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2ND EDITION

ENGLISH A: LANGUAGE AND LITERATURE

COURSE COMPANION

EXTRA

Rob Allison
Brian Chanen

OXFORD

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Acknowledgements

Course Companion definition

The IB Diploma Programme Course Companions are resource materials designed to support students throughout their two-year Diploma Programme course of study in a particular subject. They help students gain an understanding of what is expected while presenting content that fully illustrates the aims and purposes of the IB. They reflect its philosophy and approach, by encouraging a deeper understanding of each subject through connections to wider global issues, based on independent, critical thinking.

The Companions mirror the IB philosophy of whole-course approaches to the curriculum through the use of a wide range of authentic resources. These resources integrate perpectives in international-mindedness, promote learning in accord with the IB learner profile and deepen experience of the IB Diploma Programme core requirements: theory of knowledge, the extended essay, and Creativity, Action, Service (CAS).

Each Companion can be used in conjunction with other materials. Indeed, successful IB students are strongly encouraged to enhance their learning through consultation of a variety of supplementary resources. Suggestions for further reading, as well as for extending research investigations, are regularly given in a fashion that integrates this extension work within each course.

In addition, all Companions provide guidance for successfully completing all course assessment requirements and advice for respecting academic honesty protocols. They are distinctive and authoritative, without being rigidly prescriptive.

IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the IB works with schools, governments and international organisations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate, and lifelong learners who understand that other people, with their differences, can also be right.

The IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognising their common humanity and shared guardianship of the planet, help to create a better and more peaceful world. IB learners strive to be:

Inquirers They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.

Knowledgeable They explore concepts, ideas, and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.

Thinkers They exercise initiative in applying thinking skills critically and creatively to recognise and approach complex problems, and make reasoned, ethical decisions.

Communicators They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.

Principled They act with integrity and honesty, with a strong sense of fairness, justice, and respect for the dignity of the individual, groups, and communities. They take responsibility for their own actions and the consequences that accompany them.

Open-minded They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values, and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.

Caring They show empathy, compassion, and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.

Risk-takers They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas, and strategies. They are brave and articulate in defending their beliefs.

Balanced They understand the importance of intellectual, physical, and emotional balance to achieve personal well-being for themselves and others.

Reflective They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and professional development.

A note on academic honesty

It is of vital importance to credit owners of information appropriately, whenever that information is re-used. Originators of ideas (intellectual property) have property rights.

You must base honest, productive work on your own individual ideas. The work of others used in developing these ideas, must be fully referenced in correct fashion.

Therefore, in all assignments for assessment, written or oral, you must always express yourself without copying from others.

Whenever other sources are used or referred to, either as direct quotation or as paraphrase, they must be appropriately recorded and listed with the relevant academic references.

How do I acknowledge the work of others?

This is done through the correct and systematic use of footnotes and bibliographies.

Footnotes (placed at the bottom of a page) or endnotes (placed at the end of a document) are required when you quote or paraphrase, translate, or closely summarise the information provided in other documents.

You do not need to provide a footnote for information that is part of a recognised 'body of knowledge'. That is, commonly accepted definitions do not always need to be footnoted, as they are part of such assumed knowledge.

Bibliographies should include a formal list of the resources used in your work.

'Formal' means that you should use one of several commonly accepted forms of presentation. This usually involves separating your resources into different categories (e.g. books, magazines, newspaper articles, Internet-based resources, CDs, works of art and translations from other languages, whether computer derived or not).

In this way, you provide full information for your readers, or viewers of your work, so that they can find the same information, if they wish. A formal, academic bibliography is compulsory for the extended essay.

What constitutes malpractice?

This is behaviour that results, or may result in you, or any student, gaining an unfair advantage in one or more assessment component.

Malpractice includes plagiarism, whether in the same language, or translated from another language. It also includes collusion.

Plagiarism is defined as the representation of the ideas or work of another person as your own. The following are some of the ways to avoid plagiarism:

- Words and ideas of another person used to support one's arguments must be acknowledged.
- Passages that are quoted verbatim must be enclosed within quotation marks and acknowledged.
- CD-ROMs, email messages, websites on the Internet, and any other electronic media must be treated in the same way as books and journals.
- The sources of all photographs, maps, illustrations, computer programs, data, graphs, audio visual, and similar material must be acknowledged if they are not your own work.
- Works of art, whether music, film, dance, theatre arts, or visual arts, and where the creative use of a part of a work takes place, must be acknowledged.

