch you out. It is important to note that you should aim for approximately 10 minutes of independently sustained commentary on the works. If you go over 10 minutes, your teacher will have to cut you off to allow time for follow-up questions. If your oral is less than 10 minutes, your teacher will have to fill the remaining time with questions.

■ Examples of follow-up questions

- Could you expand on this point that you made ...?
- Can you give an example (or an additional example) of ...?
- What elements of language do you think most effectively illustrate your chosen global issue?
- How do the conventions of form help reinforce your chosen global issue? (This is mainly relevant to literary works.)
- Do you think the author achieved their overall purpose?
- Do you think the author effectively reached their audience?

Your own use of style and language

Criterion D assesses your use of language: *How clear, accurate and effective is the language?* Remember that this is a formal assessment, and your use of language should reflect this, but the mode of delivery is probably different from the types of assessments you might be used to.

TIPS FOR AN EFFECTIVE DELIVERY OF THE INDIVIDUAL ORAL

- Speak clearly and slowly. It is natural to increase the pace of your delivery when you are nervous, but remember that your IO will be recorded and possibly sent to the IB for external moderation, and the moderator will need to be able to hear you clearly.
- Vary your **intonation**. You don't want to sound monotonous.
- Avoid fillers such as 'um', 'er', 'so', 'like' and 'okay'. The occasional slip-up is fine (the examiner isn't keeping score), but repeated use of these fillers demonstrates a lack of confidence and preparation.
- Speak formally, but not too formally. This is a speech, not an essay, and therefore your language will be slightly different. It is okay to use the first person (in fact, it would sound unnatural if you avoided this completely), and include signposts to help the listener follow your line of argument (for example, 'My next point is ...' or 'As previously mentioned ...').

Key term

Intonation – The way the pitch of your voice rises and falls as you speak to help convey meaning, intent, emphasis or emotion.

CONCEPT CONNECTION

Your ability to effectively communicate is at the heart of this assessment. Through your own well-crafted argument, you will also demonstrate your understanding of how authors use literature or other media to communicate important global issues.

Advice for long-term preparation for the individual oral

Your teacher or IB coordinator will decide when is the best time for you to deliver your oral. Some schools choose for their students to deliver the orals in the first year of the programme, while others wait until the second year. There are distinct advantages to each timeframe; either way, you should be given plenty of notice and have sufficient time to prepare for your oral outside of class.

- Keep a log of extracts that relate to the global issues you have identified as relevant to the works and texts you have studied. List 3–5 key extracts which you can narrow down in the short-term preparation for the assessment.
- Complete several practice orals throughout the course. Record yourself delivering these practice orals and either self-assess or get someone else (your teacher, a parent, a peer) to give you feedback. You could record this self-assessment in your learner portfolio, including targets for improvement.

Advice for short-term preparation for the individual oral

- Prepare two clean (unannotated) copies of your extracts – one for you and one for your teacher. You must submit your extracts to your teacher at least one week prior to the oral. You may use these extracts when you deliver your oral, so you do not need to memorize quotations.
- Make sure your bullet points are concise and easy to follow. Do not attempt to write a script of exactly what you will say. The bullet points are meant to assist you, but if you have practised enough beforehand then you should feel confident speaking off script.
- Do not wait until your official assessment to deliver your oral for the first time. Practise your delivery in front of a mirror or with a friend or family member *at least once* and reflect on how you might improve before you deliver your oral to your teacher.

Your teacher's role in preparing you for the individual oral

The IB sets out some very specific guidance for teachers regarding what they can and cannot do to prepare you for the IO. This advice is outlined for you here.

Teachers can ...

- check compliance with academic honesty
- check students' work regularly
- scaffold work on the IO to help students build an understanding of the relationship between fields of inquiry, global issues, and works and/or texts
- have sample oral practices with students using a combination of works and/or texts that are different from those selected for the IO
- guide students in formulating a global issue that is neither too broad nor too specific and that is relevant to the works and/or texts chosen
- share and discuss the assessment criteria for this assessment
- ensure that the outline contemplates exploring the ways in which the works and/or texts create meaning in relation to the global issue.

Teachers cannot ...

- assign specific texts
- assign specific global issues
- rehearse with students the IO with the final works and/or texts and global issue chosen
- edit students' outlines.

Student example: Individual oral

The following example of an IO is based on an extract from the play *Pygmalion* by George Bernard Shaw and the documentary film *The Street* by Zed Nelson, which featured in the ‘text to global issue’ example earlier in the chapter (page 19); you may wish to view the trailer again using the QR code on page 19 to refresh your memory of this text. The Shaw extract and the student’s notes are provided before a transcript of the student’s IO recording below. The teacher’s questions are not included in this example. As you read the transcript, make note of the annotations and consider, based on those comments, what you might award the student for each criterion. This is a transcription of an audio file, so remember that Criterion D focuses on aspects of style and register such as syntax and vocabulary, rather than spelling or punctuation. The numbers at the end of each paragraph indicate the time that has elapsed since the beginning of the recording.

- HIGGINS [continuing] She offers me two-fifths of her day’s income for a lesson. Two-fifths of a millionaire’s income for a day would be somewhere about 60 pounds. It’s handsome. By George, it’s enormous! it’s the biggest offer I ever had.
- 5 LIZA [rising, terrified] Sixty pounds! What are you talking about? I never offered you sixty pounds. Where would I get –
- HIGGINS. Hold your tongue.
- LIZA [weeping] But I ain’t got sixty pounds. Oh –
- 10 MRS. PEARCE. Don’t cry, you silly girl. Sit down. Nobody is going to touch your money.
- HIGGINS. Somebody is going to touch you, with a broomstick, if you don’t stop snivelling. Sit down.
- LIZA [obeying slowly] Ah – ah – ah – ow – oo – o! One would think you was my father.
- 15 HIGGINS. If I decide to teach you, I’ll be worse than two fathers to you. Here [he offers her his silk handkerchief]!
- LIZA. What’s this for?
- HIGGINS. To wipe your eyes. To wipe any part of your face that feels moist. Remember: that’s your handkerchief; and that’s your sleeve. Don’t
- 20 mistake the one for the other if you wish to become a lady in a shop.
- Liza, utterly bewildered, stares helplessly at him.
- MRS. PEARCE. It’s no use talking to her like that, Mr. Higgins: she doesn’t understand you. Besides, you’re quite wrong: she doesn’t do it that way at all [she takes the handkerchief].
- 25 LIZA [snatching it] Here! You give me that handkerchief. He give it to me, not to you.

PICKERING [laughing] He did. I think it must be regarded as her property, Mrs. Pearce.

MRS. PEARCE [resigning herself] Serve you right, Mr. Higgins.

30 PICKERING. Higgins: I'm interested. What about the ambassador's garden party? I'll say you're the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you can't do it. And I'll pay for the lessons.

LIZA. Oh, you are real good. Thank you, Captain.

35 HIGGINS [tempted, looking at her] It's almost irresistible. She's so deliciously low – so horribly dirty –

LIZA [protesting extremely] Ah – ah – ah – ah – ow – ow – oooo!!! I ain't dirty: I washed my face and hands afore I come, I did.

Shaw

Pygmalion and The Street

Introduction:

- Within the field of inquiry of class and inequality, the ways in which the global issue (GI) of unequal distribution of power among social classes is presented in George Bernard Shaw's play Pygmalion – 1st performed UK 1914 – and Zed Nelson's trailer of his documentary The Street will be explored in this analysis.

Pygmalion:

- Upper class phonetician attempts to pass a flower girl off as a duchess. What's happening in extract? Contrasts upper/lower-class characters to show manifestation.
- Juxtaposition basis formed by division: sociolect and content. L8. L35-36. Builds on basic division by showing GI implications: abuse of power. Oxymoron + asyndeton.
- Play performance. L19. Parataxis, short, simple sentences, imperatives: establish dominance. Patronizing tone: False pretence of help to condescend. Eval: L22 + 27.

The Street:

- Zed Nelson does similar. Documentary 2019. Contrast between Poundland and financial dist. Shock cut + perspective. L1. Cuts, emphasis, ominous, past tense.
- Locals pushed out. GI shown in invasion. Real estate agent: L10. Not made for locals. Ad for housing development. Couple on rooftop vs. lady in housing complex balcony.
- Clips look same but show diff situations. Looking at beautiful view vs. watching community dissolve and invasion of gentrifiers. Shock cut. Abuse of power.

Conclusion:

- Through the use of juxtaposition and various devices relevant to the respective forms of the two texts, George Bernard Shaw's Pygmalion and Zed Nelson's trailer for The Street, the authors of these works present the issue of unequal distribution of power among social classes.

The student is probably referring to the culture, identity and community field of inquiry. Class and inequality would be related to that field of inquiry.

Here, the student zooms in more specifically on a global issue which is derived from the field of inquiry.

The student provides some brief context to the literary work; notice how the student does not spend much time summarizing as this would take away from the time needed to analyse the authorial choices in the extract.

The student begins to connect the extract to the global issue.

This is the first of many direct references to the extract to demonstrate close reading.

This is a clear example of how the student focuses on specific authorial choices (in this case, oxymoron) which present the global issue.

Within the field of inquiry of class and inequality, the ways in which the global issue of unequal distribution of power among social classes is presented in George Bernard Shaw's play Pygmalion and Zed Nelson's trailer of his documentary The Street will be explored in this analysis. (0:20) George Bernard Shaw's Pygmalion was first performed in 1914 and it is about an upper class phoetician who attempts to pass a flowergirl off as a duchess at a garden party to win a bet he has with his friend Pickering. And in the extract I will explore how Eliza, the flower girl, comes to Higgins's house, who is the upper class phoetician and bids him to train her to be a respectable lady through language training. Shaw contracts upper and middle class characters throughout the play to show the manifestation of the issue of the unequal distribution of power on the social classes and he forms the basis of this juxtaposition through a simple division between upper and lower class characters and this can very clearly be seen in line 8 when Eliza says, 'But I ain't got sixty pounds.' So with the content of this sentence, it is a clear indicator of her being lower class, and this is further emphasised by the use of **sociolect** when she says, 'I ain't' instead of 'don't have.' This simple division sort of forms the basis for the juxtaposition which she uses to show the global issue and this can also be seen in line 35 when Higgins says, 'It's almost irresistible. She's so deliciously low, so horribly dirty.' And here it is made clear as well that she is of the lower class and Shaw further builds upon this simple division between upper and lower class characters through showing the implication of the issue of unequal distribution of power. In this sentence he uses an oxymoron to further the effect of the dehumanization of Eliza when he says 'deliciously low'. He is expressing his delight in her being of a lower class than him, which shows how he almost feeds off of the fact that he has power in this situation and he can abuse this power to do what he would like. The use of asyndeton furthers this effect as well because the pauses between his statements increase their effects and in the performance of the play when the lines would be read out loud this would increase the effect of the devices he uses. (3:08)

Key terms

Sociolect – A form of language or dialect spoken by a particular social class or group.

Asyndeton – A style of writing or speaking in which conjunctions such as 'and' and 'or' are omitted.

The abuse of this unequal distribution of power by an upper class character (in this case, Higgins) can also be seen in lines 19–20 when he says, ‘Remember, that’s your handkerchief and that’s your sleeve. Don’t mistake the one for the other if you wish to become a lady in a shop.’ Here he uses parataxis, or short simple sentences, and imperatives to establish dominance. He uses a patronizing tone which is formed from the false pretence that he is trying to help her or guide her to become a proper lady when his real intention is to condescend and to shame her for being of a lower class. However, a counter argument may be that this is simply due to Higgins’s character, that he is the main source of this problem. However, if we look at other characters in this scene such as his housekeeper Mrs Pierce or his friend Pickering we can see that they abuse the same power to patronise Eliza, which in turn boosts their image. For example, when Mrs Pierce says, ‘It’s no use talking to her like that, Mr Higgins. She doesn’t understand you.’ So here she patronises and almost humiliates Eliza by indicating that she is less intelligent or won’t even understand the difference between a handkerchief and a sleeve. Although Pickering also uses the same patronization, however this is less apparent, but nevertheless in lines 27–28 when he says, ‘He did. I think it must be regarded as her property, Mrs Pierce’, he is referring to the handkerchief. He says this while laughing, which shows that he doesn’t take Eliza seriously because she is of a lower class, which again is condescending to her and boosts his image. (5:30)

This is the beginning of the second part of the oral, based on the non-literary body of work. The student makes a brief comparative transition to this part of the oral, but the rest of the analysis will only focus on this one extract (the film trailer) and how the global issue is reflected in the extract.

As with the first part of the oral, the student provides a brief overview of the body of work, including essential context.

Because the text is a film, the student focuses on visual elements (the director’s ‘authorial’ choices) and their effects in relation to the global issue.

In Zed Nelson’s trailer of his documentary The Street, he uses a similar technique in order to show the contrast between upper and lower class characters and to show how the upper class, who typically has the power in these situations, abuses this power. His documentary was shown first in 2019 and it’s about an East London street called Hoxton Street. The area around it is being gentrified because the upper class is coming in and building new luxury housing developments and real estate which in turn is pushing local people out because they can no longer afford to live in this area. During the introduction of the trailer, a local restaurant owner speaks about the life of the people of Hoxton before this gentrification took hold, and he says, ‘This was the hub, the market. That’s where they lived, that’s where they shopped, that’s where they drank, that was it.’ He uses short pauses within statements, also as used in Pygmalion, to emphasise his words, and he uses the past tense, indicating that this daily life of the locals may no longer be in the form that it was before. This is accompanied by shots of the locals of Hoxton in their daily lives. One particular shot shows a sign that says ‘Poundland: Amazing Value Everyday’. This is in the foreground of the picture, and in the background London’s financial district can be seen. There is

a stark contrast with the Poundland sign sort of representing the lower class and indicating the neighbourhood to be a low income neighbourhood, and the financial district in the background juxtaposes this with the glass skyscrapers and highrises representing the upper class. This shot is almost at the end of the trailer's introduction, and it has an ominous effect because the skyscrapers climb above the Poundland sign and sort of overwhelm it, indicating that the issues in Hoxton may arise from this division between the upper and lower class. (8:23)

This can be further seen in the trailer when Zed Nelson shows the implications of this division of power, for example when he shows a real estate agent talking about a new housing development. The real estate agent says, 'This apartment is priced at £2,275,000. It's all about the detail: concierge, grand entrances, the sort of boutique lifts.' He mentions that the apartments in this housing development are priced at two million, and it's obvious from the introduction to the trailer that the local people probably would not be able to afford that. This indicates that this housing is not being built for local people but rather for upper class people who find the neighbourhood appealing or to have a character. After this shot of the real estate agent speaking about the apartment, Zed Nelson shows an ad for a housing development with a couple looking over a balcony of the rooftop garden to the London skyline. Then the shot after that shows a woman looking over the railing of a balcony in her housing complex. The woman is an elderly lady and she has a look of discontent on her face. Even though these situations look similar, they are very different as the couple in the ad is enjoying their luxury life in this redevelopment, while the elderly lady is watching her community degrade and being invaded by people who are pushing the locals out as they can no longer afford to live there. This very clearly shows the issue of the unequal distribution of power because the locals have very limited power; they aren't able to do much in order to be able to live in their community anymore because the power is distributed among the upper class who has the power to come in and build this luxury housing with little regard to its consequences for the local people. (11:05)

Again, the student focuses on visual elements such as camera angles and juxtaposition.

There is no clear conclusion here; the oral ends fairly abruptly because of the time. You should aim to include at least a sentence or two to wrap up your oral, perhaps by zooming back out to the global issue. This will signal to your teacher that you are finished and ready for the follow-up questions; if you carry on too much over 10 minutes, your teacher will need to signal you to stop.



This sample shows a strong oral. Notice that it is not structured as a comparison/contrast. As we have said, there is no requirement to compare or contrast, and there is nothing in the scoring criteria that reflects comparison/contrast. In some cases, however, some students may wish to include an overt comparison of the treatment of the global issue in the two passages. There is no penalty for doing so, so long as the comparison elements do not take away from the required in-depth analysis. If you would like to see a sample of an oral that uses a comparison/contrast structure, use the QR code.

Conclusion

Don't let the IO intimidate you. It can be the most exciting part of your IB English course, giving you an opportunity to connect the works and texts you study in the classroom with real-world issues. The IO also gives you the most autonomy of all of the assessments: you get to choose a global issue that interests you and you get to choose the works and extracts that illustrate that global issue. Obviously, your teacher has some control through the design of the syllabus, but the current assessment model is a significant development from the old model, giving you more agency as a learner.

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Paper 1: Guided textual analysis

Introduction to paper 1

Paper 1 is one of the two externally assessed exam papers that you will complete at the end of the second year of the Diploma Programme and is worth 35% of your overall course grade. Paper 1 is a guided textual analysis of an unseen text or texts. You will be presented with two non-literary texts, each with a guiding question that you must incorporate into your response. At standard level, you will have 1 hour and 15 minutes to respond to one of the texts; higher level students will have 2 hours and 15 minutes to respond to both texts.

Each text will be accompanied by a guiding question on a central technical or formal element that may provide an interesting point of entry into the text. It is not compulsory for you to answer this guiding question, but it is expected that your analysis will be focused on a particular aspect of the text. You may propose an alternative point of entry about any other technical or formal element of the text that you feel is important in order to provide a focused response.

You will develop a variety of skills as you prepare for the paper 1 exam. Some of those key skills include reading critically and for comprehension; making inferences and drawing conclusions; using and interpreting a range of discipline-specific terms; writing for different purposes; and structuring information in summaries, essays and reports.

Assessment criteria

■ Criterion A: Understanding and interpretation

- 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?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The response demonstrates little understanding of the literal meaning of the text. References to the text are infrequent or are rarely appropriate.
2	The response demonstrates some understanding of the literal meaning of the text. References to the text are at times appropriate.
3	The response demonstrates an understanding of the literal meaning of the text. There is a satisfactory interpretation of some implications of the text. References to the text are generally relevant and mostly support the candidate's ideas.
4	The response demonstrates a thorough understanding of the literal meaning of the text. There is a convincing interpretation of many implications of the text. References to the text are relevant and support the candidate's ideas.
5	The response demonstrates a thorough and perceptive understanding of the literal meaning of the text. There is a convincing and insightful interpretation of larger implications and subtleties of the text. References to the text are well-chosen and effectively support the candidate's ideas.

■ Criterion B: Analysis and evaluation

- To what extent does the candidate analyse and evaluate how textual features and/or authorial choices shape meaning?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The response is descriptive and/or demonstrates little relevant analysis of textual features and/or authorial choices.
2	The response demonstrates some appropriate analysis of textual features and/or authorial choices, but is reliant on description.
3	The response demonstrates a generally appropriate analysis of textual features and/or authorial choices.
4	The response demonstrates an appropriate and at times insightful analysis of textual features and/or authorial choices. There is a good evaluation of how such features and/or choices shape meaning.
5	The response demonstrates an insightful and convincing analysis of textual features and/or authorial choices. There is a very good evaluation of how such features and/or choices shape meaning.

■ Criterion C: Focus and organization

- How well organized, coherent and focused is the presentation of ideas?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Little organization is apparent in the presentation of ideas. No discernible focus is apparent in the analysis.
2	Some organization is apparent in the presentation of ideas. There is little focus in the analysis.
3	The presentation of ideas is adequately organized in a generally coherent manner. There is some focus in the analysis.
4	The presentation of ideas is well-organized and mostly coherent. The analysis is adequately focused.
5	The presentation of ideas is effectively organized and coherent. The analysis is well-focused.

■ Criterion D: Language

- 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.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

What to expect on the exam: Non-literary text types

You will be presented with two non-literary texts to respond to on the paper 1 exam. At standard level, you get to choose which one to respond to; at higher level, you respond to both. The following list includes the types of non-literary texts that you might explore throughout your language and literature course; some of these text types might also appear on the exam. The list is not exhaustive and you are not expected to learn the features or characteristics of them all. The skills of analysing one text type can be transferred to another.

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

*Note: You might study film/television or a radio broadcast in class as a body of work for potential use on the individual oral (IO), but these text types will not appear on the written exam.

How to respond to texts

■ Approaching the guiding question

Each of the texts on paper 1 will include a guiding question. The purpose of the guiding question is, like the name suggests, to *guide* you towards a possible response to the text. The guiding question will be broad enough to allow room for your own interpretation but focused enough to give you an idea of a single aspect which may be worth exploring. Some examples of guiding questions are provided here:

- In what ways do the arguments and techniques the writer uses convince and entertain his audience?
- How do [the author's] language choices and style of writing indicate the assumptions they are making about the target audience and their expectations?
- In what ways do the different features used in this text persuade the reader to take action?
- How do the various cartoon techniques help to establish both tone and meaning? (This question is very specific to text type.)
- In what ways would the author's structure and style appeal to the target audience?
- How do text and image work together to shape meaning in this [text]?

You might have noticed that some of these guiding questions share broad concepts or themes. The first three are about audience and/or purpose. The fourth one is mainly about tone, with an emphasis on a specific element of style that is used to convey tone. The fifth question is also about audience, but it is focused specifically on how the elements of structure and style are used to appeal to the audience. The final one is a little bit broader:

it asks you to consider elements of style and structure (text and image) but leaves it open to you to determine the ‘meaning’ that is shaped through those features. Just as you won’t know which text you will get on the exam, you won’t know the specific guiding question that you will be asked but, by considering questions that have been used in past examples, you can start to notice patterns and anticipate the *types* of question that might be asked.