Collusion is defined as supporting malpractice by another student. This includes:

- allowing your work to be copied, or translated, and then submitted for assessment by another student
- duplicating work for different assessment components and/or diploma requirements.

Other forms of malpractice include any action that gives you an unfair advantage, or affects the results of another student. Examples include, taking unauthorised material into an examination room, misconduct during an examination, using unauthorised electronic aids of any type, and falsifying a CAS record.

Contents

Access your support website for additional content here:
www.oxfordsecondary.com/ibenglisha

Introduction

This is our second time writing an Oxford University Press course book for Language and Literature. Each book took almost three years to write and during the course of researching, writing and revising, we were teaching both "Language and Literature" and "Literature", developing curriculum for IB and marking too many papers. Writing, as you know, can be difficult—you read, research, think, outline, write, rewrite and never seem to get it right. But it can—just like the teaching and marking—be fun. For our introductory note, that is what we want to stress: reading, writing and "doing" English can be fun ... and meaningful. The best part of writing the book was having conversations with each other, friends, colleagues and students about what really matters when approaching language and literature; it was also finding surprising texts, sharing articles, and writing posts on social media to generate discussion. At one point during the work, Rob told the story of his own reading and progression to becoming a teacher. It was pretty simple: he loved reading and he did not really know why. Part of it was, almost stereotypically, being taken away to another place. Part of it was wanting to just find more, to work your way through the shelves of the library. Part of it was enjoying finding "a good part" that you just had to read to someone else. Reading and thinking was not something you had to do or learned to do and doing it almost felt like a guilty pleasure. This is what writing the book was for us, so we hope that you will get some of that pleasure yourself as you read this book. This is also what a good language and literature class should be. We know that not every text is something you find interesting and that in some classes you just sit down and write a "practice commentary", but it is the engagement and curiosity that will make you a good student of IB Language and Literature and serve you in the future.

We have tried to structure this book so that it imitates an interesting language and literature classroom. We have built activities, discussions and texts into thematic units within each of the three areas of exploration in the course. As we move through the main concerns of each area, we not only introduce a wide variety of texts but try to ask the kinds of questions and offer the kinds of ideas that will help you to get at the concepts that underpin the course and, really, the kinds of big questions that all people working with language and literature are constantly considering.

What we will not do is answer any of the questions. If the questions had answers, you could just Google them. And though we know you have assessments to do, and we know that grades matter to you and to your future, we will not offer shortcuts and tricks. We will, however, give you tips on how to approach assessments, but we believe that by just reading and considering questions and writing in your learner portfolio, you will become a better student of language and literature. The classroom and this book should be a place for you to read, think, play, hypothesize, make connections, express ideas and grow. Ideally, the classroom would never have a test. It would be great if assessment were invisible, if the teacher simply observed and enjoyed and then adjusted teaching, activities and projects to suit this invisible assessment. As soon as you tune yourself to a test, to a particular task, it is too easy to see the task and the criteria for assessing it rather than seeing the reading, thinking and play that will naturally lead you to doing that task well. A language and literature class is not meant to get you ready to do well on assessment but to read and think better, which will also result in greater success on assessments. All the research says that reading and responding—thinking about a text and having something to say about it—is the best way to learn to understand, analyze, synthesize, interpret, organize your thoughts, learn vocabulary and gain clarity in your writing.

You may not love reading books or blogs, watching movies and discussing these things. In that case, a language and literature class can be a boring place for you. But it is our job (and your teacher's job) to help you see the variety and excitement in language and literature and try to enjoy and appreciate it—at least part of the time!

But if you love reading and thinking, we hope you will not find this book, or the language and literature class, boring. It should be just the kind of thing you like because we are not putting you on an endless march through lists, acronyms and memorized facts, but offering you a chance to do what you enjoy, to do what works best, and to "do English".

Brian Chanen and Rob Allison

STUDYING LANGUAGE AND LITERATURE

IB Language and Literature

To paraphrase the *IB Language A: language and literature guide*, this course is meant to be a broad engagement with both language and literature through the study of a wide range of literary and non-literary texts in a variety of media. By examining communicative acts of all sorts, by discussing these and secondary texts with your classmates, and by working through problems with the help of your teacher you "will investigate the nature of language itself and the ways in which it shapes and is influenced by identity and culture".