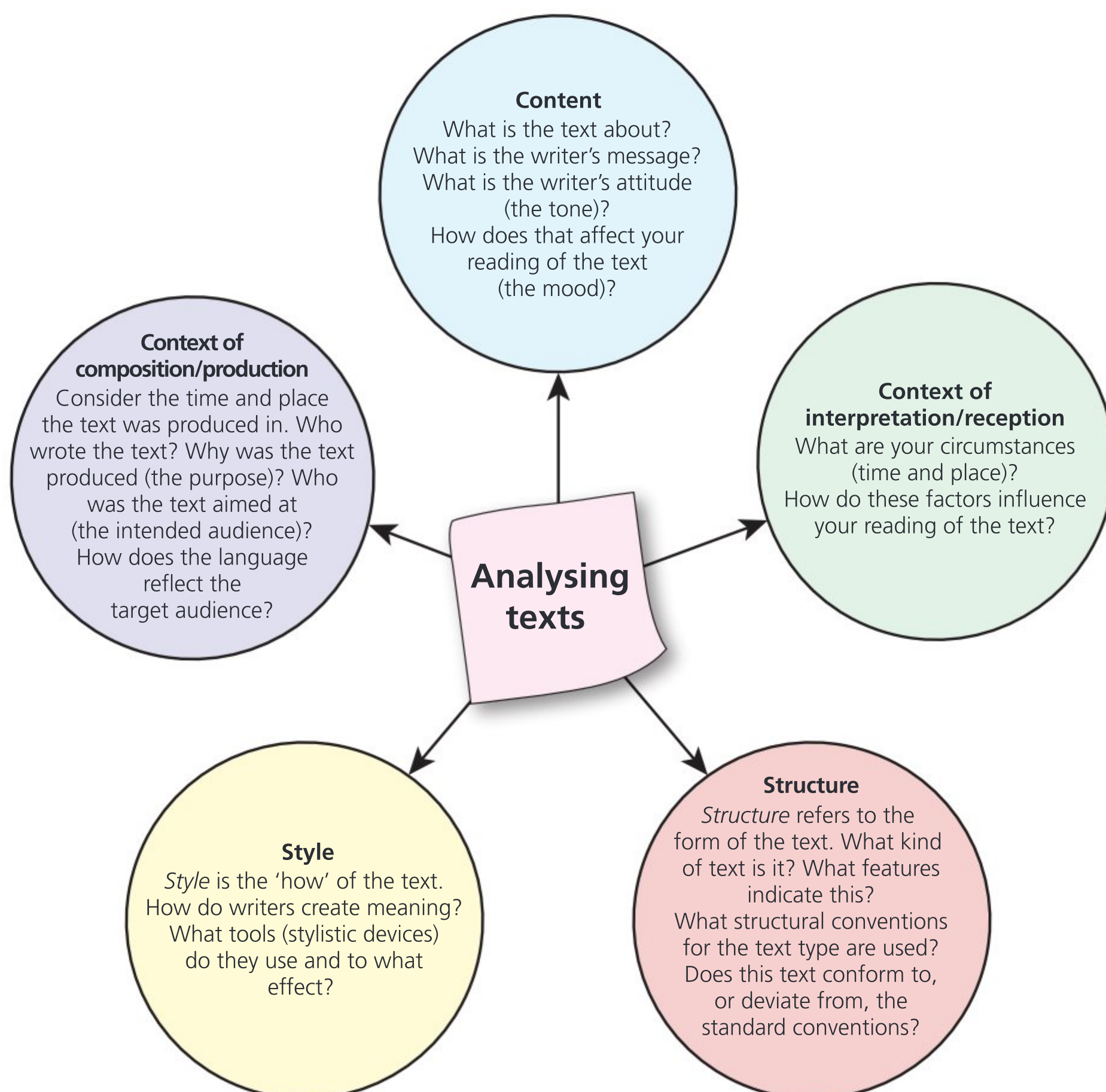
LEARNER PORTFOLIO ACTIVITY 2.1

Go back to some of the non-literary texts you have studied. Create some guiding questions for those texts. Although you may have studied those texts within larger bodies of work as preparation for your IO, consider how you would respond to them as single texts in a paper-1-style essay.

You might decide to ignore the guiding question completely, and that is okay, but you must focus your analysis on *one* aspect of the text. You can have several points related to that aspect, but your overarching focus should be on a single aspect.

■ Developing a focused analysis

It is important to remember that your aim on paper 1 is to demonstrate an understanding of how language shapes meaning; therefore, your response should not include too much summary of the content of the text(s). Instead, you will need to consider specific elements of language, style and structure and the effects of those choices on the reader or audience. The guiding question can be used as a starting point for focusing your analysis, but it will not tell you what specific aspects of the text to consider in terms of textual features or authorial choices (Criterion B). That part is up to you. It may be helpful to consider the following lenses as you approach the text(s) and work towards a response.



■ Analysing texts

In the next few sections, we will examine some of the most important aspects of texts which should be considered as you develop a response to an unseen text. For more detailed advice on how to approach a range of non-literary texts, seen or unseen, you can refer to *Textual Analysis for English Language and Literature for the IB Diploma*, published by Hodder Education.

■ Audience and purpose

The audience of a non-literary text is determined in part by the text type. For example, a blog about vegan baking will appeal to individuals who have adopted a vegan diet and enjoy baking. A travel guide focused on budget travel in Thailand will most likely appeal to a younger (perhaps more adventurous) audience.

The purpose of a text could be any of the following: to entertain, inform, persuade, advise, instruct, analyse, argue, explain or describe. A literary text's primary purpose is aesthetic, but a non-literary text's purpose will, again, depend on the text type itself. For example, the vegan baking blog's purpose might be to inform or explain/instruct. The same could be said for the budget travel guide's purpose. An opinion column will likely aim to persuade.

When considering a text's audience and purpose, it is important to ask yourself how the language of the text is used to target the audience or how it reflects the text's central purpose. If we go back to the example of the vegan baking blog, the sentence structure is likely to be simple, the instructions very clear and straightforward. The vocabulary (diction) will also appeal to the audience: if the target audience is beginner bakers, then the language will likely be free of jargon; if, however, the target audience is a more experienced set of bakers, then this will influence the amount of jargon or baking terminology that is used. This attention to language will help you avoid making unfounded generalizations and allow you to move beyond a superficial understanding of the text to a more sophisticated analysis.

■ Example: Considering audience and purpose



Use the QR code to view an infographic from 2012 by Jonathan Hart for the Atlanta Bicycle Coalition, a non-profit organization promoting all aspects of cycling. The text addresses the general public, primarily in Atlanta, Georgia, with an aim of promoting cycling and public health. The text has a balance between an informative and a persuasive purpose or tone. The language used in the text is largely positive, with attention paid to the benefits of cycling on both the individual and the community. In order to achieve its purpose, the graphic designer makes effective use of several stylistic and structural techniques, such as:

- heading
- use of colour
- layout
- graphic elements
- a grid-like format
- eye-appeal
- third-person point of view
- facts and figures
- brief and succinct language
- use of secondary sources to add credibility.



LEARNER PORTFOLIO ACTIVITY 2.2

You might like to compare the audience and purpose of the infographic with that of the text (you can access this by using the QR code), which is a personal account by Daniel Carruthers of a cycling competition in Taiwan, published in the same year (2012) on cyclingtips.com. What do you notice about the audience and purpose of this text and how language is used differently by this author?

Paper 1 is not a comparative essay (you will only focus on one text per response), but it can be a useful exercise as you prepare for the exam to consider the various ways that authors target their audience and achieve a particular purpose.

Use the QR code to access notes about this activity.

■ Tone and mood

Tone and mood are terms that are often used interchangeably by students, but they do not mean the same thing. **Tone** is the attitude of the writer or speaker towards their subject. **Mood** is the feeling that is evoked in the reader (or audience) as a result of the tone that is set. In literature, mood is often referred to as atmosphere; in a non-literary text, we can consider mood more like a state of mind.

Tone and mood are conveyed through language, so as you move towards a deeper level of understanding you will need to consider what – and how – specific elements of style shape the tone and mood of a text. An initial reading should allow you to at least identify the tone and mood.

■ Example: Reacting to an image (identifying mood)

Images often trigger an emotional response, so if you struggle with identifying tone and mood, start by considering the *feeling* that you have as a viewer when you see an image. Once you feel comfortable identifying that feeling, you can start to consider how that feeling is created.

The image on the next page appeared within the article ‘Australia’s climate crisis has been building for years but no one listened’, published on CNN’s website on 13 February 2020. Use the QR code to read the full article. This image is a good example of how aspects such as colour and repetition of imagery (presented here in a timeline) can evoke a particular feeling (mood) within the audience. You might read the article and feel a sense of worry, fear or anxiety, but the image immediately elicits a sense of shock when you compare the first map with the last map.



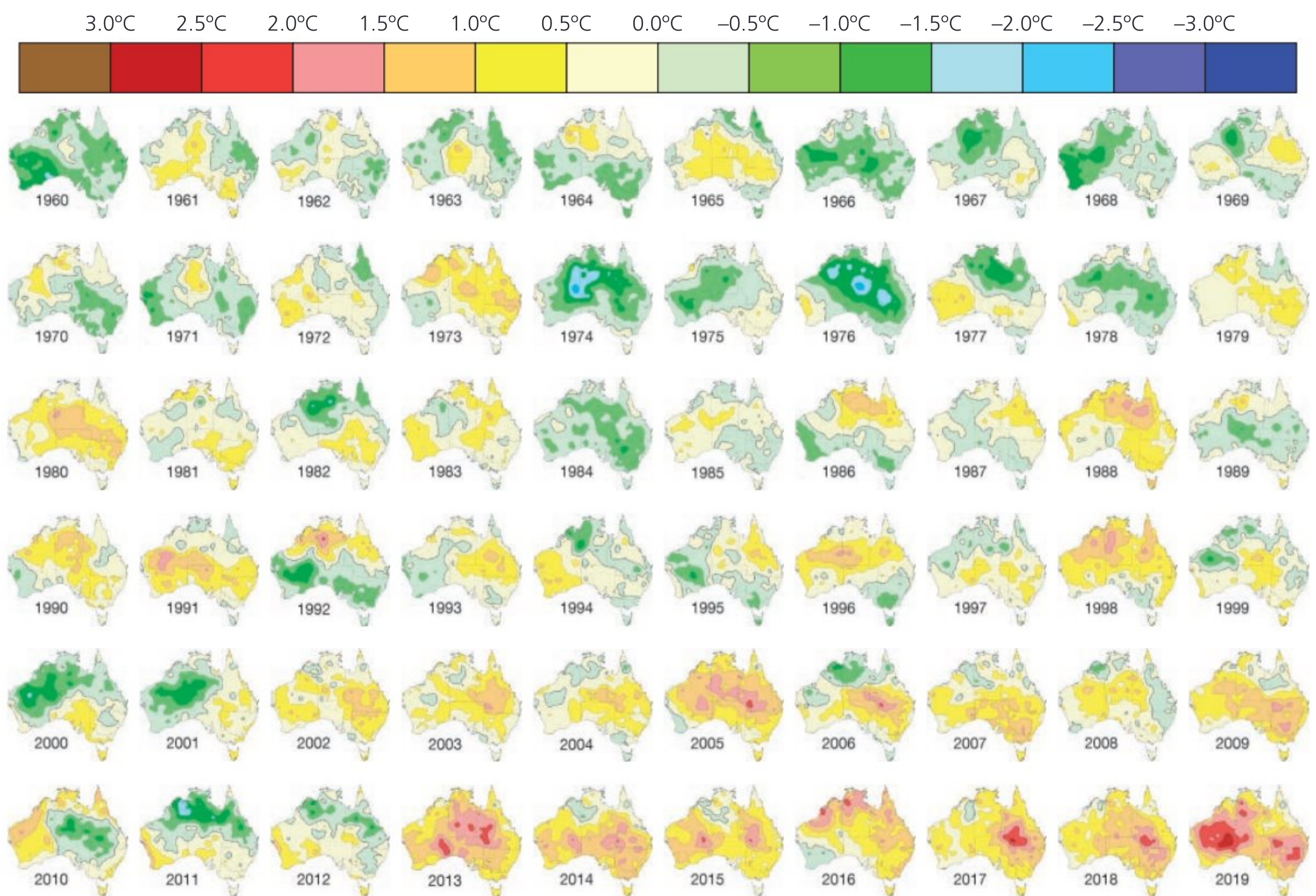
LEARNER PORTFOLIO ACTIVITY 2.3

Use the QR code to view a print advertisement from the Moms Demand Action for Gun Sense in America campaign (2013). Consider the words you might use to describe the tone and mood that is conveyed in the image.

Use the second QR code to access notes about this activity.

■ Stylistic devices

Style is the *how* of a text; the assessment criteria for paper 1 make explicit reference to that word: ‘To what extent does the candidate analyse and evaluate **how** textual features and/or authorial choices shape meaning?’ Merely identifying the stylistic features of a text will not allow you to demonstrate a very sophisticated level of analysis and evaluation of the text.



■ Australia's mean annual temperature, 1960–2019

You may be used to referring to the tools that an author uses as literary devices. It is true that certain devices may be unique to literary works; however, many non-literary texts will contain devices that can be found in literary texts. For example, an advertisement may include metaphors or sound devices. A speech may include allusions or hyperbole. A more precise term to use when referring to the devices that are present in any text, literary or non-literary, is **stylistic devices**.

The stylistic devices that an author chooses to use will vary by text type, but it is helpful to consider the following broad categories when examining a non-literary text:

- lexis and semantics
- grammar
- graphology.

This list is not exhaustive and is intended to serve as a review of the most common elements of style that you will need to consider in an exam situation.

■ Lexis and semantics

Lexis and semantics are sort of subcategories of the broader category of **diction** (word choice): a term you may already be familiar with. **Lexis** refers to all of the words in a language, while **semantics** refers to the meaning of words. For example, the words *sunshine*, *rain*, *wind*, *fog* and *snow* are all words related to the **lexical field** of weather, but the words do not all *mean* the same thing. A **semantic field**, on the other hand, is a group of words with a similar meaning; for example,

precipitation, sprinkle, drizzle, downpour and *torrent* are all words that mean *rain*, as a noun.

When considering semantics, it is important to be specific about the author's choice of words. Do not be tempted to use 'language' or 'diction' in a vague manner. Instead, zoom in on the specific aspect of diction you are referring to; this precision will allow you to demonstrate greater knowledge and appreciation of language.

■ Grammar

Grammar refers to the system and structure of language and includes elements such as verb tense, sentence type or syntax. **Syntax** refers to the rules and principles governing sentence structure and word order. When analysing a text's level of formality, you would examine aspects such as sentence type (simple, compound, complex or compound-complex) and the order of words, phrases and clauses.

■ Graphology

Graphology refers to the visual aspects of a text; in other words, how the text *looks*. Graphology can be broken down further into layout (the way the text is physically structured), typography (features such as font or font size, size and position of images, and colour), and orthography (features such as spelling, capitalization and punctuation).

ASSESSMENT TRAP

A common mistake that students make is to devote a single paragraph, usually towards the end of the essay, to an examination of stylistic devices. As a result, this treatment of language often feels like a bolt-on and can come across as superficial. Instead, you are much better off weaving your analysis of style throughout the essay. For example, you might be looking at the

persuasive tone of a particular text and consider how diction and other relevant rhetorical devices help shape that tone. If you were to save that examination of the tools the writer uses to achieve that persuasive tone until the end, your argument would not be as smooth or convincing; in fact, your treatment of stylistic features might read a bit like a shopping list.

■ Structural devices

Structure refers to the way in which a text is organized, not to be confused with graphology. Structure is not the same thing as layout, although layout is an element of structure. When you are analysing the structure of a text, it is important not to simply provide a description of the way the text looks (for example, 'This text is structured like a traditional essay because it is divided into paragraphs.' This is a very weak statement which says nothing about the function of a particular structural feature.). Instead, consider how the ideas are presented. A novel, for example, will follow a basic plot structure (exposition, rising action, climax, falling action, resolution). With a non-literary text, this may be trickier to recognize or identify, and the structure will vary from text to text. Ideas may be presented chronologically. Other types of text structure include cause and effect, compare and contrast, sequence, classification-division and description.

LEARNER PORTFOLIO ACTIVITY 2.4

The following text appeared on a past paper for language and literature SL. Students were asked to *comment on the written and visual style of the text*. How might you narrow this down? What features might you focus on?

Use the QR code to access notes about this activity.



AGGRESSIVENESS AND READINESS GESTURES

- 5 Which gesture is used in the following situations: the young child arguing with his parents, the athlete waiting for his event to begin and the boxer in the dressing room waiting for the bout to start? In each instance, the individual is seen standing with the hands-on-hips pose, for this is one of the most common gestures used by man to communicate an aggressive attitude.



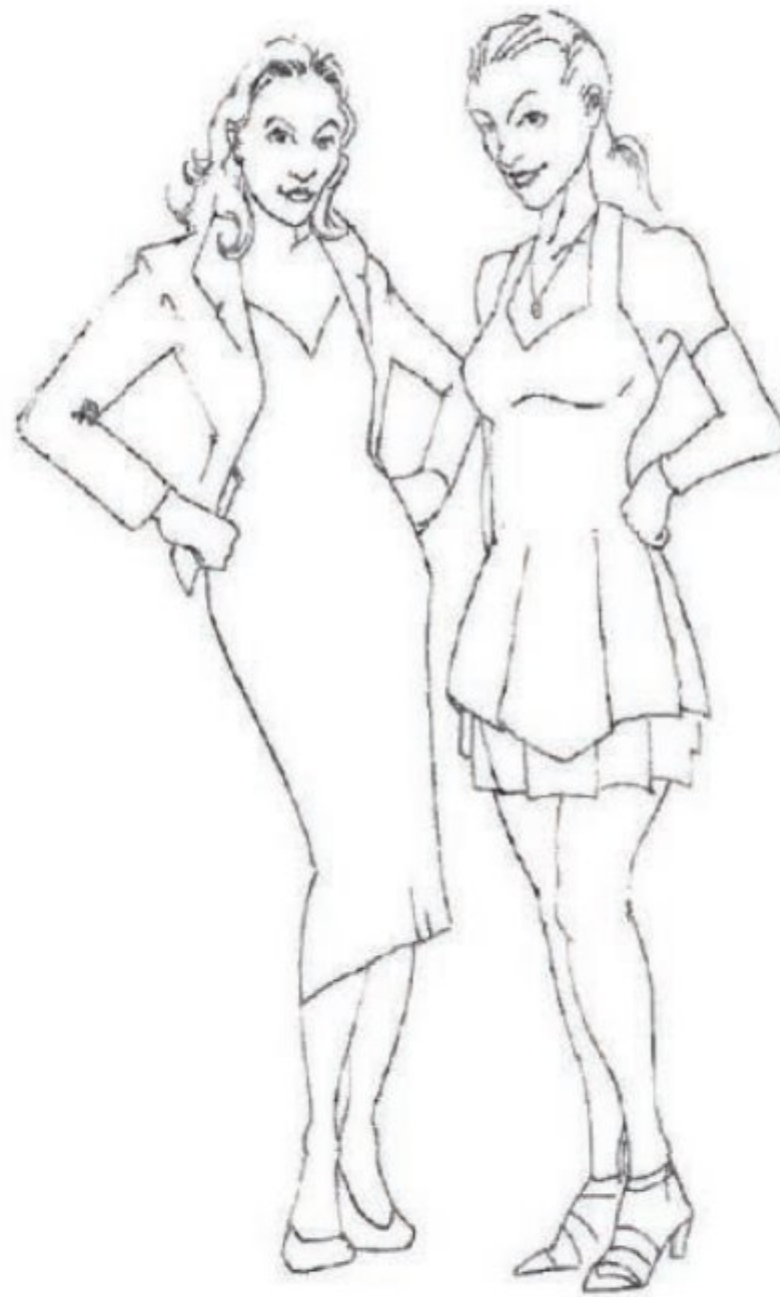
■ Figure 1 Ready for action

- 10 Some observers have labelled this gesture 'readiness' which in the right context is correct, but the basic meaning is aggression. It has also been called the achiever stance, related to the goal-directed individual who uses this position when he is ready to tackle his objectives. These observations are correct because in both cases the person is ready to take action about something, but it still remains an aggressive, forward-moving gesture. Men often use this gesture in the presence of women to show an aggressive, dominant male attitude.
- 15 It is interesting to note that birds fluff their feathers to make themselves appear bigger when they are fighting or courting; humans use the hands-on hips gesture for the same purpose, that is, to make themselves appear bigger. Males will use it as a non-verbal challenge to other males who enter their territory.
- 20 It is also important to consider the circumstances and gestures immediately preceding the hands-on-hips pose to make a correct assessment of the person's attitude. Several other gestures can further support your conclusion. For example, is the coat open and pushed back on to the hips, or is it buttoned when the aggressive pose is taken? Closed-coat readiness
- 25 shows aggressive frustration, whereas coat open and pushed back (Figure 1) is a directly aggressive pose because the person is openly exposing his heart and throat in a non-verbal display of fearlessness. This

position can be further reinforced by placing the feet evenly apart on the ground or by adding clenched fists to the gesture cluster*.

30 The aggressive-readiness clusters are used by professional models to give the impression that their clothing is for the modern, aggressive, forward-thinking woman. Occasionally the gesture may be done with only one hand on the hip and the other displaying another gesture (Figure 2). Critical evaluation gestures are often seen with the hands-on-hips pose.

35



■ Figure 2 Hands-on-hips gesture used to make clothing seem more appealing

Seated Readiness

One of the most valuable gestures that a negotiator can learn to recognize is seated readiness. In the selling situation, for example, if the potential buyer were to take this gesture at the end of the sales presentation and the interview had progressed successfully up to that point, the sales person could ask for the order and expect to get it.

40 Video replays of insurance sales people interviewing potential buyers revealed that, whenever the seated readiness gesture followed the chin-stroking gesture (decision-making), the client bought the policy. In contrast to this, if, during the close of the sale, the client took the arms-crossed position immediately following the chin-stroking gesture, the sale was usually unsuccessful. Unfortunately, most sales courses teach sales people always to ask for the order with little regard for the client's

45 body position and gestures. Learning to recognize such gestures and readiness not only helps make more sales but helps to keep many more people in the selling profession. The seated readiness gesture is also taken by the angry person who is ready for something else – to throw you out. The preceding gesture clusters give the correct assessment of the person's

50 intentions.



■ Figure 3 Ready to proceed

* *gesture cluster: group of movements and actions having a common signification*

Pease

How to structure your paper 1 response

There is no set formula for structuring a paper 1 response. In order to achieve the top level of Criterion C (Focus and organization), the presentation of ideas must be **effectively organized and coherent** and the analysis should be **well focused**, but the criterion does not prescribe a particular way of organizing your response.

You might find the five-paragraph essay structure a useful starting place, but at this stage in your academic career you should be aiming for a more sophisticated, independent structure. Regardless of how many paragraphs you end up with, your response should be structured around the guiding question (or around your own area of focus) and include an introduction with a clear thesis statement, body paragraphs which develop that thesis statement, and an evaluative conclusion.

■ The introduction

The introduction is an important part of your essay. It gives your reader (the examiner) a first impression of your style as a writer and, if written effectively, should provide a roadmap to the rest of your essay. Again, just like every essay, as a whole, is different, there is no cookie-cutter approach to an introduction, but there are a few common features that characterize effective introductions:

- Your introduction should identify the text that you are writing about. This is an important step that is often missed. Students sometimes jump straight into an analysis without providing sufficient context to the analysis.
- Your introduction is the place to give a brief summary of the content of the text and an overview of the audience and purpose; the latter may be developed in more detail, considering how language is used to target that audience or achieve that purpose, in the body of the essay.
- Your introduction should include a clear thesis: this is the focus of your essay. If you are using the guiding question, you might want to rephrase it as a statement.

The introduction is the place to outline your knowledge of the text, while the body of the essay is where you will develop your understanding and interpretation.



LEARNER PORTFOLIO ACTIVITY 2.5

Read the two introductions based on the text linked to by the QR code. Which one is more effective? Why?

Example 1:

This text is about poverty in Hong Kong. The author of the text states that 'inequality breeds poverty' and presents facts and statistics to prove this point. The purpose of the text is to inform the audience on the effects of poverty and offer solutions to address this problem. The text uses a variety of stylistic devices to achieve its purpose.

Example 2:

Text 1 is a persuasive/informative article about the efforts of the NGO Oxfam's work to reduce poverty within Hong Kong. Oxfam is a renowned non-profit organization that is working towards solving a variety of global issues in a range of countries. This specific article, which was taken directly from their website, is meant to inform the reader about the inequalities in Hong Kong as well as persuade the audience to join the cause. The audience of this text is anyone interested in better understanding Oxfam's work and what life is like for many people living in Hong Kong. The author does an effective job of using rhetorical devices and graphology to persuade the audience.

Use the QR code to access notes about this activity.



■ The body of the essay

The body of your essay is where you develop your analysis of the text. Throughout the body of your essay, you will demonstrate your understanding and interpretation of the text as well as your analysis and evaluation of textual features and/or authorial choices.

Your individual paragraphs should each begin with a clear point which links to your thesis statement. This point should then be developed with references to the text and an explanation or evaluation of how those references support your point or interpretation. These references may be direct quotations or a paraphrase of a section of the text. Note that references to the text do not *prove* anything; they merely *support* your own interpretation. References to the text should always serve the purpose of *illustrating* a point, not merely act as a filler or add to your description of the text.

LEARNER PORTFOLIO ACTIVITY 2.6

Evaluate the following examples from paper 1-style essays. On a scale of 1–5, with 1 being the least effective and 5 being the most effective, how would you rate how the student has integrated quotations? The aim of this activity is not necessarily to evaluate the relevance of the quotations since they are taken out of context, but instead the effectiveness of how they are integrated into the student's work.

- a The text portrays Antigua in a way that serves its purpose. For example, it uses imagery such as 'rugged mountain peaks' and 'undulating fields of grass', all portraying a very positive view of the island.
- b In the first paragraph it can be seen that he utilizes enumeration 'Bulbs, earth beans, scorpions, insects and such things ...' done in order to provide the emphasis of the scarcity of his land.
- c The article gives several quotes from teachers which have the very same feeling as the teacher in the novel. 'I would love to teach but the job is 25% teaching 75% crowd control', 'last week I was serious considering



my desire to teach ... behaviour from the students'. As seen here the mood is very frustrated and worried.

- d The tone in the text is quite cheerful. 'At Green and Black's our aim is to create great tasting chocolate', 'we believe that every step from bean to bar is important'.
- e The assumptions made are all based on gender stereotypes which say that boys are 'tough and strong' while girls are simply seen to have 'precious little dimples'.

Use the QR code to access notes about this activity.

■ The conclusion

A conclusion should do exactly as its name suggests: reach a conclusion. Your concluding paragraph should *not* simply restate what you have already said in your essay. The conclusion is the place to comment on the overall effectiveness of the text: has it reached its target audience or achieved its intended purpose? What larger message does it send? You don't want to present any new points that need support in your conclusion, but you can and should end with some sort of appraisal of the text.

Many concluding paragraphs begin with the phrase 'In conclusion' or 'To conclude'. You may have been told to do this by your teacher. While it is not exactly *wrong* to do this, it is fairly redundant. Using either of these phrases might be appropriate for the IO because you are verbally signalling to the listener/examiner that you are coming to the end of your delivery, but it is not really necessary to do this in an essay. If you do use either of these phrases, make sure that you actually are reaching a conclusion rather than simply repeating the ideas you have already set out in the body of your essay. If you have developed a clear thread throughout your essay, then the conclusion should be the natural culmination of your examination of the text.

Many students worry that they will run out of time in the exam before they reach the conclusion. Conclusions do not need to be long. Two or three concise, yet evaluative, sentences can do the job. It may actually be helpful to write the conclusion immediately after you have written the introduction; you could write this in your plan or outline and then copy it into your essay towards the end of the examination.

LEARNER PORTFOLIO ACTIVITY 2.7

Read the following two conclusions, based on the same text that was featured in the activity on introductions. Which one is more effective? Why?

Example 1:

To conclude, the author of the text 'Poverty in Hong Kong and Oxfam's advocacy work' is effective in convincing the reader to give more thought to the issue and possibly get involved, however I believe it would have been more effective to provide the audience with information about how they can help, because without the information readily available to them, readers might not be very willing to find it themselves.

Example 2:

In conclusion, this text was an informative piece about the effects of inequality in Hong Kong. As previously stated, the author used several stylistic devices to achieve its purpose.

Use the QR code to access notes about this activity.





LEARNER PORTFOLIO ACTIVITY 2.8

The following text is the type of text you might encounter on a paper 1 exam. It might be accompanied by a guiding question such as *In what ways does this app preview web page appeal to a prospective buyer of this product?* Consider how you might respond to this question. Make a few notes about the audience, the purpose and the stylistic features that you think help to shape the meaning. You might like to go one step further and write a thesis statement or outline an essay response.

Use the QR code to access notes about this activity.

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App Preview
Overview
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Charts

\$1.99

Category: Books

Updated: Apr 04, 2013

Version: 1.5

Language: English

Seller: Ying Horowitz & Quinn LLC

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Rated 12+ for the following:
Infrequent/Mild Profanity or Crude Humour
Infrequent/Mild Alcohol, Tobacco, or Drug Use or References

Customer Ratings

Current Version:
★★★★☆ 35 Ratings

All Versions:
★★★★☆ 150 Ratings

The Silent History

By Ying Horowitz & Quinn LLC

Description

Honored by Apple as one of the Best Apps of 2012. Webby Awards winner. SXSW Interactive Awards finalist.

** The download includes access to Volume One, a 20-part serialization covering the first decade of the phenomenon. **

5 The Silent History is a groundbreaking innovation in digital fiction, the story of a generation of unusual children, told through serialization, collaboration, and exploration.

‘Entirely revolutionary.’ – Wired

10 ‘A landmark project that illuminates a possible future for e-book novels.’ – LA Times

15 In the early years of the 21st century, doctors begin to notice more and more children being born with a strange condition: silence. No speech, no comprehension, and soon a complete lack of engagement with most human interaction. The kids are seen as not much more than empty vessels, and many are sent to orphanages and group homes – until a teacher at one of these facilities realizes that the children have developed enigmatic, powerful skills of their own.

20 Testimonials are presented in the form of oral histories told by characters directly affected by the condition – parents, teachers, doctors, cult leaders, faith healers, and government officials, with unexpected intersections and unifying narratives. The 120 Testimonials provide the central backbone of the story.

25 The Field Reports are short, site-specific accounts that deepen and expand the central narrative, written and edited in collaboration with the readers of the Testimonials. To access and comprehend a Field Report, the reader must be physically present in the location where the Report is set. Reports are deeply entwined with the particularities of their specific physical

30 environments – the stains on the sidewalk, the view between the branches, a strangely ornate bannister, etc – so that the text and the actual setting support and enhance each other. Each of these reports can be read on its own, but they all interrelate and cohere within the larger narrative.

Screenshots



Customer Reviews

Love the concept and story but ... ★★★★★

by Clotaire

35 I love the concept of this different way of storytelling and am enjoying the characters and storyline as the plot slowly moves forward through the years. However, while I appreciate the IDEA of the location-based field reports, I absolutely hate that there are no such reports anywhere near my area (the South in the US) and that I will never be able to travel to any places where they do exist ... I would be willing to pay an additional fee to gain access to the field reports.

More ...

Just Wow ★★★★★

by MommyCrazyLady

40 This was one of those finds I didn't expect to really draw me in and now I'm hooked. It's like this new reality but still a believable progression without pushing too hard or not enough. I have found myself looking for and imagining how I would deal in these silent groups and it's a completely remarkable experience. A very highly recommended piece and probably a favorite for a long time to come.

More ...

Sudden Oak

Your own use of language and style

Criterion D assesses your use of language: *How clear, varied and accurate is the language? How appropriate is the choice of register and style?* Notice that spelling is not explicitly mentioned in the descriptor. That does not mean that spelling is not important, but points are not taken off for incorrect spelling. Spelling will only impact your mark if it hinders the overall meaning and coherence of your essay. The examiner is more interested in your use of a formal register, which refers, in this context, to your use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the analysis.

TIPS FOR IMPROVING YOUR ACADEMIC WRITING STYLE

- ✓ Avoid the passive voice. There are times when the passive voice can be effective, but for the sake of clarity it is best to avoid the passive – especially if you are feeling rushed in an exam situation.
- ✓ Use the present tense. Present tense is more active and adds authority to your writing. That's not to say there isn't a place for past tense in an essay, but when you are presenting or illustrating your points, it is best to use the present (for example, 'The author *creates* a tense mood by using an aggressive tone' or 'The use of persuasive language *helps* to achieve the purpose').
- ✓ Vary your sentence structure, but remember that sometimes simpler is better.
- ✓ Aim for ambitious vocabulary, but not for the sake of 'sounding clever'. An examiner can tell when you use words that you don't understand, sometimes because they are used in the wrong context. The same goes for obscure literary or stylistic devices. You might have memorized the word *zeugma*, but you might not be able to write convincingly about its use and effects. An examiner will be much more impressed if you can write convincingly and in detail about a common device such as metaphor.
- ✓ Avoid **colloquialisms** or 'chatty' language. Paper 1 (and the other assessments) is an academic piece of writing, and your register should reflect that.
- ✓ Try to remain objective, but not at the expense of sounding stiff. You may have been told at some stage never to use the first person in a formal essay. This is generally good advice, but it is not a hard and fast rule. The first person can be used very effectively, but if you do not feel confident using it then it is best to avoid it.
- ✓ Read! This might not seem like much of a tip, but the more you read the more you will absorb other writers' styles. Regular independent reading improves vocabulary and sentence structure. Exposing yourself to different authors' styles will support you in developing your own unique voice – and most of the time you won't even notice it's happening!

Key term

Colloquialism – A word or phrase that is used in casual conversation but would be inappropriate in a formal written piece.

■ Expanding your vocabulary

Many students get into the habit of introducing a quotation by saying something like 'This quote *shows* that ...'. The word 'shows' is a bit stale and repetitive – and not always accurate. On the next page are a few words that you can use as an alternative to 'shows'. The second column in the table includes some words that you can use instead of 'emphasizes'. The final column includes some other evaluative words; instead of saying 'The effect of this device is ...', consider using one of these words instead.

Other words for 'shows'	Other words for 'emphasizes'	Other evaluative words
conveys	accentuates	achieves
demonstrates	amplifies	affects
depicts	focuses	engages
describes	highlights	creates
displays	reinforces	illustrates
explores	strengthens	implies
expresses	supports	proves
indicates		resolves
means		uses
presents		
reflects		
represents		
reveals		
suggests		
symbolizes		

Advice for long-term preparation for paper 1

There is nothing you can really do to *prepare* for the paper 1 exam in the same way that you might prepare for a biology or history exam, but there are several things that you can do to *practise* developing your skills so that you are ready for any unseen text that the exam may throw at you.

- Throughout your language and literature course, you will encounter a wide range of non-literary texts. Make detailed notes about the conventions of these text types, and of the stylistic devices that are most commonly used within these text types. You could even create a toolkit or glossary of key language devices that feature most commonly in non-literary texts. Make sure to record these notes or observations in your learner portfolio.
- Try generating your own guiding questions for some of the non-literary texts you have studied in class.
- You should have the opportunity to complete several practice papers, both in and outside the classroom. Although your teacher will probably give you a grade for these attempts for internal reporting purposes, try not to view each exercise as an end, but rather as part of the journey towards success in the final exam.

■ Developing your learner portfolio

- Assemble a collection of the texts that you come across in the course, either through classroom study or independent inquiry. Categorize these by text type and make a list of the unique stylistic and structural features that are typical of each type.
- Complete micro-analyses of texts, in which you focus on just one feature (for example, tone or mood, lexis and semantics, graphology). Annotate practice texts accordingly, or create some brief notes relating to your chosen feature.
- Write your own texts using the conventions that you have identified in those you have studied. By imitating the style of other writers (either through **parody** or **pastiche**), you will develop a more sophisticated appreciation of authorial choices.

- Keep a record of each of your practice papers and the marks that you receive. You could develop a chart to record your progress against each of the criteria over time.
- You might also develop some targets after each of your practice papers, based on the feedback you receive from your teacher. You can reflect on your progress towards these targets, including successes and challenges.
- Assess model paper 1 essays. Record your observations on the strengths and areas for improvement.

Key terms

Parody – An exaggerated or caricatured imitation of a particular author or style for comic effect.

Pastiche – A piece of work that imitates the style of another artist, work or genre.

Advice for short-term preparation for paper 1

During the exam, make sure that you allow yourself time to read the text(s) and plan your essay(s). One hour and 15 minutes (or 2 hours and 15 minutes if you are a higher level student) might not seem like much time, but if you use your planning time efficiently and effectively, then you should have enough time to write a developed response. Remember, the examiner is looking to reward *depth* of analysis, not breadth, so don't panic and feel as if you have to write *everything* about the text in front of you.

Here are a few tips to maximize your planning time:

- Spend the first 5–10 minutes reading and annotating the text. On the first reading, resist the urge to annotate. This reading should be focused on comprehending the text: what is it about? What is its key message? Who is the target audience and what is its intended purpose?
- During the next reading, you can begin to annotate, but this should be done with purpose (for example, with the guiding question or your own area of focus in mind).
- Give yourself 5–10 minutes at the end of the examination session to read over your work and fix any major errors. Unless you have special exam accommodations, you won't have time to make any major edits and you may not notice the odd spelling error, but you can spot omitted (or repeated) words which might impact the clarity of your sentences.

Student example: Paper 1

The following example of a paper 1 response was produced by a student in the classroom under timed conditions. The response is based on the same text used in the previous activities in which you evaluated introductions and conclusions (see page 47). As you read the essay, make note of the annotations and consider, based on those comments, what you might award the student for each criterion. Note that this response has been reproduced here as the student originally wrote it; spelling and grammar have not been changed.

The guiding question is as follows:

How are different features used in this web page to inform and persuade the reader to learn more and get involved?

The student provides good context to the charity, but more information about the publication date and intended audience could be included here.

The student identifies a purpose of the text.

A secondary purpose (to persuade) is identified.

The student provides a clear thesis statement which zooms in on three specific aspects of the text. This thesis statement directly links to the guiding question.

This paragraph begins with a clear topic sentence that links back to the thesis statement.

The student provides a good analysis and evaluation of the images here, focusing on symbolism, contrasts and the emotions that are evoked from these images. The student links this back to the intended purpose: to persuade the audience to donate money so that Oxfam can continue its work.

Again, a clear topic sentence is provided which directly links back to the thesis statement.

The student includes an analysis of several typographical features here: weblinks, titles and subheadings, and images.

This text is a web page for Oxfam Hong Kong, a charity that aims to reduce poverty locally. The aim of this page is to inform an interested and caring audience on the work Oxfam does in Hong Kong and the actions it has taken in order to do so. Being a world city with many expats and international businesses, the creators of this web page realize that money is not an issue for many of these foreigners, and although Oxfam does not directly ask for donations, it is hoping to appeal to readers' emotions through different strategies. The features of images, typography, and a personal account are all used to inform and persuade the reader to get involved.

This website makes use of three different images to appeal to the readers' emotions. All three depict different scenes of poverty in Hong Kong, showing how it affects people whether out in the streets or even at home; this is the harsh reality of people living under the poverty line. The first image is particularly interesting. It shows a tram passing in the center of the image, advertising 'OLYMPUS', a digital camera brand. What is ironic is the harsh contrast in this image, split in two parts between the top and the bottom. The top features many aspects of a developed city: clean streets, a tramway, a bank and a modern building. All of these portray Hong Kong as the highly modernised world city that it is. However, the contrast between the results of Hong Kong's high economy and the harsh reality of many locals' daily life is disturbing. A worker in a straw hat and a bright yellow construction vest is almost hidden at the bottom. The worker's face is turned away from the photographer so that it cannot be seen: it remains anonymous. This represents the endless numbers of people who face the reality of poverty. It can only be assumed that this local worker is also living under the poverty line. The worker is bent down, seemingly bowing in the direction of the tram as either a sign of respect or a sign of defeat. Oxfam used this image on the website as their motto, 'World Without Poverty', aims to change this inequality between people. The implicit message is that this photograph is a representation of all the work that still needs to be done, which will only be made possible with the reader's support.

The web page uses different styles of typography to keep the reader engaged throughout the article. Foremost, weblinks are provided mid-way through the page with the purpose of guiding its readers to supporting research and reports, which will establish trust towards the information being given and to the charity of Oxfam Hong Kong. Titles, subheadings and important points are bolded and use a larger point size to attract attention and for the reader to understand the main points Oxfam is trying to get across if skimming the page. The images also come back into play here to further portray what the web page is trying to illustrate with concrete evidence. The subheading 'Thinking Outside The Box About Subdivided Flats' is an introduction to a personal story that targets the readers emotions, either pity, sadness or even anger at the inequalities faced by some. Surprisingly, the title uses humour in the form of a Pun: 'Thinking Outside The Box'. Hong Kong's subdivided flats are often called

The student ends this paragraph with an evaluative comment about how these features contribute to Yin's personal story and the impact of that story on the reader, which transitions to the next point.

The student introduces the final body paragraph with another clear point that links directly back to the thesis statement. There is a clear thread, or line of argument, throughout the essay.

The student provides some relevant direct quotations from the text here, but they could work on integrating them more effectively.

The student begins this paragraph with the phrase 'To conclude', but it is appropriate because they do actually reach a conclusion: the different textual features encourage the reader to take action by evoking emotions of anger, sadness and pity.

The student ends with an evaluative comment which links to audience and purpose, circling back to the guiding question. This conclusion is effective because, while it reinforces what the student has already said, it does not simply repeat it.

'boxes', emphasizing the ridiculously small amount of space some people have to live. This is shown in the photograph on the left which shows one of the very narrow halls, and where we can see objects stored wherever possible, due to the lack of space. The metaphorical 'box' in which these people is also described by the writer using words such as: 'barely', 'only', 'small', 'fits', and 'that acts as', which shows how the flat was arranged to maximize living space. These features account for the harsh conditions of living in extreme poverty and amplify Yin's personal story of her daily life, meant to evoke anger at the government's inaction within the reader.

The web page ends off on a personal story, which provides real life evidence of the inequality Oxfam has talked about from the beginning. Yin and her family are an example of the countless victims of poverty, forced to live in inhumane and largely unsustainable, conditions which provide a low quality of life. The Oxfam writer spent three lines summarizing the basic problem of Yin's life; but it quickly turns around to explaining what Oxfam has done to provide a solution. Oxfam's project helped improve Yin's life, and concrete examples are given to the read where '[Oxfam] helped Yin install a shelf and a bookcase, and mounted the TV', which, they precise, 'was originally on top of the fridge', showing the extent to which furniture needed to be arranged to fit everything. To credit themselves even more, Oxfam asked Yin to speak so they would have a quote of her, saying how much Oxfam helped her and how she couldn't have done it without them. 'After [Oxfam's project], I've become much happier. I've also come to see that Hong Kong's actually a hospitable and warm city'. This credits Oxfam even more and is meant to tell the reader that other people see the charity as great, and not just themselves. This established further trust, and by ending the website on this personal account, the reader may be more inclined to get involved.

To conclude, Oxfam made use of different features to evoke emotions such as anger, sadness and even pity to the reader to encourage them in getting involved in the fight against inequality.

To reach reader's emotions, the article uses a number of images, typographical features and a personal account, all designed to illustrate the problem and support Oxfam's point. These features are used effectively as they are clear and all aid to support and provide a unified message: in order to solve these inequalities and help these people out of poverty, Oxfam needs your help.

Conclusion

The skills you will develop in preparation for paper 1 are skills that transcend all aspects of the course. These skills are not tied to any particular area of exploration, central concept or global issue. To develop your close-reading skills and mature as an independent learner, you should make a point of actively engaging with the texts that you encounter on a daily basis. If you read a particular news article that seems biased, ask yourself what it is about the word choice that suggests this bias. If you find yourself drawn to an advertisement, consider the persuasive techniques that are used. If you only engage with those texts that your teacher

exposes you to in the classroom, you might be able to achieve good marks on the exam, but if you go above and beyond the requirements and truly engage with the texts that surround you, you will have a much greater chance of excelling on this and the other assessments.

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3

Paper 2: Comparative essay

Introduction to paper 2

Paper 2 is the second of the two timed externally assessed assessments taken at the end of the language A: language and literature course. This exam is worth 35% at standard level and 25% at higher level. The weighting is different because at the higher level students also have to complete the HL essay, which we will discuss in Chapter 4. At both higher level and standard level, students will have 1 hour and 45 minutes to complete paper 2.

Paper 2 is a comparative essay in response to one of four questions of a general nature using two of the literary works you have studied throughout the course. You may choose any of the works you have studied with the exception of those you have used for the individual oral (IO) or your HL essay. You will not, however, have access to these works during the examination, so preparing yourself for this exam is crucial, and in this chapter we will explore a number of methods that will ensure you enter the examination well prepared. Additionally, special attention should be paid to your choice of exam question and your choice of works, as a good match between these two choices can mean the difference between a strong essay and a weak one.

You will be demonstrating a variety of skills in this assessment, including your knowledge and understanding of the works you have read, and your ability to interpret and analyse these works through the exploration of their similarities, differences and implications. You will also be demonstrating your ability to write a well-organized and balanced formal comparative essay using a broad thematic approach based on your chosen question. As mentioned above, since this assessment requires a high degree of preparation using works that you may have studied much earlier in the course, it also requires you to demonstrate your organizational and self-management skills, including note-taking, time-management and other study skills.

Assessment criteria

The criteria by which your exam paper will be marked are included below:

■ Criterion A: Knowledge, understanding and interpretation

- How much knowledge and understanding does the candidate demonstrate of the works?
- 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?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little knowledge and understanding of the works in relation to the question answered. There is little meaningful comparison and contrast of the works used in relation to the question.
3–4	There is some knowledge and understanding of the works in relation to the question answered. There is a superficial attempt to compare and contrast the works used in relation to the question.

5–6	There is satisfactory knowledge and understanding of the works and an interpretation of their implications in relation to the question answered. The essay offers a satisfactory interpretation of the similarities and differences between the works used in relation to the question.
7–8	There is good knowledge and understanding of the works and a sustained interpretation of their implications in relation to the question answered. The essay offers a convincing interpretation of the similarities and differences between the works used in relation to the question.
9–10	There is perceptive knowledge and understanding of the works and a persuasive interpretation of their implications in relation to the question answered. The essay offers an insightful interpretation of the similarities and differences between the works used in relation to the question.