There are many ways to study texts and to study language and literature more broadly. While you may certainly be exposed to particular literary and linguistic theories, and although you may appreciate some approaches more than others, it is our hope that as secondary students you will embrace the diversity of texts and approaches. The best way to approach the study of language and literature is to be open to texts, to be critical of texts and to be both open to and critical of the very ways in which you choose to study and question. In the section below, we will touch on some approaches to the study of language and literature that not only represent a particular critical perspective, but suggest in themselves a broad approach.

Other than the fact that the IB Language and Literature course focuses on both literary and non-literary texts in order to investigate language and communication in the broadest senses, the course shares many attributes with the other courses in Studies in language and literature. All three courses, in fact, are concerned with broad aesthetic and cultural literacy, all three incorporate elements of performance (ranging from the "performance" of analysis and interpretation to the reciting of poems and the performance of dramatic interpretations) and all three courses help to develop the language competence and communicative skills of students. Just as the approach to investigating texts can and should be wide and varied, so should the approach to building your skills of speaking, writing and presenting. The best approach to building your communication skills is to be engaged in your reading, to be engaged in classroom discussions, and to write as freely and as often as possible.

The *IB Language A: language and literature guide* summarizes the learning in the course this way:

> "In the Language A: language and literature course students will learn about the complex and dynamic nature of language and explore both its practical and aesthetic dimensions. They will explore the

crucial role language plays in communication, reflecting experience and shaping the world. Students will also learn about their own roles as producers of language and develop their productive skills. Throughout the course, students will explore the various ways in which language choices, text types, literary forms and contextual elements all affect meaning. Through close analysis of various text types and literary forms, students will consider their own interpretations, as well as the critical perspectives of others to explore how such positions are shaped by cultural belief systems and to negotiate meanings for texts. Students will engage in activities that involve them in the process of production and help shape their critical awareness of how texts and their associated visual and audio elements work together to influence the audience/reader and how audiences/readers open up the possibilities of texts. With its focus on a wide variety of communicative acts, the course is meant to develop sensitivity to the foundational nature, and pervasive influence, of language in the world at large."

Learning grammar

Many students wonder if they should be "learning grammar" or doing exercises of some sort to help their writing. This is a somewhat difficult question to answer. First, the problem is defining what teachers and students might mean by grammar. For linguists, grammar is the system of rules that describes structures (such as both sentence and word structures), forms and sometimes even the sounds and meanings of words. What we tend to mean when we are talking about speaking and writing is whether we follow the "prescriptive" grammar rules that we take to mean the right and wrong way to write and speak. If your goal is to increase your vocabulary, the best method is to read as much as possible as soon as possible. If your goal is to become a more fluent writer, better able to express your ideas, then the best method is to read as much as possible and to write without inhibition. In terms of errors (verb tense, a missing apostrophe), these are often best cured by learning good editing, or from some intervention from your teacher who sees a frequent error in your work. Most studies show, though, that frequent reading and writing usually leads to the disappearance of errors over time without any intervention. To be fair, many would argue that it is useful to know some basic grammatical structures or the names of parts of speech—knowledge like this can help to clarify your understanding of how language works and why, and may help you to self-correct. The act of worrying about correcting yourself, though, can often lead to less writing, a fear of writing, or writing that is stilted. If you feel like you need more facility with language, you can exercise your writing skills through work like sentence-combining activities, writing pastiche or imitations of professional work (literary and non-literary) or writing "variations" on single sentences.

There are many aspects to the language and literature course and there are many ideas, terms, text types, modes, literary periods and theories that you can explore over the course of the two years. Obviously, you can never learn everything there is to know about language and literature, but not only that, there is not a set body of knowledge to know and understand even for this course. You will be encountering ideas because of your teacher, your community, your peers and the texts you study. You will learn, in a sense, what you need to know in the moment and, perhaps more importantly, what you want to know.

With this in mind, the most important aspect of the IB Language and Literature course is the set of aims as well as the concepts that underlie the study. No matter what you are studying at any given moment, it should tie back to the aims and somehow be grounded in the important concepts. While these aims and concepts are important, they are also not meant to be intimidating or complex or even represent something that you have to "learn". The aims are natural, the concepts are inherent in the study of language and literature. In fact, when we design a curriculum, the first thing we do as a group of language and literature teachers from a wide variety of languages is say "what is it that we really want students to be able to do, to take with them into the future?" The concepts are not made up after the fact, but come from where we think all questions, problems and the power and wonder of language and literature spring.