■ Criterion B: Analysis and evaluation

- 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?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The essay is descriptive and/or demonstrates little relevant analysis of textual features and/or the broader authorial choices.
3–4	The essay demonstrates some appropriate analysis of textual features and/or broader authorial choices, but is reliant on description. There is a superficial comparison and contrast of the authors' choices in the works selected.
5–6	The essay demonstrates a generally appropriate analysis of textual features and/or broader authorial choices. There is an adequate comparison and contrast of the authors' choices in the works selected.
7–8	The essay demonstrates an appropriate and at times insightful analysis of textual features and/or broader authorial choices. There is a good evaluation of how such features and/or choices shape meaning. There is a good comparison and contrast of the authors' choices in the works selected.
9–10	The essay demonstrates a consistently insightful and convincing analysis of textual features and/or broader authorial choices. There is a very good evaluation of how such features and/or choices contribute to meaning. There is a very good comparison and contrast of the authors' choices in the works selected.

■ Criterion C: Focus and organization

- How well-structured, balanced and focused is the presentation of ideas?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The essay rarely focuses on the task. There are few connections between ideas.
2	The essay only sometimes focuses on the task, and treatment of the works may be unbalanced. There are some connections between ideas, but these are not always coherent.

3	The essay maintains a focus on the task, despite some lapses; treatment of the works is mostly balanced. The development of ideas is mostly logical; ideas are generally connected in a cohesive manner.
4	The essay maintains a mostly clear and sustained focus on the task; treatment of the works is balanced. The development of ideas is logical; ideas are cohesively connected.
5	The essay maintains a clear and sustained focus on the task; treatment of the works is well-balanced. The development of ideas is logical and convincing; ideas are connected in a cogent manner.

■ Criterion D: Language

- 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 essay.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

What to expect on the exam: general questions about literature

The paper 2 prompts consist of four questions that can be applied to a broad range of literature. You will need to identify which prompt best suits the works that you have studied and respond to that question in the context of those selected works. Because these questions are so general, your task will be to ensure your response is not just an abstract musing on the question, but rather grounded in specific examples and detail from the works you have studied. You might encounter questions such as the following:

- 1 Referring to two works you have studied, discuss the role that the historical, cultural or social context of the setting or the writing of the work contributes to the meaning of the work.
- 2 Literature often plays with our understanding of the nature of reality or concept of the truth. In what ways are two of the works you have studied examples of this?

- 3 In what ways do two of the works you have studied portray characters' transformations in response to external pressures?
- 4 Discuss the role that characters' identities play in setting up or resolving conflict in two works you have studied.

In the above prompts you can see both the variety and the general nature of paper 2 questions. The first asks you to consider how the context of either the setting or the writing of the work might inform our reading of it. For example, two male characters publicly holding hands will have a different meaning for a book set in 1920s Texas than one set in contemporary Saudi Arabia – in the first setting it might be a bold act of romantic affection, while in the second it would be a commonplace sign of friendship. This might prompt you to consider several of the conceptual understandings of the course, such as culture, transformation or representation, and how those concepts might be influenced by the events, geography or culture surrounding the author of the characters in the work.

The second question asks you to examine ways that literature can ask us to interrogate our own reality or can purposefully engage in the distortion of reality. Theatrical plays that **break the fourth wall** are an example of this, as are **unreliable narrators**.

The third question asks you to discuss character development and the causes of character transformation. You might choose, for example, to contrast a work depicting a character's coming of age with one that portrays another's descent into madness.

The fourth question focuses on how characters' identities (social, class, racial, cultural, gender, etc.) can affect the development or resolution of conflict within a work.

As you can see from these prompts, there is a lot of variety in the types of questions you might encounter on paper 2. The general nature of the prompts makes it very important that you select a good pairing of works you have studied to compare and contrast. On the following pages you will find a table listing some possible pairings for each of the questions. These are meant merely as examples and not as suggestions for what to use on your paper 2 exam. It is important to note that whatever you write about should be your choice and your own analysis. In addition, keep in mind that the works you use must be works you have studied in class.

Key terms

Breaking the fourth wall – A dramatic technique which involves the characters in a play interacting directly with the audience or demonstrating an awareness that they are being watched, thereby dissolving the imaginary divide that exists between the stage and the audience.

Unreliable narrator – A narrator who believes that they are telling the story of what actually happened but for one reason or another they are wrong. Often an unreliable narrator is suffering from some sort of mental or emotional dysfunction: a need to deny the facts, self-importance or simple ignorance about the situation.

Question	Work 1	Work 2	Potential connection
1 Referring to two works you have studied, discuss the role that the historical, cultural or social context of the setting or the writing of the work contributes to the meaning of the work.	<i>Woman at Point Zero</i> by Nawal El Saadawi (novel)	<i>Their Eyes Were Watching God</i> by Zora Neale Hurston (novel)	Both of these books centre on the perspective of women trying to survive and thrive in oppressive patriarchal societies. In El Saadawi's novel, she tells the story of Firdaus, a woman facing execution for killing a man after a lifetime of abuse within the patriarchal structures of late-20th-century Egypt. <i>Their Eyes Were Watching God</i> addresses similar themes in the American South during the early 20th century, following the story of Janie, a woman striving for self-actualization as she endures abuse and neglect through a series of unhappy marriages and fraught love affairs.
	<i>The White Album</i> by Joan Didion (essays)	<i>The House of the Spirits</i> by Isabel Allende (novel)	Both works chronicle politically turbulent times and the links between politics, history and personal experience. Joan Didion's essay collection chronicles the 1960s and 1970s in California, covering a range of topics but weaving them together to connect the particular cultural moment of that time and place with the universal power of narrative and storytelling. Isabel Allende's multigenerational family saga serves as a fictionalized retelling of modern Chilean history by following the often tragic story of the Trueba family. Each work seeks to capture the essence of and comment on a particular historical and cultural moment while linking to universal themes.
2 Literature often plays with our understanding of the nature of reality or concept of the truth. In what ways are two of the works you have studied examples of this?	<i>The Things They Carried</i> by Tim O'Brien (novel)	<i>Hamlet</i> by William Shakespeare (play)	As we will explore later in this chapter (page 68), although these works are set and written in very different times, and feature very different narrative structures, both employ literary techniques that break the suspension of disbelief of their audience. O'Brien's semi-autobiographical stories feature an unreliable narrator who shares his name with the author. This narrator repeatedly tells the audience that the stories contained in the novel are not true. Shakespeare's play contains a famous scene in which a troupe of actors puts on a play with very similar characters and plot elements to <i>Hamlet</i> itself, thereby drawing attention to the fictional nature of the work. Each of these techniques is used to different effect, Shakespeare using it to drive the climax of the plot and to enhance the play's exploration of madness and questioning of life's meaning, while O'Brien uses it to explore the nature of truth, story and emotional healing.
	<i>The Underground Railroad</i> by Colson Whitehead (novel)	<i>Animal Farm</i> by George Orwell (novel)	Both of these novels rewrite historical events as allegory and draw attention to deeper truths about history through altering the facts of them. Whitehead's novel imagines a 19th-century America in which the Underground Railroad – a metaphorical term referring to a network of safe houses and abolitionists that sheltered those escaping slavery in the American South – is also a literal railroad for transporting former slaves to freedom. Orwell's novel retells the events leading up to the Russian Revolution through the story of a group of farm animals rebelling against their exploitation at the hands of the farmer. Each work uses fantastical elements to reveal different visions of historical events and their implications for the present.

<p>3 In what ways do two of the works you have studied portray characters' transformations in response to external pressures?</p>	<p><i>Parable of the Sower</i> by Octavia Butler (novel)</p>	<p><i>Never Let Me Go</i> by Kazuo Ishiguro (novel)</p>	<p>Both of these novels are set in dystopian worlds in which people respond to inhuman cruelty by showing character growth and transformation; however, they do this in contrasting ways. Butler's tale of post-apocalyptic societal collapse follows Lauren, a young woman with an extreme form of empathy, who is violently torn from relative comfort and forced to seek safety and community in a brutal world. The novel follows her transformation from preacher's daughter to the visionary leader of a new kind of community in the face of extreme and challenging circumstances. <i>Never Let Me Go</i> envisions a future in which human clones are raised to have their organs harvested. The narrator, Kathy, is one of these clones whose role is to care for organ 'donors' after their organs have been harvested. Ishiguro uses the narrator's lack of any real transformation even when confronted with the horrors of her circumstance to generate dramatic irony, and explore ideas of brainwashing and the absence of human empathy.</p>
	<p><i>Frankenstein</i> by Mary Shelley (novel)</p>	<p><i>Pygmalion</i> by George Bernard Shaw (play)</p>	<p>Both of these works feature efforts to create new human beings and their effects. In Shelley's gothic novel, Dr Frankenstein creates a new being through the ethically questionable application of new science. The resulting monster tells a tale of his own transformation and raises questions of free will, autonomy and the implications of creating life. George Bernard Shaw's play focuses on the efforts of a professor of phonetics to transform a lower-class young woman into someone who fits in with the upper classes by changing her accent, manners and dress. The success of the transformation asks the audience to consider questions of agency and free will, exploitation and social mobility.</p>
<p>4 Discuss the role that characters' identities play in setting up or resolving conflict in two works you have studied.</p>	<p><i>Fences</i> by August Wilson (play)</p>	<p><i>There There</i> by Tommy Orange (novel)</p>	<p>In these works, characters' racial and social identities are central to the action and significance of their stories. Wilson's play looks at an African-American family in the 1950s that is strained by the effects of racial discrimination. Troy, the father, becomes bitter and distant from his family as a result of his experience of racism. Orange's novel, set in contemporary Oakland, California, is composed of a series of chapters told from the perspective of mostly Native-American characters, examining the impact of history, marginalization and oppression on the lives and circumstances of urban indigenous peoples.</p>
	<p><i>Oedipus Rex</i> by Sophocles (play)</p>	<p><i>To Kill a Mockingbird</i> by Harper Lee (novel)</p>	<p>These works are very different in a number of ways: <i>Oedipus</i> is an ancient Greek play while <i>Mockingbird</i> is a beloved 20th-century novel set in the American South of the civil rights era. However, in both of them, characters' identities play a significant role in the central conflict. In Sophocles' play, Oedipus's true family identity is unknown to all but the audience, creating significant dramatic irony and heightening the tragedy of the ultimate revelation that he has unwittingly killed his own father and married his own mother. While hidden identity drives the drama in this play, Harper Lee's novel centres around the way that Tom Robinson's very visible identity as a black man in 1950s Alabama leads him to be falsely accused of rape.</p>

You can see from the examples in the table that you have a lot of freedom with how you choose and write about the works you have studied in relation to your chosen prompt. You can also see that you are not confined to using one literary form for your comparison, but can choose pairs representing different literary forms, as well as works written originally in English or works in translation. Because the questions are broad and thematic, there may be many points of comparison and contrast within any given pair of works. That said, you will want to be careful to keep those connections specific, relevant and rooted in your knowledge of the works themselves. If you find yourself stretching to compare and contrast two works, you may want to rethink your choice.

ASSESSMENT TRAP

One thing to keep in mind: during your language A course you will study a wide range of literary works, non-literary bodies of work and texts, and sometimes the boundaries between these distinctions might feel a bit blurry, but it is important that you select only literary works for this assessment. For example, if you studied a podcast like *Serial* by Sarah Koenig in class, it might be tempting to use it to address prompt

number 4 in exploring how Adnan's identity as a Muslim-American played a role in the central conflict of the story. Podcasts, however, are considered a non-literary text or body of work, and therefore cannot be used in this assessment. Be sure to consult with your teacher to determine what portions of your course content are considered a literary work so you don't inadvertently put yourself at a disadvantage.

LEARNER PORTFOLIO ACTIVITY 3.1

Now you try it:

- 1 Choose one of the questions 1–4 (page 57). Using two of the literary works that you have studied in your language A: language and literature course, write a summary of how those two works could be used to answer that prompt in paper 2.
- 2 Now swap out one of the works for a different work and do the same thing.
- 3 Finally, answer these questions:
 - How did you go about deciding which question you wanted to answer? Did you decide on the question first? Did you think of the books first? Did you think of a question and then one book?
 - Did you change your mind about either the question or one or both of the books as you were working? Why or why not?
 - Which of your two pairings of works made for a more interesting response to the question and why?

From doing this activity, you will begin to understand some of the skills and strategies needed for choosing a question and a pair of works to create a successful paper 2 essay. We will be working at developing these skills and strategies more as we go through this chapter. For now, you should save this activity in your learner portfolio because, although you will not get the questions you have seen here on your paper 2 exam, the work you have done could help you on your exam when the time comes, because you have begun to consider how these works relate to each other.

Because the language A: language and literature course requires students to study between four and six literary works, and you can't re-use the work(s) you have used for the IO and the HL essay, the number of works you have to choose from for paper 2 will be limited to three or four. It is therefore particularly important that you select and study your works strategically and consistently. For example, an SL student who did not carefully study one of the four works might find themselves without a choice of which works to use. They may be forced to use a pairing that is ill-suited to any of the paper 2

questions, and their scores could suffer for it. Despite the relatively limited choice of works you will have for paper 2, you will not have a lot of time during the exam to deliberate over which are the best to use. Therefore, it is important that you spend time ahead of the exam preparing for it. We will explore a variety of tools and techniques you can use to ensure that you will have a solid pairing at the ready no matter what prompts you encounter in the exam.

Long-term preparation for paper 2

Several of the works you have studied may seem a distant memory by the time paper 2 rolls around. This means it is important to do your future self a favour and ensure you have ways to remember the works you have studied and to document the thoughts and insights you had while reading all the works, even those studied at the beginning of the course. As you saw in the introduction to this book (page 8), your learner portfolio will be an invaluable tool in helping you to achieve both of these goals.

One way to plan your long-term preparation for paper 2 is to think about some of the skills that the scoring criteria are asking you to demonstrate and to ensure that you have given yourself sufficient time to practise them. Here we will focus on Criteria A and B; we will address C and D when we look at the structure of the essay.

■ Criterion A: Knowledge, understanding and interpretation

The skills of understanding and interpretation require you to demonstrate that you know the content and meaning of the works you have chosen to write about. This requires both being able to ground your interpretation in specific passages from a work, as well as being able to show your understanding in your own words. Because your understanding and interpretation change over time, it is important to track those changes in your notes. This allows you both to recall your experience while reading the book and to see the effect of the author's choices on the reader. Though you will not be able to take any of your notes into the exam room, using a variety of note-taking strategies can help you remember the works you have studied in greater detail.

Here are some learner portfolio activities that can help develop the skills of Criterion A:

- Write a summary of what you have read at set intervals (every chapter, every 20 pages, etc.).
- Copy down quotations from the work and explain why they stood out for you.
- Use the summary sheet provided in the introduction to this book after reading each work in order to capture detail, interpretation and your thoughts about using the work in each assessment.
- Track relationships between characters by creating a character map with arrows between them indicating conflict, affinity, familial relationship, etc.

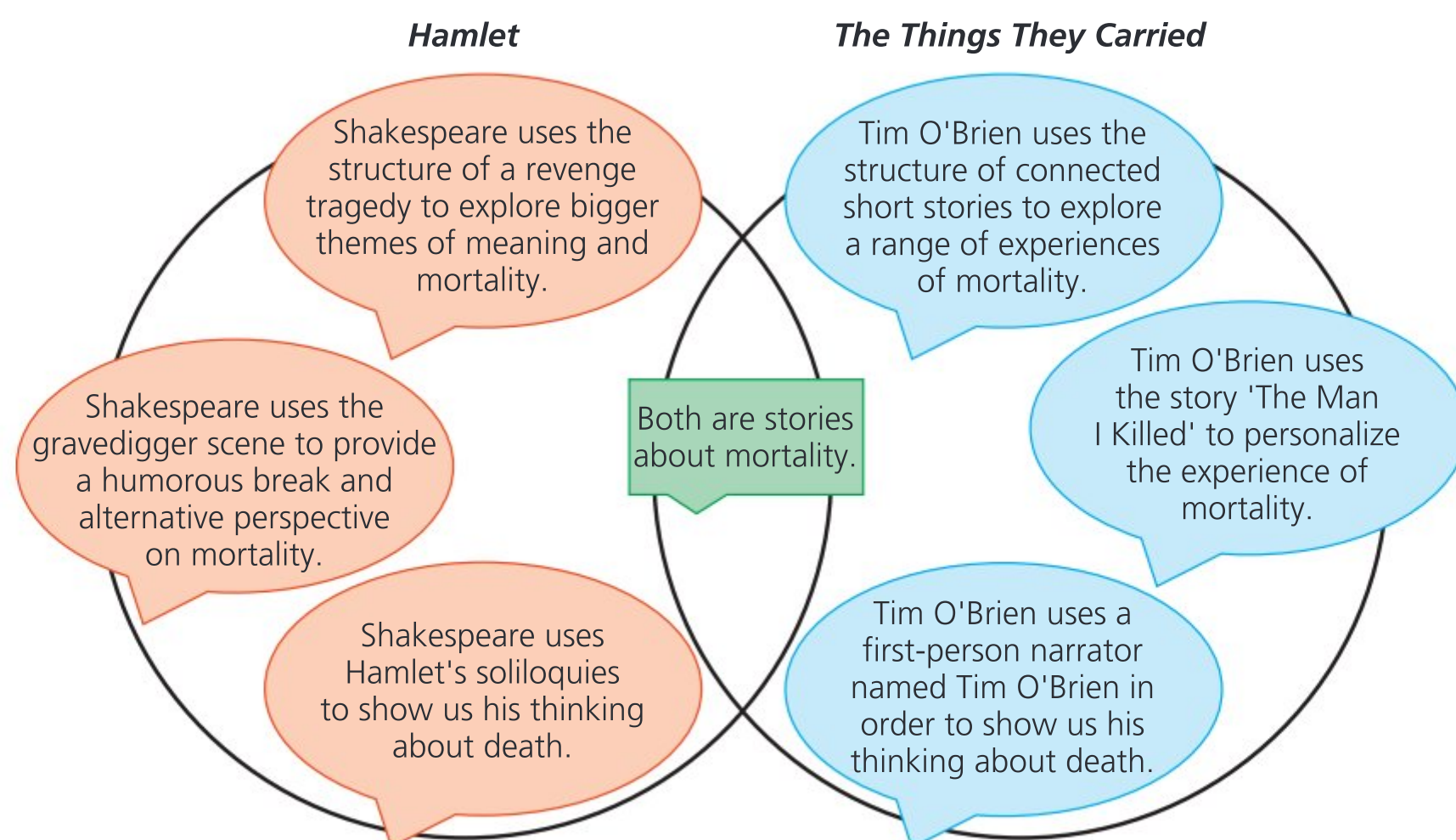
■ Criterion B: Analysis and evaluation

While demonstrating knowledge and understanding of the works you have studied is important, a successful paper 2 response will move beyond simple summary and interpretation of the work. Analysis and evaluation require you to look at the way the different parts of a text work together to create a particular effect or meaning. This is a portion of the assessment that many students struggle with because it asks you to take yourself out of the internal logic of the work itself and to examine how and why the work was constructed in a particular way. Criterion B requires that you examine how textual features and authorial choices shape meaning in a work. As mentioned above,

We can see that one of the things the works have in common is that they focus on characters' experiences of death and tragedy. There are obvious differences in setting – *Hamlet* is set in late-Middle-Ages Denmark, while O'Brien's novel is much more contemporary. And *Hamlet*'s action takes place through a clear story arc while *The Things They Carried* unfolds in a series of interrelated stories.

What kind of exam question might this analysis answer? It's hard to think of a plausible one that we would encounter in an IB exam; maybe 'Compare and contrast the ways in which tragedy is depicted in two literary works of your choice.' This question is broad and thematic, yes, but it is a bit too simple for an IB exam question. To better prepare for the kinds of questions you will find on paper 2, it might be useful to think of something a bit more complex.

Let's imagine that the question was something like: 'Explore the ways in which authors of two works of literature depict characters confronting mortality.' This question is richer than the first in that it asks you to move beyond just what is happening in the stories and to consider literary technique. This question would require us to shift how we envision the compare and contrast:



■ *Hamlet* and *The Things They Carried* – both are stories about mortality

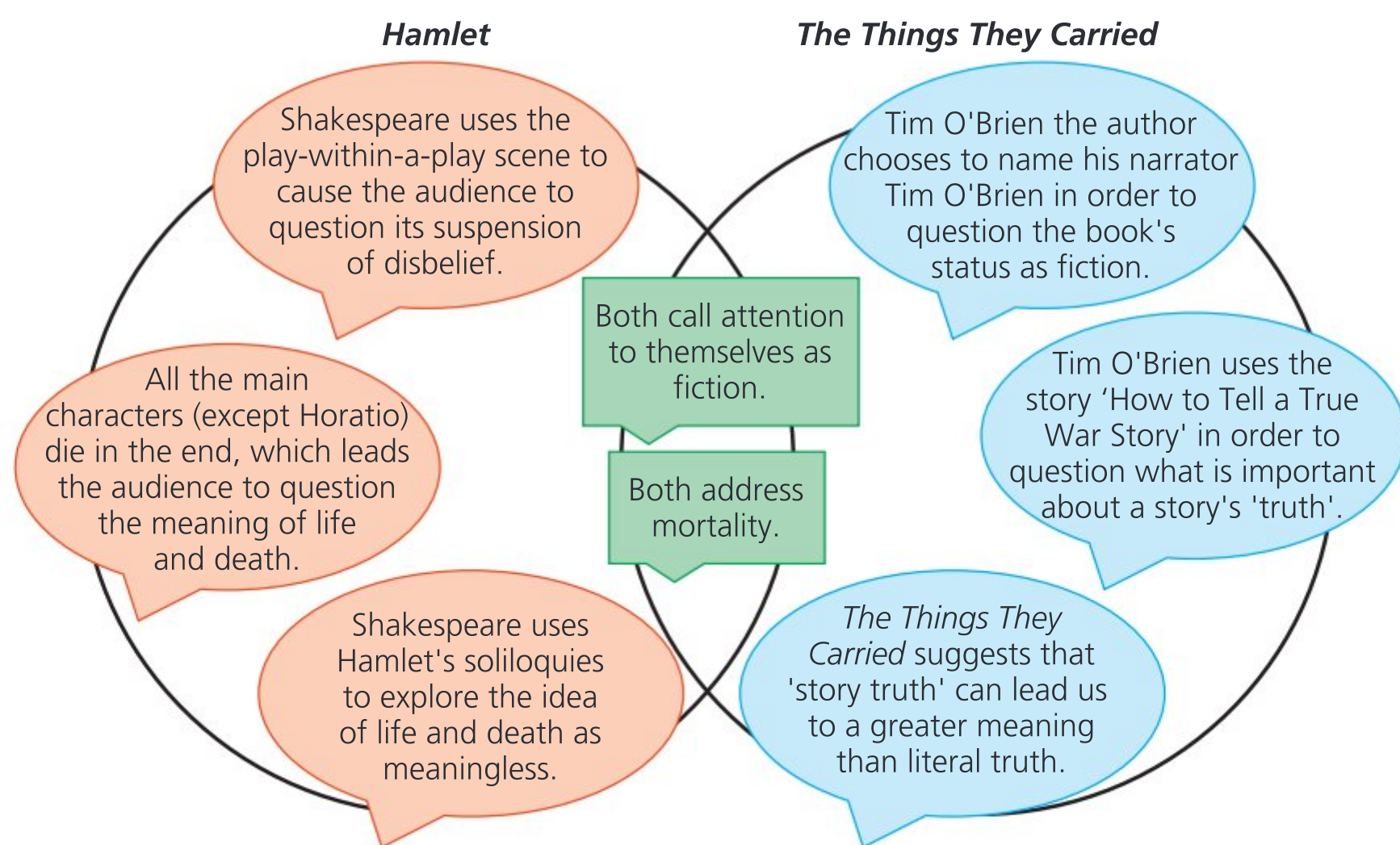
By focusing on literary technique and authorial choice, this plan becomes more sophisticated because instead of just focusing on *what* is happening in the story, we are now focusing on *how* and *why*. This allows us to write about not just the characters' encounters with mortality but also the authors' ideas and attitudes that drive the story and the ways they convey those ideas through their choices. Still, this plan is not as rich as it could be because we have not identified anything the two stories have in common except that they both are concerned with the topic of mortality.

ASSESSMENT TRAP

Under the pressure of exam circumstances, many students make the mistake of writing two self-contained essays, one about each work, that have only a superficial connection between them. While this approach could potentially score a 4 or a 5 if done exceptionally well, in order to be successful on this exam you should aim to craft a fully integrated compare/contrast essay. As we can see with our

second attempt to compare *Hamlet* and *The Things They Carried*, we are potentially going to fall into that trap. If we were to use the diagram above, our essay may end up essentially saying '*Hamlet* and *The Things They Carried* are both concerned with death. Shakespeare approaches it with these literary techniques while O'Brien uses these other techniques to different effect.'

In order to approach this essay as successfully as possible, let's think about some more complex elements that these two works have in common. One thing that is interesting about these works is that they both employ techniques to draw attention to themselves as works of fiction. Shakespeare's 'play within a play' scene in *Hamlet* has his audience watching another audience experience a story very similar to the plot of *Hamlet*. This has a dizzying effect in the moment but also contributes to a growing sense of meaninglessness as expressed in Hamlet's soliloquies and in the mounting body count towards the end of the play. Tim O'Brien uses the chapter 'How to Tell a True War Story' to raise questions about the literal truth of the book as a whole, while his choice to name the narrator after himself causes the audience to question whether the book might actually be more memoir than fiction. The effect is similarly dizzying but O'Brien uses this to point to the potential for a deeper truth hidden in fiction. Using this premise, our diagram might look like this:



■ *Hamlet* and *The Things They Carried* – both call attention to themselves as fiction and both address mortality

As you can see, this plan is more complex and interesting than the previous two. That's because there is more to unify the books and our analysis of them. By exploring the idea that two authors would use a similar literary technique to create two different effects, we can investigate how meaning is created in these literary works. In *Hamlet*, we see that suggesting that the play may be nothing more than a play leads to a sense of meaninglessness in the lives and deaths of its characters, while in *The Things They Carried*, O'Brien blurs the lines between truth and fiction in order to suggest that emotional truth is more meaningful and important than literal truth.

In addition to question 2 from page 57, we can think of how this particular pairing and approach could be appropriate for several other questions that might appear on paper 2:

- With reference to two of the works you have studied, analyse the techniques used by writers to evoke an emotional response in the reader.
- Show some of the ways in which the writers of two of the works you have studied enable the reader/audience to discern a meaning that is only implied.

CONCEPT CONNECTION

Notice that this last comparison/contrast idea touches on some of the course concepts as well: transformation and representation. The course concepts are a good source of potential ideas for the exam questions. Even if the terms themselves are not used, the ideas might appear.

Both of the additional questions referenced on the previous page address issues of transformation – the way that works might transform their readers emotionally, or how they might transform meaning within them. We could also explore the ways that an author’s representation of reality might lead us to feel a strong emotional response or perceive multiple meanings within the work.

If you studied *Hamlet* and *The Things They Carried* in your language and literature course, you could undertake this series of exercises, and then you could put them in your learner portfolio. When the time comes to prepare for your paper 2 exam, you will have these notes and developed ideas to help you review.

LEARNER PORTFOLIO ACTIVITY 3.2

Before you begin this activity, review the kinds of questions that we identified earlier (page 57). We noted that in the specimen questions, there were questions about context, the nature of reality, character development and character identity. These are not the only possible types of question you could encounter – for example, you might find a question about a specific literary technique, such as the use of metaphor or setting, or the role that gender plays in conflict.

A good exercise to undertake is for you to write as many potential exam questions as you can about the works you study to help you anticipate what is important in the works you study.

- 1 Choose two works that you have studied in your course. Develop a Venn diagram that depicts a comparison/contrast between those two works.
- 2 Write the question which that comparison/contrast might address.
- 3 Evaluate that question: is it one you might legitimately expect to see on a paper 2 exam? Why or why not? (Remember the types of questions that you saw in the example examination questions – page 57.)
- 4 Try again. You can begin either with a question you think might appear on an exam or with another Venn diagram, and then proceed as before.
- 5 Once you have got some solid ideas about how these works might be effectively compared and contrasted to each other, store those notes and Venn diagrams in your learner portfolio for review later on.

Short-term preparation for paper 2

As we explored before, there is a lot you can do to prepare for your paper 2 exam in the long term – exercises and techniques to ensure you are not rushing to pull together your ideas towards the end. There are also a number of approaches you can take as you get closer to the exam date in order to ensure you are well prepared. We will take a look at some of them here.

It is recommended that you select three works ahead of time to study in preparation for the exam. This shouldn’t be so difficult for students taking the SL course. Since you are only studying four literary works in total and you need to use one for your IO (see Chapter 1), your choice is made for you. For HL students, since you are studying a total of six works, you will have four or five works to choose from for paper 2, since you will

be using one of them for your IO, and have the option to select one of them for your HL essay. (You could also use a body of work or a text for the HL essay, but we will explain that in more detail in Chapter 4, page 89.) Though you may have a limited number of choices, you still need to spend time thinking about which pairings will work best and how they might best compare and contrast.

It is important as well to stick to the three works you have chosen. While there is nothing stopping you from changing your mind when you sit down for the exam and swapping out one of your prepared works for another, this may not serve you well. Choosing three ahead of time limits the amount of work you have to put into studying and ensures you know them in sufficient detail to be successful on the exam. If, at the last minute, you were to swap one of those works for another that you hadn't prepared as well, you can imagine your essay may not be nearly as successful. It may be tempting to pick works based on the prompts, but it is better to pick your prompt based on the works you have studied and which prompt best suits them. This is all the more reason to choose carefully to ensure that, between the three, there are many different ways in which you can connect a pair.

■ Making a good choice of three works

As we mentioned before, SL students will only have three works to choose from, but that doesn't mean they don't also need to be thoughtful as they approach their short-term preparation for paper 2. While this section may seem more useful for HL students, SL students should take care to pay attention to these tips as well.

There are a number of factors you should consider as you select the works to prepare for the exam:

- **Richness:** The works should be rich enough to warrant analysis. Simpler works may be easier to remember, but you don't want to run out of material for analysis midway through the exam. Select something with complexity worthy of exploring.
- **Variety:** Choose works that contain within them (and among the three) enough variety of literary features, subjects, themes, etc. that they will be adaptable to at least one prompt out of the four you are given. You don't want works so different from one another that any comparison seems like a stretch, but you also don't want them so similar that comparing/contrasting them doesn't require much insight.
- **Points of connection:** This might seem at odds with variety but it's important that you think through what the three works you choose have in common with one another. These shouldn't just be superficial similarities (for example, books that are set in England, or that feature female protagonists) but connections or contrasts between themes, the context in which they were written or set, the use of literary features, narrative perspective, etc.
- **Familiarity:** Perhaps this goes without saying, but you should choose works that you know well. You should not choose any work that you didn't read in its entirety no matter how much you paid attention during class discussions or how many summaries you read online. This is all the more important because you will not be able to rely on notes or the works themselves when you sit your exam.

ACTIVITY

Sometimes we need to be pushed to see connections between works that aren't so obvious. This activity can help you stretch your thinking about what the works you have studied might have in common.

Write out the names of the works you have available to you for paper 2 on separate strips of paper and place them in a bag. Shake up the bag and select two slips at random, then list all the similarities and differences you can think of between the two works. Circle any of them that seem particularly interesting or promising. Repeat as many times as you can until you have selected three works that seem like a good fit. You undertook a similar exploration in learner portfolio activity 3.1.

While it may be tempting to choose the works that have the most obvious features in common, you may find it more rewarding to select works that seem like a bit of an odd coupling at first. This pushes you to move beyond superficial connections and can lead to unexpected insights. When handled well, unusual pairings can also be a welcome sight for IB examiners, who may well have just read their eleventh essay comparing *Romeo and Juliet* with *Pride and Prejudice*.

We compared *Hamlet* and *The Things They Carried* earlier in this chapter, which is a fairly novel pairing, but the two works do have a great deal in common when you take a moment to think about it – both focus on the experiences of young men in difficult circumstances; address the topics of death, conflict and finding meaning in tragedy; have marginal roles for female characters; and, as we pointed out, employ the literary technique of drawing attention to the fact that they are merely representations of reality. Any one of these points of connection could make for a promising essay in response to a variety of prompts.

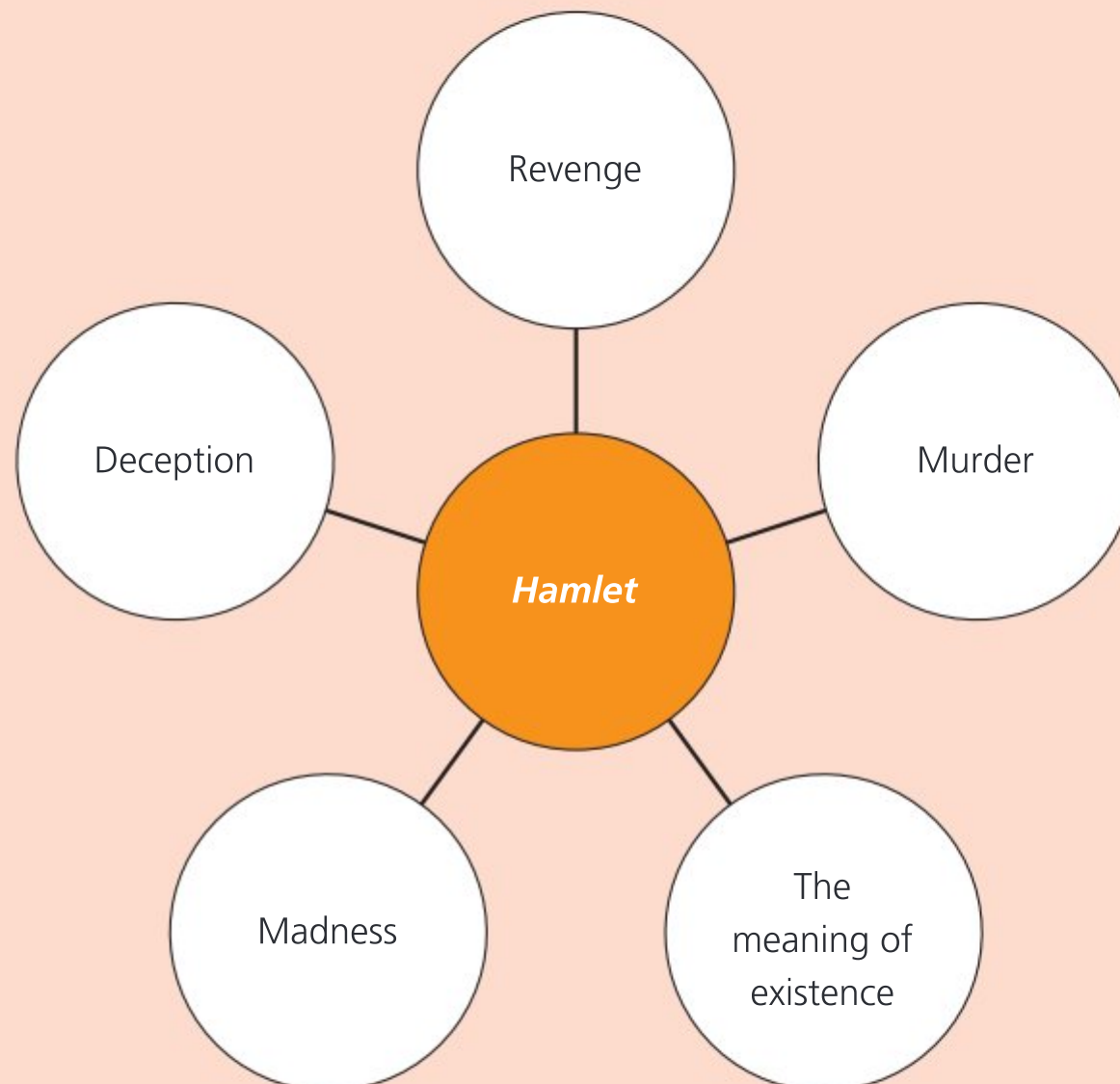
Another seemingly unlikely but ultimately fruitful pairing might be looking at *Hamlet* alongside the 1985 play *Fences* by August Wilson. The play is set in the 1950s and follows Troy, a garbage man and former baseball player who played in the so-called 'Negro leagues' at a time when African-American players weren't permitted to play Major League Baseball. The play is set against the backdrop of racial discrimination and the personal strain it puts on Troy and his relationships.

Aside from their shared literary form, Wilson's play would seem to have little in common with *Hamlet*. They were written and set centuries and continents apart, featuring very different characters and very different plots. After a little thinking, however, we can see that both plays explore the damaging impact that the loss of a father can have. *Hamlet* loses his father before the play begins when he is killed by Hamlet's uncle, Claudius. In *Fences*, Cory loses his father twice, in a sense – first, because Troy's bitterness and resentment keep him emotionally distant from his family, and then again at the end when Troy dies. In each play, the loss of a father has very different impacts: in *Hamlet*, Shakespeare uses the murder to set off the play's revenge-driven plot and shows how Hamlet's loss of his father drives him towards madness and paralysis, while in Wilson's play, Troy's emotional distance is evidence of the damage that racial discrimination and traditional ideas of masculinity have on individuals and families. If we were to explore this connection further, we could see it leading to a compelling response to any number of paper 2 prompts.

This isn't just an exercise you should do in the weeks leading up to the day of the exam itself. You should continually be looking for connections between the works you are studying in your language A course. This will ensure that, by the time exam preparation comes along, you will have already done much of the analysis work necessary for success on paper 2.

LEARNER PORTFOLIO ACTIVITY 3.3

- 1 You are going to create three bubble maps on one page, so position the first circle accordingly and write the title of one of the works you have studied inside.
- 2 Around the title of the work, list five of the topics that characterize the work for you, as below.



■ **Topics in *Hamlet***

- 3 On the same page, create bubble maps for two other works.
- 4 Draw arrows connecting the topics that seem similar or related.
- 5 Where appropriate, label the arrows with one of the conceptual understandings from the course that might apply to the connection (identity, culture, transformation, perspective, representation, creativity and communication).
- 6 Select the works with the most arrows between them and write a brief summary of how they are similar and different.

■ **Preparing your three works for the exam**

The summary chart provided at the beginning of this book (page 11) will serve as a great starting point for your preparation as long as you have used it for each work you have studied. On its own, the information on the chart won't be enough to prepare you to write a successful paper 2 – remember you still need to compare/contrast – but the completed charts will mean that you don't need to reread all the works.

ACTIVITY

The prompts for paper 2 are all broad, thematic and about literature in general. There are some common topics/literary elements that emerge from year to year and one way to prepare for the exam is to think like an exam setter and come up with questions yourself.

Work with a partner using the topics/literary elements below and see how many questions you can each generate for each topic. Try not to be too formulaic about it: 'To what extent does [topic] affect meaning in two works you have studied?' may seem an easy path, but it doesn't set you up for success. If you are having trouble thinking of how to formulate a question, take a look at the others mentioned in this chapter.

- | | |
|------------------------------|---|
| ■ characterization | ■ creating or resolving conflict |
| ■ the identity of the author | ■ the role of setting |
| ■ fate vs. free will | ■ the author's intention |
| ■ gender | ■ the effect of particular techniques on the audience |

Once you have generated your questions, compare them with another pair's list.

Writing a successful comparative essay

One of the fundamental parts of writing a successful paper 2 essay is to fully understand and respond to the requirements of the prompt you have chosen. Students who ignore or alter elements of the prompts in their response will not score well and will have missed an opportunity to demonstrate their understanding of the works studied.

■ Understanding the questions

Choosing a question that will set you up for success depends on thoroughly understanding the questions themselves. Because the questions offered on paper 2 are general and abstract, they may take a few readings to understand fully. Therefore, an effective use of your time at the very beginning of the exam is to ensure that you have a firm grasp of what each question is asking before you begin planning. This is good practice whenever you approach a prompt, but especially with paper 2, as Criterion A specifically assesses your understanding *in relation to the question*.

ACTIVITY

You may have your own ways to ensure you are reading and interpreting the questions correctly, but here we will ask you to try turning them into a checklist. For example, let's take one of the questions we previously looked at: 'With reference to two of the works you have studied, analyse the techniques used by writers to evoke an emotional response in the reader.' We can see that this question asks us to undertake several different actions:

- The primary command term here is *analyse* which the IB defines as 'to break down in order to bring out the essential elements or structure'. In other words, take a look at the different parts of a literary work and see how they work together to create a particular effect.
- Next, we see that we need to identify *techniques used by writers*, but not just any techniques. This prompt specifically asks us to look at *techniques used by writers to evoke an emotional response*. This requires us to specify which emotional responses we are writing about in relation to the works we have studied, not just emotional responses in general.
- Lastly, we should note that the prompt asks us to look at the *emotional response in the reader*, so we should be thinking about how we as readers experience the works we have chosen and tie that experience to specific techniques the writer has used.

Our checklist for this prompt might look like this:

- Identify techniques in both works.
- Identify emotional responses in both works.
- Create explicit link between techniques and emotional responses.
- Explain the way the writer uses these techniques to create these responses.

Now you try. Take a look at the prompts (page 57) and make a checklist using at least two of them.

After you have read through and understood the questions, you will want to brainstorm how the three works you have prepared might be best used for any one of them, with the goal of narrowing those works down to two. Spending time planning at the beginning of the exam can make the difference between a poorly executed essay and a well-written one, so you should consider spending a few moments listing the appropriate pair of works for each question and briefly identifying the point of connection between the two, like a bullet-point version of the table on page 59. This will allow you to select your question, your works and the topic of your essay from a list of potential choices, rather than just jumping to the first thing that comes to mind.



■ Planning your essay

It can be intimidating to enter into an exam like paper 2 without any of the notes you have spent so much time preparing, so in addition to the technique we describe opposite, you may think of charts or graphic organizers you could sketch out and use as you plan your essay. You can follow the QR code to download a blank chart. If you practise enough using this chart ahead of time, it should be easy to draw it and fill it out under exam conditions, where you won't have access to any other materials.

Now we will walk through the process of using this chart as you might in an exam. Imagine that, based on our exam preparation, the three works we have identified for use on paper 2 are the following:

- *Woman at Point Zero* by Nawal El Saadawi
- *The White Album* by Joan Didion
- *The Things They Carried* by Tim O'Brien

With any three works, you will have three possible pairings. As we mentioned before, SL students will be working with the three works left after the one used for their IO; HL students will have selected three from the four or five potential works available to them. The combinations for the works we have selected are:



■ Possible pairings

Considering all three works for all the questions would take too much time, so let's imagine we sit down for the exam, select two of the questions that are most interesting and identify two possible pairs for each. Using the prompts we listed earlier (page 57) our planning could look like this:

First question: Referring to two works you have studied, discuss the role that the historical, cultural or social context of the setting or the writing of the work contributes to the meaning of the work.

First pair of works:

The White Album and *Woman at Point Zero*

Connecting idea:

In *The White Album*, the essays are written and set in late 1960s/early 1970s California, and are told from the author's perspective, which allows the audience to experience the feeling of being in that cultural moment even long after it is over.

In *Woman at Point Zero*, the setting of 1970s Egypt informs the political and gender-based violence that form the plot and the implied critique of the book. The story is also told from a first-person perspective, allowing the reader to experience the events more intimately.

Second pair of works:

The White Album and *The Things They Carried*

Connecting idea:

Both works are set during a similar time period but concern very different experiences. Didion explores her experience as a socially connected journalist in the cultural shift happening in late 1960s and early 1970s California, with the Vietnam War in the background. O'Brien's fictionalized account of his experiences as a soldier in Vietnam also relies heavily on the historical and cultural setting to convey its meaning, but shows a very different side of the same era. While Didion's essays were written and published very close to the time setting they depict, O'Brien wrote and published his book nearly two decades after the events described, creating a sense of nostalgia rather than immediacy.

Second question: Literature often plays with our understanding of the nature of reality or concept of the truth. In what ways are two of the works you have studied examples of this?

First pair of works:

The White Album and *Woman at Point Zero*

Connecting idea:

In the essays of *The White Album*, Joan Didion uses the approaches of New Journalism, which use the journalist's subjective point of view and a more literary approach to creating atmosphere and narrative to bring a sense of immediacy and emotional truth to the events described.

Woman at Point Zero also features the perspective of the author, but most of the narrative is spoken in the voice of Firdaus, who the author had met and interviewed. By writing a fictionalized account of a true story, El Saadawi plays with the space between journalism and fiction.

Second pair of works:

The White Album and *The Things They Carried*

Connecting idea:

Both of these works address the idea that a greater truth can be revealed through story. One of Didion's essays famously opens with 'We tell ourselves stories in order to live,' while O'Brien repeatedly returns to the distinction between 'story truth' and 'happening truth' to demonstrate the way that fictionalized narrative can reveal a heightened emotional truth. Each of the authors uses very different techniques to convey this message.