According to the *IB Language A: language and literature guide*, the aims of all subjects in Studies in language and literature are to enable students to:

1. engage with a range of texts, in a variety of media and forms, from different periods, styles and cultures

2. develop skills in listening, speaking, reading, writing, viewing, presenting and performing

3. develop skills in interpretation, analysis and evaluation

4. develop sensitivity to the formal and aesthetic qualities of texts and an appreciation of how they contribute to meaning

5. develop an understanding of relationships between texts and a variety of perspectives, cultural contexts, and local and global issues

6. develop an understanding of the relationships between studies in language and literature and other disciplines

7. communicate and collaborate in a confident and creative way

8. foster a lifelong interest in and enjoyment of language and literature.

The key concepts of all three courses in Studies in language and literature are shown in the margin on the next page.

Conceptual understanding
CREATIVITY

Conceptual understanding
COMMUNICATION

Conceptual understanding
CULTURE

Conceptual understanding
IDENTITY

Conceptual understanding
PERSPECTIVE

Conceptual understanding
REPRESENTATION

Conceptual understanding
TRANSFORMATION

During your course of study you will see that these concepts and the questions and concerns around them or inherent in them, are reflected in the texts and ideas you examine. The concepts can help you to make connections between texts and they can also remind you of the fundamental concerns that underlie the study of language and literature. While it may be obvious, for example, that poetry involves creativity, it may be interesting to consider the ways in which this creative act compares with the creativity involved in producing propaganda. As another example, you may also see yourself moving back and forth in relation to culture. You may purposefully study a given text in order to consider the ways in which a work of literature might engage with, reflect or refract cultural values. At another time, though, while you are working on considering the rhythm and effect of a sonnet, you may be drawn to think about the ways in which culture figures in the use of structure or form. And, ultimately, your study in this course is not about "learning" a particular text or coming up with a neat set of stylistic features of various text types, but is about engaging with the concepts that are at the heart of language and literature.

The course itself is structured in three areas of exploration: "Readers, writers and texts"; "Time and space" and "Intertextuality: connecting texts". There is some logic in moving through these areas of exploration in order. The first section focuses closely on the creation of meaning and the interactions between producers, texts and receivers. "Time and space" widens the study of a text to include the complex contexts that influence meaning, and "Intertextuality" encourages further connections between and among texts. At the same time, these areas of exploration naturally overlap and can be studied in any order. In fact, while we progress through the areas in this book, you will notice many connections among the ideas, texts and concepts in the various activities and discussions in each part.

Studying language and literature

When you study language and literature, you are not just investigating texts and communicative acts of all kinds, you are also learning the techniques of a discipline. The IB Language and Literature course is wide-ranging, so it can incorporate the methods (and deal with the problems) from many particular disciplines at university level. In relation to the study of language you might draw on insights and methods from individual disciplines within the study of linguistics such as sociolinguistics, historical linguistics or even cognitive linguistics. In relation to literature, your approach could be similar to those of the New Critics of the first half of the 20th century who advocated a close reading but will most likely draw on everything from post-colonial theory to advances in digital humanities. Throughout the IB Language and Literature course you are also likely to draw on methods from the broad field of media studies. You might even find time to practise being a "semiotician" or someone who studies the signs and symbols of communication. Regardless of where your methods come from or what your teacher may stress, the idea is not that you are

"learning about" a particular field of study, but that you are immersing yourself in academic activities that come from existing fields, that are practised today by professionals and that share some common conceptual concerns. The beauty of a language and literature course is not that you will **learn to be** a linguist or a particular type of literary critic, but that you will, in your approach to the problems of language and literature, simply **be** a critic and a scholar.

Lessons from linguistics

Many linguists focus on the broad theory of language and how meaning is created through sounds and patterns. Others focus on the intricacies of grammar and the structure of language and attempt to describe how language functions. Still others may focus more exclusively on the brain and its role in the functioning of language. A large part of the field of linguistics, though, is "applied linguistics" or taking what we know about language and communication and studying it in relation to its use in society. It is this applied side of linguistics that might have the most in common with what you do in this course. You are investigating texts—essentially any kind of communicative act from a song to a speech utterance to a handwritten letter—in order to see how language creates meaning, how form affects function, how language can affect and be affected by the world at large. In this way, you are looking at what language does in the world.