The selected questions and the selected works combine to give us a wide variety of options for how we might approach the essay. That said, we can see that some of these ideas might be better than others. While there are many points of connection between them, *The White Album* and *Woman at Point Zero* may not make for a great pairing during a timed essay because of the level of sophistication it might take to thoughtfully compare and contrast them. It is important to note that you may find valid and interesting connections in the works you have selected that would make for a better master's thesis than they do for a piece of timed writing. Be careful not to bite off more than you can chew. For this reason, we'll shelve the first pairing.

For a similar reason, we didn't even include the pairing of *Woman at Point Zero* and *The Things They Carried*. There are plenty of interesting links between the two works, but it might take us far more time than we are allowed under exam conditions to address them adequately. As a result, we may end up with an essay that starts off promising insight but only delivers incoherence.

The first question was tempting because what it was asking for seemed straightforward, but as we searched for connecting ideas there seemed to be more to contrast than to compare. We would have needed to do more work to establish the ways that the setting had an impact on the *meaning* of the works in order to be successful with that prompt.

The second question, it turns out, plays well to the pairing of *The White Album* and *The Things They Carried* because of the ways the two works centre the idea that narrative and fiction help us make sense of the world around us and inside us. The fact that they reflect on a similar era in American history helps us to draw further connections between the two, and the contrast between their techniques – Didion's New Journalism approach contrasting with O'Brien's fictionalized memoir – offers us ample opportunities to contrast the two works.

If you have adequately prepared, this process shouldn't take more than about 20 minutes, which should leave plenty of time to write the essay, particularly because this process helped us to outline its main ideas. Take care not to spend much more than 20 minutes on this activity however, as you don't want to run out of time before you have finished writing.

LEARNER PORTFOLIO ACTIVITY 3.4

Take the two questions you transformed into checklists in the activity on page 70 and use them to complete a planning chart for two pairs of the works you have studied so far this year. Keep this activity in your learner portfolio because in completing it, you have done some preliminary thinking about how the works you are studying compare and contrast with each other.

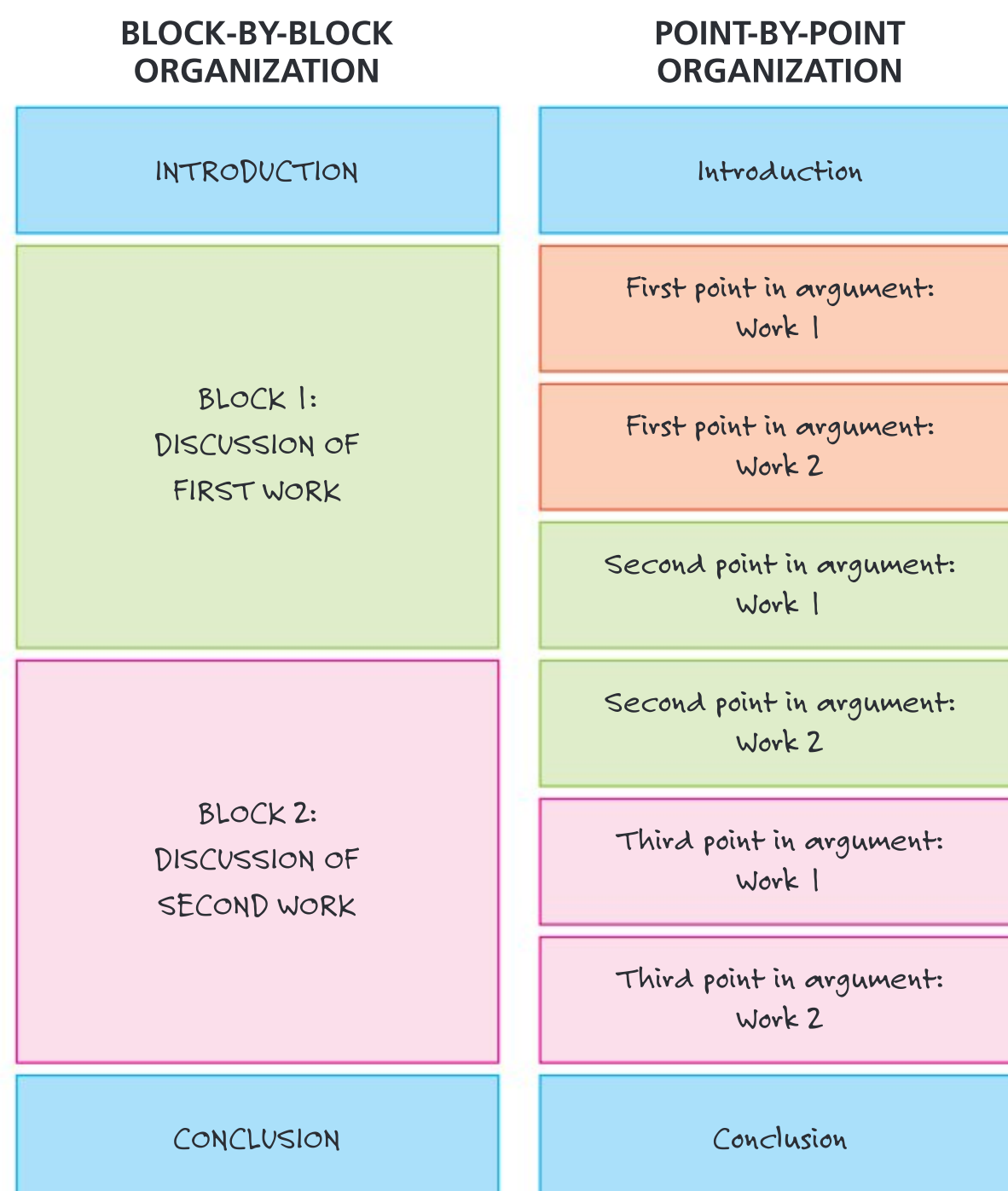
■ Criterion C: Focus and organization

It is important to continue to return to the scoring criteria in order to write a high-scoring paper 2. When we look at the highest tier of Criterion C, it describes in broad terms how our organization must be effective, coherent and balanced between the two works, and states that the analysis should be well focused, but there is no prescription for exactly how to organize the essay.

There are two basic ways to organize a compare/contrast essay:

- **Block by block:** This describes an essay in which you write everything you had to say about your first chosen work and then you write everything you had to say about the second work. The essay consists of two blocks: one for each work.
- **Point by point:** This describes an essay in which you identify the important points in your argument, and then you organize the essay so that you present those points, or steps, of your argument in a logical order. For each point, you discuss both of the works.

The diagrams below show the difference between these two organizational schemes.



■ Block-by-block and point-by-point essay structures

The point-by-point diagram includes only three different points, or steps, in the argument, but that number is arbitrary. You would include the number of points you needed in order to make the case for the interpretation you were supporting.

You can see just by looking at the two diagrams that the point-by-point scheme is more complex and, therefore, more sophisticated than the block-by-block method.

ASSESSMENT TRAP

Since the block-by-block method seems like an easier route, it might be tempting to use it in paper 2 to save time and energy. You may want to think again, however. Throughout your course you have probably been talking about how authors make stylistic choices in order to have a particular impact on their audience, and, as the author of this essay, you should be no different. In this case, the impact you would like to have is to compel your reader to give you a high score, so think about what it's like to read a compare/contrast essay. If you use the block-by-block method,

your reader will need to focus on just one work at a time, which means that by the time you complete your discussion of both works and start to make your larger point, your reader may have already forgotten what you said about the first work. The point-by-point structure, however, walks your reader through more evenly, thereby leading them along the way to your conclusion. This is much more likely to receive high marks from the examiner not only for Criterion C but also for A and B, since you will demonstrate a more sophisticated understanding of the works.

Let's practise putting this structure to work using one of the examples we have used already. We'll do an outline for the approach we had decided on using for *Hamlet* (H) and *The Things They Carried* (TTTC) on page 63:

Introduction: Connect two works to the question	
1st point: Both works are about mortality	TTTC: In these stories, young American soldiers are in the middle of the Vietnam War where death can come quickly and unexpectedly. The trauma of these deaths leaves the narrator troubled.
	H: The action of the play is set in motion by a death, and much of Hamlet's thinking is about death. The gravedigger scene allows Shakespeare to expand on mortality-related themes, and by the end of the play all but one of the main characters are dead.
2nd point: Both works address finding meaning in life	TTTC: In the face of war and seemingly arbitrary death, the narrator of the book tries to find out if there is meaning in the events told. The senseless and extreme violence of war leave trauma that is hard to make sense of.
	H: In response to the murder of his father, Hamlet questions the meaning of life and death, and the effectiveness of any action. This questioning often takes the form of seeming madness.
3rd point: Both works draw attention to themselves as works of fiction	TTTC: The narrator of the stories has the same name as the author, and he repeatedly indicates that the stories he is telling are not true. He states that 'story truth' is sometimes more true than 'happening truth'.
	H: Shakespeare uses the play-within-a-play scene, which shows a plot very similar to the events of Hamlet being performed for the characters of Hamlet, to cause the audience to question the realness and meaning of the play itself.
4th point: Different views on meaning in life	TTTC: O'Brien suggests that it is possible to find meaning in the trauma and senselessness of war by connecting to the emotional truth of stories.
	H: Shakespeare suggests that Hamlet may be right about the ultimate meaninglessness of life and death by ending the play with large-scale death.
Conclusion: Both works use techniques that draw attention to themselves as fiction in order to convey different ideas about the meaning of life and death.	

As mentioned above, there can be any number of points in your essay, not just the three indicated in the basic model. Here there are four, but you might have more than that. Just be careful not to add so many points that you are unable to complete your essay on time.

LEARNER PORTFOLIO ACTIVITY 3.5

Take the charts you completed in learner portfolio activity 3.4 and select one pairing to develop into a point-by-point outline. The more you practise this in your learner portfolio with various works from the course, the better prepared you will be when it is time to sit paper 2.

■ Criterion D: Language

Criterion D assesses your use of language: *How clear, varied and accurate is the language? How appropriate is the choice of register and style?*

You can have all the best ideas in the world but if you are unable to express them with clarity, your essay may fail to convey your brilliance. This is why ensuring that your writing is clear is so important. You may think that impressive vocabulary and big words will win over the examiner, but in fact your ideas will be best expressed using straightforward, accurate terms rather than flowery prose. Unfortunately, there is no quick fix for developing clear writing. The best way to improve your writing is through writing frequently, listening and responding to your teacher's instruction and feedback, and reading good writing. The better the examples you are exposed to, the better your writing will become.

Since most of us are used to the safety net of spellcheck when we write, it is understandable that in a timed, handwritten exam, students might ask 'does spelling count?' While there is no specific mention of it in the scoring criteria, spelling is an important part of clarity. If your reader can't tell what word you are trying to spell, they are unlikely to understand what you mean. With that in mind, it is important that you work to ensure your spelling is as accurate as possible, but don't spend valuable exam time second-guessing your spelling as long as your reader will be able to understand what you are trying to say.

One of the more important terms in the scoring criteria is 'register', which should be 'appropriate to the task'. This means that you should use vocabulary, tone, structure and terminology that are suitable for an academic essay. In the same way that you might not speak to your grandmother using the same register you would use with your friends, it is important to write in a way that shows your reader you are familiar with the conventions of literary analysis. Refer to the 'Tips for improving your academic writing style' in Chapter 2 (see page 49) for more advice.

For students who are used to writing literary essays heavily dependent on direct quotations from the text, paper 2 can seem particularly daunting. They often ask if they should memorize quotations. The answer is no, you are not expected to memorize quotations, and it is entirely possible to demonstrate all the skills required by the scoring criteria without using a single quotation. That said, you do need to support your arguments with well-chosen references to the text. This can take the form of summary, paraphrase, reference to characters, plot points, etc., and should show you understand the works in specific terms, not just broad generalities.

Student example: Paper 2

We have now addressed all the requirements of paper 2 and we will turn to looking at a sample essay. Although this particular sample was produced as an exercise, it was written under timed conditions and none of the spelling or grammatical errors have been corrected.

As you read along, use the scoring criteria (page 55) and the annotations to evaluate the essay and award points for each criterion.

The essay is responding to the following question:

To what extent do at least two of the works you have studied show that an individual is in control of their own destiny?

The essay begins with a reference to the prompt, but without explicitly copying the wording of the question.

Note that by sentence two, the essay hints at what is both similar and different about these works, setting up the compare/contrast structure.

Here the essay establishes an overview of similarities.

The thesis statement comes at the end of the first paragraph and is a direct response to the prompt chosen.

After some plot exposition, highlighting differences, at the end of the paragraph we see a point of connection.

Often in coming of age stories, characters are shown struggling to find out who they are and to steer their lives in the direction they see fit as they discover themselves. This is certainly the case in two very different coming of age stories: Their Eyes Were Watching God by Zora Neale Hurston, and Parable of the Sower by Octavia Butler. Both show us young black women searching for fulfilment, safety, and autonomy during difficult personal and historical circumstances, but finding these things in very different places. Hurston shows us a woman who has had her fate tied up with husbands and lovers seek self actualization on her own, while Butler shows us a girl who has been torn from her family seeking control of her fate by forming a community. Both authors use a variety of literary techniques to show the extent to which each of their heroines is in control of her own destiny

Their Eyes Were Watching God follows a young woman named Janie growing up in the American South in the early 1930s who longs for love and connection, but finds, in seeking it, that her controlling and abusive male partners and patriarchal structures leave her isolated and stifled rather than helping her achieve her dreams. Early in the book Janie has an awakening of her desires under a pear tree watching bees pollinate its flowers, seeing a vision of marriage that she hopes to be a part of. As she grows she marries a series of men who try to control and confine her rather than support her in becoming a fuller version of herself. In Octavia Butler's post-apocalyptic novel Parable of the Sower, another young black woman finds herself struggling under a very different set of circumstances. The protagonist, Lauren, grows up as a preacher's daughter inside a fortified compound outside a drought and fire hobbled Los Angeles until the chaos outside the compound finds a way in. Armed groups breach the compound's walls and soon kill most of Lauren's family. She is forced out onto the road following a mass migration up the west coast to find a safe place with more water. Lauren's ability to control her own destiny is challenged continuously by the dire circumstances around her. Both novels depict young women whose personal agency is limited by the physical and emotional violence around them.

Each of these heroines are portrayed as having traits that become symbolic of their struggle to control their fate. Zora Neale Hurston uses Janie's hair as a symbol of Janie's ability to fully be herself. When she marries the mayor of the first all black town in Florida, both the townspeople and her husband disapprove of her wearing her hair down, forcing her to begin tying it back and up, policing her appearance and actions. When her husband later dies and she is free of the abuse of the relationship, one of her first acts is to draw her hair down. Butler portrays a very different personal trait as symbolic of Lauren's ability to control her own destiny. Lauren has something called 'hyper-empathy' which causes her to experience any extreme pain or joy she witnesses in other as if she were experiencing it herself. In a dystopian world in which there is rampant suffering, this can be a weakness, but it also gives her a set of relational skills

that allow her to connect with people who can help her stay safe and maybe even thrive. Butler uses hyper-empathy to show how Lauren's fate is always tied with others, but she also portrays it as a tool to help her gain control over her own fate.

In addition, both authors use natural disasters as metaphors for what their protagonists are up against. Janie's third husband, Tea Cake, provides her the closest thing to her vision of marriage and completeness that she's experienced with a partner so far, but it does not last long. The couple find themselves caught in a hurricane which upends their lives. During the storm Tea Cake is bitten by a rabid dog and soon his deteriorating health and stability lead Janie to shoot him in self defense. Hurston uses the hurricane to disrupt the idea that Janie might be safe or in control of her destiny when she ties her happiness to another person. On the other hand, Butler uses fire as a way to show her readers that Lauren's ability to control her own fate is tenuous. After Lauren gathers a group of sympathetic strangers she's met on her journey, she strives to build a new kind of community with them that she calls Earthseed. On their way to find land they can settle they are nearly killed by enormous wildfires that were set by a group of drug-fuelled gangs. Just as Lauren begins to have greater control of her own destiny, these fires show that she will never be fully in control of it.

While we can see many parallels in these works despite their very different settings, the author of each of them had a very different vision of what it might look like for their protagonists to control their destinies. For Janie in *Their Eyes Were Watching God*, she finds in the end that it is only through abandoning her dream of finding completeness in another person that she can be fully self-possessed, and she ends the novel alone and contented. For Butler, it is interdependence rather than independence that constitutes the greatest control of Lauren's destiny. In a chaotic world where anyone might be a threat, we see in *Parable of the Sower* that somewhat paradoxically trust and community become the best means of maintaining autonomy.

In both *Parable of the Sower* and *Their Eyes Were Watching God*, characters are portrayed as being highly limited in their ability to control their own destinies. Through various means they show that our social and romantic ties complicate our ability to be fully independent in our choices, while in others, they show that independence itself may limit our ability to truly control our fate.

Here the essay attempts to show the significance of these novels for the reader, and how they might help us think about our own ability to control our destiny.

Conclusion

In this chapter, we have provided a variety of methods of preparing yourself to write a successful paper 2 essay. Long-term preparation is key in order to ensure you remember enough detail and interpretation to be able to write about a work you may have studied months or even a year before. Additionally, it is important to practise the skills needed to understand and select a prompt and well-suited works, and to continue outlining and making connections between the works you are studying to ensure that by the time you sit the exam, it feels like second nature. And finally, keep reading good writing, and

practising writing frequently yourself. It is only through repeated, low-pressure writing that we can fully improve our skills as writers.

It is important to note that this is just a relatively small amount of advice about how to write a good essay. For more detailed advice, including other examples and tips for how to improve your writing in general, you may wish to consult *Literary Analysis for English Literature for the IB Diploma: Skills for Success* by Carolyn P. Henly and Angela Stancar Johnson, also published by Hodder Education.

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4

HL essay

Introduction to the HL essay

Students taking the higher-level language A: language and literature course will need to complete the HL essay as one of the four assessments for the course. The HL essay is an externally assessed, 1,200–1,500-word formal essay focused on a line of inquiry of your choice. The essay should centre around a focused analytical argument and is developed over time through planning, drafting and revising. You may write the essay about any literary work, text or body of work previously studied in class, literary or non-literary, other than those used for your IO. Rather than responding to an existing prompt, you develop the line of inquiry for this essay in consultation with your teacher.

The HL essay is an opportunity for you to explore in depth ideas that intrigue you but might have only been touched on in class, or to follow a long-standing literary or linguistic interest of yours and see where it leads you. There is a lot of freedom in how to go about planning and structuring this essay, which is exciting, but it can also be a bit daunting. In this chapter we will break down this process so that it becomes a bit more manageable. Before we get into preparation for the HL essay though, let's take a look at some of the parameters.

■ Approach

The HL essay is a formal essay following a broad literary line of inquiry, which means you will not be engaging in a narrow analysis of a literary technique or stylistic element. Rather you will show that you understand and can explore big literary or linguistic ideas as they manifest themselves in a particular literary work, text or body of work.

■ Topic

Because the topic for your HL essay must be one of broad literary or linguistic interest, it leaves a lot of room for you to choose. Throughout the course, you should be using your learner portfolio to explore the texts and works studied in class from a variety of perspectives. You may be looking at them through the lens of one or more of the conceptual understandings (identity, culture, creativity, communication, transformation, perspective, representation), through exploring a particular theme, or, as you did in preparation for your IO, through the lens of global issues. Although it is not required, for the purpose of the HL essay we suggest that you use one of the seven concepts as a starting point to help to focus your work in the learner portfolio. As you begin to prepare for your HL essay, you will select your topic by reviewing these explorations in the learner portfolio and consulting with your teacher to identify what approach might be best.

■ Literary work, text or body of work

For your HL essay, you will be able to choose any literary work, text or body of work that you have studied in class, which again leaves you a lot of room to choose the right fit for your interests. Unfortunately, it leaves a lot of room to make the wrong choice too, so it's important to consult with your teacher as you select. Most important is that you choose a literary work, text or body of work rich enough for sustained analysis over the course of 1,200–1,500 words. For shorter literary works,

such as poems, short stories, song lyrics, etc., this probably means you will need to use more than one written by the same author in order to write a successful essay, although it is permitted to use only one if you and your teacher believe it is suitable. The same goes for shorter non-literary texts, particularly visual texts like photographs, advertisements, cartoons, etc. If you are using multiple literary works, they must be by the same author, and the same is true for non-literary texts, though here it is worth noting that for some text types authorship might have a broader meaning than for literary texts – for example, a television series, though it may be written and directed by different individuals, falls under the same authorship, and the authorship of advertising campaigns can either be the advertising agency or the company/product being advertised.

■ Skills

In the HL essay you will demonstrate a number of skills that you have developed in preparation for the other assessments: reading critically and for comprehension; making inferences and drawing conclusions; using and interpreting a range of discipline-specific terms; writing for different purposes; and structuring information in essays. But, in addition, one of the foundational skills demonstrated in the HL essay is your ability to be interested in literary and linguistic ideas and to share that interest through writing. This requires you to be independently inquisitive, to formulate questions about big concepts, to organize a process of investigation which may include research, and to undertake the sometimes patience-testing process of drafting, editing and revising. Because so much of this is up to you, it grants you a lot of independence, and with that independence comes the need to practise self-management skills. If you struggle with organization, procrastination, etc. (as many of us do!) it will be best to work with your teacher to break down the task and develop a set of smaller deadlines so you can keep your stress levels to a minimum.

A note on this chapter: it will primarily focus on the skills needed to complete the HL essay using a non-literary text or body of work, with some reference to the use of literary works. For a more in-depth treatment of preparation for the HL essay using a literary work, you may wish to consult *Prepare for Success: English Literature for the IB Diploma* by Carolyn P. Henly, Erik Brandt and Lynn Krumvieda, also published by Hodder Education.

Assessment criteria

■ Criterion A: Knowledge, understanding and interpretation

- How well does the candidate demonstrate knowledge and understanding of the work or text chosen?
- To what extent does the candidate make use of knowledge and understanding of the work or text to draw conclusions in relation to the chosen topic?
- How well are ideas supported by references to the work or text in relation to the chosen topic?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	There is little knowledge and understanding of the work or text shown through the essay in relation to the topic chosen. References to the work or text are infrequent or are rarely appropriate in relation to the chosen topic.
2	There is some knowledge and understanding of the work or text shown through the essay in relation to the topic chosen. References to the work or text are at times appropriate in relation to the chosen topic.
3	There is satisfactory knowledge and understanding of the work or text shown through the essay and an interpretation of its implications in relation to the topic chosen. References to the work or text are generally relevant and mostly support the candidate's ideas in relation to the chosen topic.
4	There is good knowledge and understanding of the work or text shown through the essay and a sustained interpretation of its implications in relation to the topic chosen. References to the work or text are relevant and support the candidate's ideas in relation to the chosen topic.
5	There is excellent knowledge and understanding of the work or text shown through the essay and a persuasive interpretation of their implications in relation to the chosen topic. References to the work or text are well-chosen and effectively support the candidate's ideas in relation to the chosen topic.