At the same time, you are drawing on some of the more theoretical aspects of linguistics. At the very start of this course you may ask yourself what language is. The way you define language can affect the way you study it. You may also look at the historical development of language in order to have a sense of how language changes over time, how it might change in the future and what this suggests about the meaning and power of language.

But how do linguists go about their study? For one, they analyse texts as you will. They read studies and discussions of language—secondary sources—as you can and likely will. While some linguists are involved in long, scientific studies or very close analyses of grammatical forms, you are more likely to look more generally at language. You may share some of the methods that have been developed in an approach called Critical Discourse Analysis. First coined in the 1990s the approach is meant to carefully investigate the language in texts in order to see how the texts operate in relation to given social practices. While these analysts tend to work with large bodies of texts and sort the words with programs designed to tag and sort words, their basic protocol may be a useful approach. The goals of Critical Discourse Analysis are:

1 to describe the relationships among texts and social practices
2 to interpret the configuration of discourse (how are texts produced and consumed)
3 to use the description and interpretation to explain social practices in the wider context.

In Critical Discourse Analysis, then, a description of texts becomes an interpretation of the effect of texts which then gives insight into the wider world or our social practices. In this way, Critical Discourse Analysis has links to work you will do for your internal assessment in which you trace the ways in which texts engage with global concerns. An analysis of different texts such as an advertisement and an editorial in terms of the kinds of words used to describe women, for example, may lead to an interpretation of their similarities, a discussion of the ways in which women are portrayed and questions about the social functions of these texts.

Approaching literature

If there is one thing that can be said about literary studies today it is that it is an inclusive field that represents many varied ways of approaching literary texts. While one of the first shifts in literary studies in the early 1900s was to move from appreciating the beauty of literature and understanding the history of literature to close, careful interpretations of individual texts, many theoretical movements since then have expanded the field. Today, you are likely to find professors and critics who are still interested in studying the history of literature (though they may be doing this with the aid of text analysis software) or are offering close readings of texts but you will also find, in every English department, scholars who closely consider reader responses to texts or investigate texts in relation to post-colonial culture or gender. Once again, your job in this course is not to understand a particular theoretical approach, but to borrow liberally from all fields in order to understand both the richness of literature and the common problems that are concerns throughout the discipline.

The areas of exploration in this course offer a nice analogy for the ways in which all literary scholars can look at texts. We might first be concerned with what literature is and how it functions. In looking closely at a text and determining its meaning and offering an interpretation, we are acting like "new critics" or doing a kind of "practical criticism". But we soon may find in the classroom that everyone has a slightly different view of the text or that the reader plays a very large role in determining meaning. We may also find that we can argue over what we may consider to be the author's intentions based on the text at hand. Or we can argue that it is wrong to consider "intention" at all. While at these times in the classroom it may seem that almost any interpretation is possible, or that some interpretations seem better than others, we may ultimately think along with the scholar Umberto Eco who says that "if there is something to be interpreted, the interpretation must speak of something which must be found somewhere, and in some way respected".

Looking at the interactions of "readers, writers and texts", we may also see that there is so much more that bears on the meaning of a given text, offers insight into a text, or suggests how a text might be significant or interesting to more than just an individual reader but is also important across "time and space". As we begin to broaden our investigation we could go back to "historical" literary criticism that

looks at the development of literature or such things as the history of the novel. But we may also look at the ways in which power is portrayed or even perpetuated in texts. We could look at how gender or race are constructed by texts. Literature, we can see, is both part of culture and reflects culture and it is difficult to separate text and context ... even while remaining very attentive to language, style and structure.

Finally—or even throughout the course—we can make connections among texts and approaches. Intertextuality broadens our appreciation of how creativity works and how texts and cultural objects "speak" to each other over time. Newer approaches to literature, such as cognitive narrative theory, which looks at how the mind and text interact, or digital humanities, which combine the methods of computer analysis and production with the interpretation of literature, can offer new insights into individual works and literature as a whole. Ultimately, the course is about connections, whether investigating very close relationships between texts of a particular mode (like the novel), genre (like pastoral fiction) or text type (like an email) or looking at connections across wide types of texts and long periods of time.

Aesthetic experience and critical reflection

Activity

Let us take some time to appreciate an aesthetic response to a work. All texts and images can have an aesthetic value just as all texts and images that may seem purely aesthetic can have an intellectual, social or political purpose. While thinking about beauty and how people respond to work based on feelings or emotional responses, write down your impressions of the painting and photograph in the margin.