■ Criterion B: Analysis and evaluation

- To what extent does the candidate analyse and evaluate how the choices of language, technique and style, and/or broader authorial choices shape meaning in relation to the chosen topic?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The essay is descriptive and/or demonstrates little relevant analysis of textual features and/or the author's broader choices in relation to the chosen topic.
2	The essay demonstrates some appropriate analysis of textual features and the author's broader choices in relation to the chosen topic, but is reliant on description.
3	The essay demonstrates a generally appropriate analysis and evaluation of textual features and the author's broader choices in relation to the chosen topic.
4	The essay demonstrates an appropriate and at times insightful analysis and evaluation of textual features and the author's broader choices in relation to the chosen topic.
5	The essay demonstrates a consistently insightful and convincing analysis and evaluation of textual features and the author's broader choices in relation to the chosen topic.

■ Criterion C: Focus, organization and development

- How well organized, focused and developed is the presentation of ideas in the essay?
- How well are examples integrated into the essay?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Little organization is present. No discernible line of inquiry is apparent in the essay. Supporting examples are not integrated into the structure of the sentences and paragraphs.
2	Some organization is apparent. There is little development of a line of inquiry. Supporting examples are rarely integrated into the structure of the sentences and paragraphs.
3	The essay is adequately organized in a generally cohesive manner. There is some development of the line of inquiry. Supporting examples are sometimes integrated into the structure of the sentences and paragraphs.
4	The essay is well organized and mostly cohesive. The line of inquiry is adequately developed. Supporting examples are mostly well integrated into the structure of the sentences and paragraphs.
5	The essay is effectively organized and cohesive. The line of inquiry is well developed. Supporting examples are well integrated into the structure of the sentences and paragraphs.

■ Criterion D: Language

- 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 HL essay.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Language is rarely clear and appropriate; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style.
2	Language is sometimes clear and carefully chosen; grammar, vocabulary and sentence construction are fairly accurate, although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.
3	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses; register and style are mostly appropriate to the task.
4	Language is clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.
5	Language is very clear, effective, carefully chosen and precise, with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.

Long-term preparation for the HL essay

As with your IO, the HL essay gives you a broad choice in terms of the topic, question and literary work, text or body of work (excluding, of course, any text or work you have used in your IO or which you intend to use for the paper 2 exam). In order to ensure you don't inadvertently limit your choices by forgetting your thoughts and responses to a text or work, it is important that you document your ideas well along the way. As

we have discussed throughout this guide, your learner portfolio is an incredible tool for tracking your thoughts, reactions, connections and plans. Using it consistently in preparation for your HL essay will help to ensure that you have the material you need to submit a strong assessment. In fact, if you are documenting the texts and works you study in class thoroughly, you are likely to have writing you can pull from the learner portfolio to start drafting your HL essay right away.

Another way to ensure you have a lot of options to choose from through your long-term preparation is to explore and document various literary and linguistic elements of each literary work, text and body of work that you study in class using different activities. Your notes will then become a reference for you once you are ready to decide which is best suited for an in-depth investigation. The review form provided in the introduction to this book (page 11) is a great resource to help you do this.

In addition to the kind of study that you undertake in class, and the notes and activities that your teacher assigns you for your learner portfolio, there are two kinds of activities in particular which will help you in your long-term preparation for the HL essay:

- 1 Your essay will ultimately be driven by your interests and, believe it or not, identifying what you are interested in is a skill that needs to be built. One kind of activity that you can undertake, then, is frequently noticing and responding to what details, ideas and techniques are most interesting to you in each literary work, text and body of work, and what role that plays as the author conveys their meaning.
- 2 Drafting and revision are required for a well-written, well-organized and properly formatted analysis essay, and these are different writing skills from those required for timed writing. You will need to practise these throughout your course in order to ensure a high-scoring essay, particularly on Criteria C and D.

While engaging in the first activity above, keep in mind that you should be spreading your attention across multiple aspects of the literary works, texts and bodies of work you are studying. This means you should be not only tracking the details of each text and work, but also the text features and techniques, as well as the larger thematic and conceptual connections. This will provide you with more material to help select from the texts, works and topics that interest you the most.

CONCEPT CONNECTION

While there is no hard requirement that you begin your HL essay inquiry process using the seven course concepts, the IB guide for language A: language and literature recommends them as a starting point. They are broad and can be interpreted and applied to various texts in many ways. As you use them, you will find that different texts, works and bodies of work will connect with each of the seven course concepts with varying degrees of relevance.

The course guide suggests using one of these concepts as a starting point because this helps to ensure that your inquiry focuses on a literary or linguistic topic appropriate to the requirements of the task.

We will now spend some time exploring how you can use these concepts to prepare and plan for your HL essay.

■ Connecting concepts to your literary works, texts and bodies of work

Preparing for your HL essay long term should include activities that help you track the seven course concepts in connection with the various types of literary works and non-literary texts you encounter. One way of doing this is to use a chart like the one

below to explore the various ways that the seven course concepts play a role in the text(s) you are studying. The sample chart here reflects on the concept connections to the 2014 podcast *Serial*, Season 1, by Sarah Koenig. An entire season of a podcast would be considered a body of work within this course – that is a single substantial non-literary text or collection of shorter non-literary texts of the same text type and with the same authorship. Unlike a more traditional literary work, a podcast like *Serial* features not only the audio text but also a variety of supplemental online material like maps, timelines, photographs, etc. It also features collaborative authorship including producers, researchers, web designers and other staff. For our purposes, however, we attribute it to the host and executive producer, Sarah Koenig. This 10-episode podcast is an example of a unique kind of audio journalism with its own conventions and unique textual features. It unfolds like a murder mystery, with Koenig narrating almost like a detective, documenting the real-life murder of a Baltimore-area high-school student in 1999.

Concept	Connection to <i>Serial</i> , Season 1, by Sarah Koenig
Identity	This podcast shows how complex identity can be. Both the prime suspect in the murder, Adnan Syed, and the victim, his ex-girlfriend Hae Min Lee, were children of conservative immigrant parents (Syed's from Pakistan and Lee's from South Korea) who had to hide their Americanized behaviours from their parents. The way Syed's identity as a Muslim is portrayed in his trial leads to questions about bias and Islamophobia.
Culture	The cultures of Hae Min Lee's and Adnan's families influence the circumstances of their dating, and the intergenerational tensions between the Americanized children of immigrants and their parents are important parts of this story. The culture of Baltimore in the 1990s and high-school culture also play a big role in the portrayal of events in this story.
Creativity	A lot of the creativity in this podcast comes from the host, Sarah Koenig, and the way that she tells the story of the mystery behind Hae Min Lee's murder. She doesn't tell the story in the style of traditional newspaper journalism. She breaks it down across the 10 episodes, letting it unfold as she discovers information for the first time and each episode ends with a cliffhanger. The online maps and timelines also show how creativity can help us understand complex things.
Communication	Because this is a podcast, the use of audio allows the host to communicate the story of Adnan Syed and Hae Min Lee in ways that can be highly emotionally engaging and that build suspense. Hearing the voices of the various characters, as well as music, background sounds and sound effects, the audience can connect more strongly to the story emotionally.
Perspective	The podcast tells the story from many different perspectives, and with each new character that is introduced in the podcast, we get a new perspective. The central question of the podcast – did Adnan murder Hae Min Lee? – is debatable and the host presents many different perspectives on it, without telling the audience which one is right, because no one can know for sure.

Transformation	<i>Serial</i> uses many different kinds of text to tell the story of the murder. It uses recordings of Adnan's trial, telephone calls, voicemail messages, interview recordings, court documents, and others. Sarah Koenig brings all of these together to form the bigger story and transforms them into a different kind of text. This podcast also tracks the transformation of Adnan Syed from a popular straight-A student into a prisoner convicted of murder. Because it was such a popular podcast, <i>Serial</i> also transformed the way many people looked at podcasts and how podcasts were made.
Representation	The representation of many of the characters in this podcast was controversial. Many people felt that Hae Min Lee was not represented accurately or fully, and that <i>Serial</i> did not consider the way this representation might negatively impact her family. Sarah Koenig is a white woman from a highly educated background, and some people criticized her for representing cultures she did not come from – the cultures that Adnan and Hae Min Lee came from – in overly simplified ways. Because a lot of the podcast was in the voices of people being interviewed – representing themselves – <i>Serial</i> demonstrated the way that editing and editorial decisions can have a big impact on representation.



Use the QR code to access a version of the above form that you can edit and fill in. For a more detailed investigation into the seven course concepts and how each one contributes to literary analysis, you may wish to consult *English Language and Literature for the IB Diploma* by Lindsay Tandy, Alice Gibbons and Joseph Koszary, also published by Hodder Education.

LEARNER PORTFOLIO ACTIVITY 4.1

Choose one of the texts, bodies of work or works that you have studied in your course and fill out a chart like the one above. Once you have completed your chart, connect with a classmate who studied the same text, body of work or work and compare your thoughts on the concept connections. Identify one or two concepts that seem to have the most potential as the basis for the HL essay.

If we take a look at the example chart for *Serial*, Season 1, we might identify communication and transformation as particularly promising paths, since the format of a podcast provides us with some unique ways to think about communication, storytelling and how authors weave multiple texts together to transform them into a different text. Some questions we might ask are 'In what ways did the storytelling techniques used in *Serial* transform the details of a 15-year-old legal case into a murder mystery?' or 'To what extent do the audio techniques of a podcast like *Serial* communicate a heightened emotional experience to its audience?'

You can add this activity to your personal learner portfolio, as it is relevant to one of the texts, bodies of work or works you have studied, and you may benefit from completing a chart like this for each of the works you study.

■ Developing inquiry questions

The sample questions posed in learner portfolio activity 4.1 about *Serial*, Season 1, actually name course concepts ('transform' and 'communicate'). It is not required, however, to use these terms verbatim in your question. Another approach to developing questions is to start with the interesting things that you have noticed in each of the literary works, texts and bodies of work that you encounter during class. It is recommended that you note these in your learner portfolio so that you can return to them later. One way to check that the questions you develop out of these observations will allow for an appropriately literary or linguistic line of inquiry is to try to find connections to the course concepts.

The following chart suggests some questions about some texts and bodies of work. The notes following these questions identify whether or not they connect to the course concepts and, if not, whether they are still suitable questions to form the basis of an HL essay.

Text, body of work or work	Question	Notes
<p><i>Humans of New York</i> Instagram account (photographer Brandon Stanton)</p>	<p>In what ways do the images and captions in this account come together to create a unique meaning?</p>	<p>This question looks at the relationship between the two major formal elements of this – or any – Instagram account: the image and the caption. By exploring the way they relate to one another, your HL essay could explore a handful of specific posts to examine the way the author’s use of formal elements impacts meaning. This question could be strengthened by linking it to course concepts like transformation, communication or representation.</p>
	<p>Why does Brandon Stanton only use quotes from the people he photographs in the captions?</p>	<p>This is not yet a question appropriate to an HL essay line of inquiry because, in just asking why, we can only speculate about the author’s intentions, which wouldn’t make a very interesting essay. However, by noticing that the author uses only direct quotations from the subjects of his photographs, we have opened up a number of possibilities for exploration. For example, this authorial choice links Stanton’s work to a long tradition of oral history gathering and the research technique of ethnography, often used in the social sciences. We could explore how that connection helps him to communicate a particular meaning through his work. We might also inquire into how this helps the subjects represent themselves and their identities.</p>
<p><i>Lemonade</i>, the visual album by Beyoncé Knowles</p>	<p>Even though all the songs and videos are different, I noticed they come together to create a story about personal growth.</p>	<p>This is not yet a question but a useful observation. If we think about how the visual album tells this story, we might be reminded of other stories that depict growth and their conventions. Literature has a long history of these coming-of-age stories, also known as a <i>bildungsroman</i>. We might formulate a question based on this observation such as: In what ways does Beyoncé’s <i>Lemonade</i> use the conventions of a coming-of-age story to convey its meaning?</p>
	<p>Watching the videos of the songs I started to understand things about what Beyoncé was doing with the album that I didn’t by just listening to it.</p>	<p>This is another useful observation that isn’t yet a question. Here, as with the <i>Humans of New York</i> Instagram account, we are seeing the way that different formal elements come together to create meaning. A way to put this observation into a question might be: How do the visual elements of Beyoncé’s visual album <i>Lemonade</i> communicate meanings that are hard to discern in just the lyrics and music?</p>
<p><i>Money Heist</i>, Season 1, Netflix series*</p>	<p>The show jumps around a lot between flashbacks and real time which can be confusing but also allows the story to unfold in unexpected ways. One question might be: How does this narrative technique impact the audience’s experience?</p>	<p>This question doesn’t include any of the course concepts directly, but it falls squarely within an appropriate literary or linguistic inquiry. This may need some revision before it can form the basis of a successful HL essay inquiry. The question may be a bit too broad in asking about the audience’s experience overall, and we may want to focus in on a particular effect of this narrative technique, such as audience uncertainty, or questioning of the truth. We might also be able to link this to the course concept of perspective in order to strengthen the inquiry.</p>

	Why does The Professor choose cities as code names for the characters?	This is not a suitable question for an HL essay inquiry. Because it is about plot, it would not provide a basis for sustained analysis.
'How to Write About Africa' by Binyavanga Wainaina**	When I first started reading this I was offended by all the stereotypical images, but once I realized it was satire, I really enjoyed the way the author showed how empty and insulting so many depictions of Africa are. It got me wondering, what makes satire effective?	This question might be an excellent premise for a book, but for an essay, it is a bit too broad. If we narrowed it a bit, however, it would fit the requirements of the HL essay nicely even though it does not make explicit reference to a course concept. For example: In what ways is Binyavanga Wainaina's 'How to Write about Africa' an example of effective satire?
	So many of the stereotypical images the author uses are very familiar from movies, books, advertisements, etc. How does Wainaina draw on real examples from popular culture in order to make a point about the portrayal of Africa?	This question will require some outside research but could make for a very interesting HL essay. It looks at two course concepts at once: first, the way that authors take other texts (such as the examples from popular culture) and transform them to create another meaning. Second, this question deals with representation, as these images represent Africa and Africans as caricatures.

* Here, using a full season of a television series is appropriate if looking at plot developments, techniques or character development that takes place over the course of the entire season. However, it would be equally appropriate to focus in on several particularly rich episodes if you and your teacher determine that is the correct course.

** Here, we are referring to the single essay 'How to Write About Africa' and not to the three-essay collection of the same name. This is an example of how a single text can be rich enough to sustain analysis. Both lines of inquiry developed here relate the essay to external texts – either satire as a whole, or to some of the images it references – creating an opportunity for rich connections.

Key term

Ethnography – The study of particular people or cultures, often using observation and interviews.

You can see that nearly all of the questions could be linked to one of the course concepts, often without explicitly naming the concepts in the question, as with the last example for 'How to Write About Africa'. Keep in mind that it is not necessary to identify a course concept in the essay at all, either explicitly or implicitly. However, we can think of making connections between our questions and the course concepts as a way of double-checking that the line of inquiry is an appropriately broad literary or linguistic topic. You will notice that some of the questions that weren't appropriate above were hard to link to the concepts. They were either about plot, or they were 'why' questions, or both. 'Why' questions are often unsuitable because they tend to invite students to speculate about authorial intention or character motivation in a way that is difficult or impossible to support with evidence. A simple way to shift a 'why' question to something more appropriate is to refocus it to a particular effect on the reader rather than intention.

Also remember that the questions suggested in the chart are not the only ways of approaching the literary work, text or body of work that you select for your HL essay. For example, in *Money Heist*, we might pursue a line of inquiry that looks at character development over time, or the use of the episode cliffhanger as a storytelling technique. We

may also consider the show from the perspective of how culture influences meaning. The show was originally written, filmed and aired in Spain, which may change the way a non-Spanish viewer reacts to the show. We may consider the ways that uniquely Spanish cultural attitudes and values influence the plot or characterizations in the show.

Most important, however, is to note that inquiry questions are most effective when they arise from your genuine interest in aspects of the literary work, text or body of work you selected. Finding a topic that links to something you are passionate about helps to ensure stronger knowledge and understanding of the text (Criteria A and B) and means that writing this essay can be an engaging, possibly even enjoyable, process.

LEARNER PORTFOLIO ACTIVITY 4.2

You may have noted before that we discouraged you from using 'why' as the beginning of your inquiry question. While that advice still stands, it can be a great question to help you refine your thinking and lead you to a topic that interests you. This activity can be completed by yourself or with a classmate.

- 1 Begin by writing down something you are interested in about a literary work, text or body of work you are considering using for your HL essay, starting with 'I am interested in ...'.
- 2 Next, have a classmate ask you (or ask yourself) 'why?' then write down the answer.
- 3 Using your answer, ask 'why?' again, and so on until you have answered five times.
- 4 Review your answers and formulate two possible questions using portions of your responses.
- 5 Repeat this with other texts, bodies of work or works that you have studied and keep a running list of possible questions in your learner portfolio.

■ Developing your skills as a writer

Becoming a stronger writer is a lifelong process, and the more time you can dedicate to improving your writing, the better prepared you will be for your HL essay and a number of the other assessments for this course. You will probably be working directly with your teacher on learner portfolio activities to practise particular writing and editing skills. These will be invaluable, but there is no such thing as too much writing practice.

Some of the ways that you can extend your writing skills on your own are:

- Write frequently without worrying too much about conventions. The process of writing is a way of thinking too, and your initial drafts can all be revised. Simply practising writing frequently will help to improve your skills.
- Revision is key to good writing. Don't submit any writing without putting it through at least some sort of revision process. This will also help you notice things you can fix during the drafting phase next time around.
- Read your writing out loud to yourself. This can help you identify passages that can be improved both grammatically and in terms of the flow of ideas. If it doesn't make sense out loud, it probably won't make sense to your reader.
- Read good writing and note the vocabulary you don't understand. Keep a running list of definitions and try to use that vocabulary in your writing.
- Develop outlines for potential HL essay questions and play around with various orders of ideas/paragraphs.

This book is not intended to provide in-depth instruction on how to write well, so we do not have space here for lengthy advice. For more detailed advice on how to write better essays, you may wish to consult *Textual Analysis for English Language and*

Literature for the IB Diploma by Carolyn P. Henly and Angela Stancar Johnson, also published by Hodder Education. Another excellent resource, particularly for helping you learn to write clearly, is William Zinsser's book *On Writing Well*.

TIPS FOR CLEAR AND CONCISE WRITING

It may seem obvious, but the best way to ensure your audience can appreciate your ideas is to make sure they can understand them. So your writing needs to be clear and concise. This is much easier said than done, however. As we have said several times in this chapter, writing is a way of thinking and, as such, your first thoughts on a subject might not always be the clearest. Here are some things to keep in mind as you work to refine the clarity of your writing:

- ✓ **Simpler is better.** Flowery language can sometimes work under certain circumstances, but for your typical student and your standard analysis essay, you are better off using straightforward, to-the-point sentences. That said, don't use the same sentence structure over and over, which can tire your reader out. Vary the length and construction of your sentences in order to create a clear, compelling read.
- ✓ **Bigger isn't always better.** A thesaurus isn't always your friend, and obscure vocabulary that you don't yet have a precise handle on can get in the way of your meaning. Choose vocabulary you feel comfortable with and know how to use. That's not to say you shouldn't look for different ways of saying things, just don't assume that big words will get you big points.
- ✓ **Transitions are key.** The way that you connect ideas goes a long way in creating clarity. As you transition between paragraphs, try to reference ideas from the last one in order to create an even flow. Generic transition words like 'also', 'then' or 'next' can make your writing feel stilted and don't necessarily help your reader make the connection between concepts. Using key words that reference the ideas from the previous paragraph in a single sentence can go a long way to improving your writing and clarifying your thinking.

Short-term preparation for the HL essay

As we have covered previously, there are activities that you can and should be engaging in to prepare in the long term for your HL essay, but there are equally important steps you can take in the short term as you begin to plan and write the assessment itself. While it is important that you follow the plan that your teacher has set out for your class preparation, we will cover here some of the important considerations as you approach the HL essay.

■ Choosing a text, body of work or work

You have got plenty of choice when it comes to what to write your HL essay on, so it's a good idea to remind yourself of what you can't write it on. As we have mentioned before, you may not use any one work or body of work on more than one assessment. This means that you will need to think strategically about which assessment each work or body of work will be best suited to. For example, you will be reading a total of six literary works as a part of the HL course. You will need to use one for your IO, and use two for paper 2 (remembering that you are advised to prepare three works for paper 2 so you have choice during the exam). That is a total of four literary works used for other assessments, leaving you only two to choose from for the HL essay. You will also be using one non-literary body of work for your IO.

For your HL essay, then, it may be advisable to consider using a non-literary text or body of work. Because you will be studying many more than six of these over your course of study, this will give you a greater breadth of choice not only for the HL essay, but it will also free you up to have greater choice when it comes to preparing literary works for paper 2. This can also potentially make your HL essay more fun as you will be able to choose from

less conventional texts like television series, movies, advertising campaigns, social media accounts, photojournalism, etc. Keep in mind, however, that you must select from texts and bodies of work studied in class. You may not choose one out of thin air.

You should also remember that whatever you select, it must be suitable to the type of literary or linguistic analysis required by the assessment. This is not a movie review or a history report on the events depicted in a favorite period drama, but rather you must use a conceptual line of inquiry to examine the choices an author makes, the textual features employed and/or the effect on the reader. If you are considering a shorter text or texts, you will also want to think about how many of them make for a sample rich enough to analyse. For example, we previously discussed three non-literary options that may require consideration of how many smaller texts to use: *Humans of New York* Instagram account, *Money Heist* and 'How to Write About Africa'. With the Instagram account, there are thousands of posts to choose from in the account, so we may want to narrow them down to a sample that allows us to make claims supported by evidence from the text, rather than making broad generalizations. The selection of posts accessible by the three QR codes on the left may provide sufficiently rich material for analysis. *Money Heist* could be approached by examining a whole season if we are interested in exploring developments that span a longer period of time, or we could hone in on a handful of episodes in order to do a more detailed analysis. We looked at the single satirical essay 'How to Write About Africa' but we could just as easily have chosen to write about the entire three-essay collection called *How to Write About Africa* and tracked themes that emerged across the essays. There are many factors to consider as you decide, and it will be important to think strategically, so be sure to consult with your teacher often as you consider your options.



ASSESSMENT TRAP

It is tempting to choose the text, body of work or work that was most interesting to you and use that for your HL essay. But while it is important to think about which ones interested you, it is also important to consider *why* they interested you. In learner portfolio activity 4.2 we used '5 Whys' to help develop a good question, but asking yourself why you engaged with a particular text can also help you identify which ones are best suited for a broad literary or linguistic analysis. If your interest in a text

is superficial or focused only on one small element, it may be difficult to undertake the kind of literary inquiry required by the HL essay and you may find yourself really struggling to produce a successful essay. One way to avoid this is to take a look at the activity you did with the '5 Whys'. Did some of your responses end up staying at the superficial level while others revealed a more complex interest in a text, body of work or work? That should be a clue about which might be more or less suitable for your HL essay.

■ Developing a focus for investigation

If you are keeping a detailed learner portfolio for all the texts, bodies of work and works that you study in this course, you should have plenty of material to begin developing your essay from. For example, if you completed learner portfolio activity 4.2, you will already have a running list of questions that you could choose from. And if you are keeping an eye on which elements of the texts, bodies of work and works might be most suitable for exploration, you are off to a very good start.

Still, many students find that the first ideas or questions that come to mind may not pan out as they expected, and it is important that you keep in mind that good questions, like good essays, are not simply written, but revised as well. Writing, after all, is not just putting your thoughts on the page fully formed, but a way of thinking in and of itself. This may mean that you begin with one formulation of your line of inquiry but, as you begin to write, your thinking changes and you have to go back and change your

question as well. Don't be discouraged by this if it happens to you. In fact, this means you're doing things exactly right!

Sometimes it can be useful to begin with a template. Often a good analysis question asks how one factor creates an effect or reveals a cause. For example, how one element of a text or an authorial choice influences something about the reading of the text (effect on the reader, meaning, etc.) or what that element reveals about the conditions under which the text was produced (historical/cultural/temporal context, author's identity or attitude, etc.). For those of you more scientifically minded, you might think about these as the dependent and independent variables of a text.

LEARNER PORTFOLIO ACTIVITY 4.3

Try using these templates to formulate or revise your inquiry question:

_____ does _____	influence/affect/create _____	
INQUIRY TERM (TO WHAT EXTENT, IN WHAT WAYS, ETC.)	ELEMENT OF THE TEXT	EFFECT (READER'S EXPERIENCE, PARTICULAR MEANING, THEME, ETC.)
_____ does _____ reveal _____		
INQUIRY TERM (TO WHAT EXTENT, IN WHAT WAYS, ETC.)	ELEMENT OF THE TEXT	CONDITIONS OF TEXT PRODUCTION (INTENTION/IDENTITY/ ATTITUDE OF AUTHOR, HISTORICAL/CULTURAL CONTEXT, ETC.)

For three of the texts, bodies of work or works that you are considering, fill in the blanks to create two different questions for each. You now have six possible questions! Now work with a partner to identify the strongest two questions. Highlight them in your learner portfolio.

These templates are meant as a starting point and don't always produce the best possible question, so feel free to adjust and play around with them in any way that feels appropriate.

Use the QR code to access a version of the above form that you can edit and fill in.



Keep in mind as you are developing and brainstorming your line of inquiry that you cannot use the same question as another student. This means that you may want to work with partners who have already decided on a different topic or text from you. And as always, be sure to check with your teacher to ensure your topic is both appropriate and not duplicating your classmates' plans.

Writing a successful HL essay

As anyone who has struggled with a research paper can tell you, a well-written paper begins with a well-thought-out line of inquiry, so all the preparatory work you have done is setting you up for success. In fact, fine-tuning your question can help to ensure that not only is your paper well written, but also that the writing of it is easier. An appropriately posed and focused question will in many ways tell you how to plan and organize the answer to it, as you will see with the examples to come.

■ Planning your essay

As you begin to plan your essay, you will need to think about what kind of approach your question requires. For example, some questions will require that you bring in outside resources or research, and this will have an impact on how you allocate your

time and energy. As mentioned previously, strong lines of inquiry can involve looking at what texts reveal about the context of their production. If this is the type of line of inquiry you have chosen, you will probably need to know more about the time period in which a text was produced, or about an author's biography and identity. In the case of *Money Heist*, if we were to pursue a line of inquiry centring on the influence of Spanish culture and iconography on the plot and imagery of the show, we would certainly need to do research into Spanish culture and symbolism.

You also may be approaching your line of inquiry through the course concept of transformation, looking at how texts borrow from, reference and play with other texts. In this case, you would certainly want to know more about the other texts referenced or borrowed from by the text, body of work or work you have selected for study. Should we choose to write about the ways that Beyoncé's *Lemonade* uses the conventions of a *bildungsroman*, for instance, we would definitely want to take a look at other stories that follow those conventions, and do a little research on coming-of-age stories in general. Similarly, you may need to know more about a technique, genre or idea that is central to your question. For example, one of our questions about Binyavanga Wainaina's 'How to Write About Africa' from the chart on page 87 asks about how it is an example of effective satire. In order to successfully answer that question, we would likely need to do more research about satire – what it is and what makes it effective. In the sample paper below you will see that this type of research is also required by the selected line of inquiry.

Research is not a requirement of the HL essay, however. There are certainly some topics that could be effectively addressed without any outside sources. For example, for the question that looked at the ways visual elements in Beyoncé's *Lemonade* helped the audience discern meanings in the songs, there would be no research required; similarly with the question about narrative technique in *Money Heist*.



LEARNER PORTFOLIO ACTIVITY 4.4

Using the four most promising questions you developed in Learner portfolio activities 4.1–4.3, complete a chart like the one below and store it in your learner portfolio. You can access a blank version of the template by using the QR code.

Primary text, body of work or work	Requires research? (Y/N)	Why?	What supporting sources do I need? (List either specific sources or anticipated types of sources)
1			
2			
3			
4			

■ Organizing your essay

With every aspect of planning and writing your HL essay, it is useful to be familiar with the assessment criteria. For the highest scoring band of Criterion C: Focus, organization and development, a paper must be **effectively organized and cohesive**. What does 'effective' mean in this context? The criterion does not provide any further guidance, in part because an effectively organized essay does not necessarily follow the prescriptive rules of a five-paragraph essay, for example, but rather is organized according to the demands

of its line of inquiry. The most effective organization is that which keeps the experience of its audience in mind, considering how a reader might best absorb and understand the information and ideas presented. Each question may need a different approach, so here we take you through the process of developing that organization for several examples.

First let's look at our discussion of the concept of creativity in *Serial*, Season 1 (see page 84). We noticed that the host, Sarah Koenig, uses a variety of narrative techniques to engage the listener emotionally and to create a suspenseful mood. If we use one of the question templates from learner portfolio activity 4.3, we might formulate a question from this observation in this way: 'In what ways does Sarah Koenig's creative use of strategic audio editing and cliffhanger endings create an experience of suspense and heightened emotional engagement for the listener?'

A good question will tell you what parts your essay must contain, and this question is no exception. Clearly, we will need to discuss at least two broad topics: the host's creative use of particular techniques and the experience of the audience, but in what order, and how do we make an effective connection between the two?

One option we might consider is to take a look at the techniques that are used first, and then write about the effect they create on the listener. This seems reasonable because that is the order in which the question asks about these parts. Another way to approach this is the other way around – discuss the effect on the listener first and then address the techniques used to create that effect. Here is where we will want to step into the shoes of our reader, in this case an IB examiner. As a reader, which might be most helpful for you? While we initially thought the first organizational structure might be good because it is answering the question in the order that it was asked, we can imagine that it might leave the reader wondering about the real purpose of our discussion of techniques for the entire first half of the essay. This might be a frustrating experience for them, which could result in lower marks on Criterion C. The second way of organizing the essay, where we discuss the experience of the listener first and then address the techniques used to create that experience, would allow us to address the outcome first (reader experience) and then trace back how that outcome was created. Think of it a bit like a magic trick: if someone explained how to create an illusion to you first, then showed you the trick in action, it might be less impressive than if you got to experience the effect of the illusion yourself and then learned how it was created.

That said, either of the organizational frames could potentially be effective, and within each you will have two larger sections that will then be broken down into at least two parts each. Our question identified two specific elements of reader experience (suspense and heightened emotional engagement) and two specific techniques used (audio editing and cliffhanger endings). Within each of these sections, we will also need to ensure that we are providing evidence of the use of those techniques and connecting those specific instances to the listener experience. Finally, in order to answer the question effectively we must have a section where we make an argument about how these techniques overall lead directly to the listener's particular experience. When you write your HL essay, this part is where you have space to shine as a thinker, demonstrating that you can not only describe what is happening in a text, but can also provide insightful analysis.

ASSESSMENT TRAP

Analysis can be hard, and because of that one common mistake students make in writing an analysis essay is to avoid it altogether, which makes the essay more like a book report or a movie review. The book reports many students may have done in primary school simply describe and summarize the plot and action of a text. This is often a necessary part of an analysis essay as well, but it is a much lower-level skill and if you don't move beyond simple plot summary, you will not score high marks. A movie review will also provide summary – and a good movie review will contain some analysis – but the primary purpose of the review will be to convey an opinion or aesthetic judgment. Unfortunately, just having an opinion is also a low-level skill – as the saying goes, 'opinions are like belly buttons: everybody's got one'. When you provide opinion or judgment in your essay but do not link this opinion to the details and techniques of a text, you will find your essay will score low marks.

Analysis requires both summary and opinion, but uses them with a larger purpose. As we mentioned in Chapter 3, the IB defines *analyse* as 'to break down in order to bring out the essential elements or structure.' In other words, take a look at the different parts of a text and see how they work together to create a particular effect or reveal something about its meaning.

Let's imagine a clock. We could simply describe the clock – its colour, the sound it makes, its shape, what it does. We could also provide an opinion on its function – it runs slow, it runs perfectly, the ticking sound annoys us, etc. But neither of these would be analysis. In order to provide an analysis of the clock, we would need to open it up, take it apart and see how its constituent parts worked together to tell time (whether poorly, perfectly or annoyingly). The same goes for your HL essay: in order to ensure a high score, you must break down a text to see how it works, referencing specific parts or techniques, with the purpose of revealing something that is essential or unique about it.

We will now take a look at another example of how to organize your essay. Looking back at the questions we posed about Binyavanga Wainaina's 'How to Write About Africa', let's assume you have chosen the question 'How does Wainaina draw on real examples from popular culture in order to make a point about the portrayal of Africa?' Before we look at organization, one thing to note is that this question will require you to explore other texts and images that Wainaina draws from in his satire. This will require a different type of work and analysis than just examining the techniques and their effect on the reader, but it has the potential to be an exciting exploration of intertextuality. You will need to be sure you not only identify some of the source texts for Wainaina's imagery, but also analyse how he makes use of these to convey a particular meaning.

For our question about *Serial*, Season 1, we could see right away that there were two major sections with at least two subsections each. Our choice was about how to order those two larger sections effectively. Here your question asks about an undefined number of examples from popular culture, which you will then need to link to the point that the author is trying to convey about the portrayal of Africa. When planning your organization, then, you will need to a) identify an appropriate number of images from the satire linked to examples from popular culture, b) identify the point or points that the author is trying to convey about the portrayal of Africa, and c) link these points to the examples you have selected, describing in detail how the author uses a) to effectively convey b). With that in mind, here are some possible ways to organize your essay:

- 1 Assuming you have identified three of the images you feel best allow Wainaina to make his point, you could order your analysis according to each of these images in the order they appear in the text, linking them to popular culture examples along the way. While this might make sense to you at first, consider again your reader and how they might experience this. It may feel rather arbitrary and confusing to jump from image to image before they know why you are taking them on this journey.

- 2 Remembering our magic-trick analogy from before, think about how you might organize it so you show your reader the overall effect of these references from popular culture, and then dive into the details. Let's assume you identify two primary points that Wainaina is making about the portrayal of Africa: first, that it oversimplifies the continent, and second, that it denies Africans agency in telling their own stories. You could then select images and popular culture examples that were instrumental in making those points and group them according to their connection to the two larger ideas. You would have the opportunity for demonstrating that you understand the purpose of the author's use of these images, and by so doing set yourself up for a strong analysis as you then describe how he uses them.

No matter how you choose to order your essay, you will of course want to have an introduction, which should prime the reader for what to expect and serve as a hook to draw them into the inquiry, and a conclusion, which should tie together all the strings of your inquiry, provide a big-picture answer to your question, and then explain the significance of that answer. But the order of the paragraphs that come in between those two sections matters. You will want to order your paragraphs in such a way that they logically flow from one to the other so that your reader is able to follow your argument and be convinced by it. This will also make for smoother transitions because your order will be intentional, and paragraphs will be linked by a bigger idea.

You may already have a preferred way of deciding on organization for your essays, whether by outlining or by jumping into writing and deciding on how to order the paragraphs later. Either is valid and you should also try experimenting with different techniques if you find you are stuck. Getting stuck is an essential part of writing and the problem solving that comes from that helps to grow your thinking and understanding. One of the reasons this is not a timed assessment is because you get to demonstrate the type of thinking you are capable of when you get to write, assess, edit and revise.

Student example: HL essay

We have now had a chance to look at all of the requirements for the HL essay and discuss a number of ways to prepare for the assessment. It's time to take a look at how this all comes together in a high-quality sample essay so we can see how it works. The following example was produced as an exercise but followed the process described in this chapter. While reading this example, look at the notes we've made about it and keep track of your own thoughts. You should then score the essay using the scoring criteria on page 80.

The following example essay was written about the 2016 film *Arrival*, directed by Denis Villeneuve and written by Eric Heisserer. This science-fiction film, based on a short story by Ted Chiang, depicts events following the arrival of 12 spacecraft in different locations on Earth, and the attempts of an American linguist and scientist to understand the language of, and communicate with, the aliens who occupy the ships. One of the concepts mentioned in the film is the Sapir-Whorf Hypothesis, which proposes that human thought is shaped and limited by the language an individual speaks, although this theory has been subsequently discredited. This essay uses an additional source, Guy Deutscher's 2010 *New York Times Magazine* article 'Does Your Language Shape How You Think?' as background research into the theory. The line of inquiry this essay follows is 'In what ways does the film *Arrival* transform a linguistic theory into a complex narrative structure?'

Spoiler alert: this essay discusses a major plot twist of the film only revealed at the end.

This question directly uses the course concept of transformation and asks about how a conceptual element of the film translates into a structural element.

The essay starts with a hook to raise reader interest. By posing a hypothetical question, it encourages the reader to continue reading. Additionally, an understanding of the linguistic theory is essential to the success of this essay, so it starts by directly connecting the theory to the chosen text.

Here the author makes the link between theory and film explicit.

This transition sentence uses the words 'beginning' and 'end' to link to the previous paragraph and helps make the case about the link between the movie's structure and its content.

Here we can see that the essay will be organized by some of the terms from the thesis statement. Here the author will discuss the effect of voiceover as a technique.

In what ways does the film Arrival transform a linguistic theory into a complex narrative structure?

Language is one of the defining elements of what makes us human, allowing us to do a variety of things – communicate, document ideas, and explain concepts. But what if language also determined the kinds of thoughts we could have and shaped the way we experienced reality? That was the idea put forward in a 1940 article called 'Science and Linguistics' by an anthropology lecturer named Benjamin Lee Whorf, whose ideas on language, combined with those of his teacher Edward Sapir, became known as 'The Sapir-Whorf Hypothesis.' This theory states that we are limited in our thinking by the way our language organizes ideas. Though the theory has since been widely discredited, the movie Arrival, directed by Denis Villeneuve and written by Eric Heisserer, takes this idea to the next level, asking what if learning an alien language could fundamentally change someone's experience of time and space. This premise is transformed into a heightened emotional experience for the audience, and re-frames the meaning of the story by the end. This effect is mostly achieved using time jumps and voiceover narration to create a complex narrative structure and a significant plot twist.

Arrival shows the events following the first alien contact on earth when twelve spaceships land on Earth at different locations and governments attempt to communicate with the aliens, called heptapods, onboard. The film's action centers on linguist Louise Banks who is tasked by the United States with decoding the language. The audience soon learns that the aliens' language takes the form of what looks like circular ink-blot and is non-linear, communicating many complex ideas through a single image, with no beginning and no end.

The film soon begins to reveal that its narrative structure shares traits with the heptapods' language, blurring what we thought was the beginning and the end. This parallels the effect achieved by the author of the story that Arrival was originally based on, Ted Chiang's 'Story of Your Life'. This short story is told through alternating narratives of Louise speaking in second person to her daughter and her first person narrative of the events surrounding the alien encounter.

The film achieves this effect partly through voiceover. It begins with a voiceover of Louise Banks speaking in second person to her daughter who, we soon learn from the scenes shown under the voiceover, dies at a young age from an unnamed illness. The film then turns to the unnarrated chronological portrayal of Louise's

encounters with the heptapods and her work with a physicist named Ian Donnelly, but the second person voiceover returns multiple times interrupting the chronological narrative, creating two parallel tracks for the story. This creates the impression that Louise is speaking from the present to her already deceased daughter.

The author next addresses another technique identified in the thesis: time jumps.

This impression is strengthened through time jumps that sometimes accompany the voiceover, and sometimes appear on their own. The shots frequently cut from the chronological alien contact narrative to scenes of Louise with her daughter at different ages. As the film progresses, however, scenes of Louise learning and communicating in the heptapods' language in the chronological narrative start to connect to the time jumps, calling into question some of the assumptions the audience initially might make about the structure of the story.

Paraphrasing is an acceptable way to cite textual evidence where a direct quote might be challenging to fit smoothly into the flow of the essay.

The filmmakers begin to hint that these time jumps might relate directly to Louise learning the heptapods' language, in fact. Midway through the film, Ian and Louise are sitting in the military base near the alien ship discussing the Sapir-Whorf Hypothesis – the theory that the language you speak determines how you think. Ian asks Louise if she is dreaming in the heptapods' language and Louise hints in her reply that she is. The camera then cuts to one of the heptapods in the room with them, and then quickly cuts again to Louise being woken from sleep by a knock at the door. By making reference to the Sapir-Whorf Hypothesis and using a series of cuts to create uncertainty about which part of the scene was a dream and which part was reality, the filmmakers begin to lay the groundwork for a major plot twist that will shape the meaning of the film.

Here we see a third element of the thesis appear. The way that the thesis was phrased helped the author decide how to organize this essay.

As mentioned above the time jumps begin to connect with the chronological narrative in ways that cause the audience to question the sequence of events. At one point we are watching Louise's daughter ask her mother about a word that means something like 'compromise' but slightly different. This scene is intercut with Louise at the base near the alien spaceship listening to a conversation in which one person uses the phrase 'non-zero-sum game'. The shot cuts again to Louise and her daughter, where Louise suddenly realizes that the answer to her daughter's question was in fact 'non-zero-sum game'. It is as if the time jumps and the chronological narrative are communicating with each other in real time.

Once the filmmakers eventually reveal that the heptapods' experience of time, like their language, is non-linear, the audience begins to realize that Louise's mastery of the heptapod language may be causing her to experience the present, past, and future simultaneously, a sci-fi version of the Sapir-Whorf Hypothesis in which learning language can lead to a radically different perception of time. With this revelation, it becomes apparent that the time jumps might not, in fact, be happening in the past, but in the future.

This seems to be confirmed at a pivotal moment at the climax of the plot. The filmmakers use time jumps to show Louise trying desperately to call a Chinese general she has never met in an attempt to avoid war with the heptapods, while also showing her meeting the same general for the first time at a fancy party that clearly takes place after the events previously depicted. These cuts show that Louise is able to experience both moments at the same time and in so doing resolves one of the central conflicts of the plot.

This is a core element of the thesis.

However, what the plot twist and time jumps reveal most is an emotionally poignant underlying meaning in the film that has a heightened impact on the audience. By revealing that Louise's daughter's birth and death come after we learn she can experience past, present, and future simultaneously, we can see that she chose to have her daughter even though she knew in advance about her death and suffering and the grief it would bring to Louise and Ian (who turns out to be the girl's father). Through this, the filmmakers create a commentary on the importance of love and relationships despite the fact that they necessarily involve loss and suffering. While for most of the film, the audience assumes the story is about a linguist (who happens to be a grieving mother) learning how to talk with aliens, the filmmakers use the plot twist to make clear that the story was about something different all along. Because of its sudden revelation, the impact this has on the audience is significant.

The author uses the rest of this paragraph to try to tie the different pieces of the thesis together.

Notice that this is similar to the thesis above, but it has added some information that we learned throughout the essay. This is a technique to help the reader feel like there has been some progress between the beginning and the end.

The filmmakers of *Arrival* use a variety of techniques to transform a linguistic theory into a heightened emotional experience for their audience by using a number of narrative techniques. They use time jumps and voiceovers to create a complex narrative that misleads the audience initially about the sequence of events in the film, and thus misleads the audience about the meaning of the film until a sudden reveal. In this way, *Arrival* leaves its audience with a powerfully felt sense of its central theme; that even though we know for certain that all lives and relationships end, it is important to experience them anyway because love is central to being human.

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Conclusion

The aim of this chapter is to ensure you have helpful information and advice on preparing for the HL essay as a part of your language A: language and literature course. As you have seen here and in other chapters, your success in your IB assessments for this course depends heavily on your ability to prepare long term for the skills required by them. This will largely involve work in your learner portfolio, both practising these

skills and ensuring that you are documenting your thoughts and the connections you make between larger ideas like the course concepts and the texts, bodies of work and works studied in class. It is important that you do this consistently with all the texts, bodies of work and works you study so that you have as broad a selection as possible. Any of what you explore in class may end up as the text, body of work or work that you choose to write your HL essay about, and it is important you are equally prepared for each of them. If you are doing this, it will also mean that when the times comes to begin planning and writing your essay, you will already have writing and ideas that you can build on, rather than starting from the beginning.

Keep in mind as well that the HL essay is different from the other essays you will have to write for your IB exams in that it is meant to be developed over time through writing, editing and revision. This increases the expectation of examiners that you produce a more formal, polished essay, and that you take the time to ensure that your ideas, organization, use of writing conventions and grammar are more refined. All of the effort you put into this will certainly pay off in the end.

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Acknowledgements

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- Focus revision – key terms and definitions given.
- Build confidence and strengthen skills – guidance on how to incorporate the areas of exploration, concept connections and global issues from the new course structure into answers.

About the authors

Angela Stancar Johnson has taught all grades and levels of MYP English Language & Literature, DP English A, and Theory of Knowledge since 2009. Angela contributed to *Literary Analysis for English Literature for the IB Diploma* and co-authored the two *Skills for Success* books in the Language A series.

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