Now research the context for these works of art further. Where were they painted/taken and why? What did these works of art say about the lives of the people they depicted? Think about the relationship of the form to the content to also help in your critical evaluation. Does your initial response still inform your revised critical response? In what ways are these works both beautiful and somehow engaged with the idea of beauty?
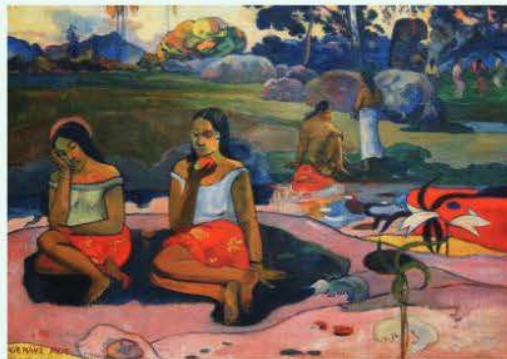
◀ Image 1: *Nave Nave Moe (Spring or Sweet Dreams)* (also known as *The Reaper*) was painted by the French artist Paul Gauguin in 1894 when he returned to Paris after a two-year stay in Tahiti.

◀ Image 2: A photograph by Camila Fontenele de Miranda from a series called *Todos podem ser Frida* ("Everyone Can Be Frida") in reference to the Mexican artist Frida Kahlo.

Media studies

Media studies is another area that will influence your study of texts. Media studies, by definition, concerns itself with the study of communication through a variety of media so is concerned with the ways in which language is communicated whether in the medium of print, through a telephone or on the screen. Media studies often deals with mass communication and the ways in which communication changes when transmitted through a device. Media studies is also concerned, then, with "the media" itself and both the meaning and effect of texts in popular culture ranging from music videos to fake news.

A big part of media studies has come out of developments in literary studies in the 1960s in the form of a new focus, semiotics. Semiotics can be defined as a science of signs, focusing in particular on how signs work as an emerging construction from a complex relationship between sender and receiver. While literature clearly focuses on signs in language, media studies expands its net to include multiple sign systems found in popular and mass culture. This might include obvious contributor fields such as film, music, television, video games and graffiti art but may also attend to less obvious fields such as traffic signage, fashion, furniture or toy design, job applications and interviews, and so on. Media studies may include considerations of the use of language but obviously adds consideration of additional grammars (sets of rules) focusing on, for example, design, colour, setting, movement, sound and taste (perhaps all of the physical senses). Regardless of which grammar system is emphasized, media studies looks to focus on signs and codes in multiple contexts to understand how meanings are generated, an attention that has obvious overlaps with several contemporary approaches to literature.

Digital humanities

Digital humanities is one of the fields influencing the study of literature today. The excerpt on the next page shows how digital tools can bring together many ways of analysing texts and presenting an interpretation of how they function. In the following study, the theorists worked on a type of historical literary study that also looked very closely at the language and structure of texts. Using tools and mapping software, the critics looked at hundreds of texts from the 1800s to determine how emotions portrayed in the text were linked to geographical locations in London. The image taken from the study represents some of the researchers' findings and shows how the new and old of literary studies comes together.

6. The Emotions of London

Figure 5.1 offered a synthetic overview of London's emotional temperature between 1700 and 1900; Figure 6.1 breaks the data down into four distinct half centuries.

In the first fifty years, the fear associated with Newgate, Tyburn, Bedlam, the Tower and the Pool of London is clearly the dominant emotion in our corpus. In the following half century though, as the West End makes its appearance in the narrative geography of London, fear seems to undergo a significant decline (Figure 6.2). "Seems to"; because, if there is no doubt that "the overall reduction of fear" , as Fisher puts it, has been "one of the central accomplishments of modern civilization" (116), the key factors he singles out as causing the transformation – "nighttime electrical lighting, insurance policies, police forces" – date to the middle (the police), or even the end of the nineteenth century (electricity and insurance): that is to say, a full hundred years later than what appears in Figure 6.2.

It's another discrepancy between quantitative and qualitative research; this time, though, we think we have found the reason. Here is the incipit of a forgotten Victorian novel, William North's The Impostor (1847):

> Midnight was at hand, as in a small ill-furnished room, above a low shop, in one of the dirtiest, narrowest, and most ancient looking lanes in the oriental moiety of the English metropolis, were seated two individuals of the most opposite appearance conceivable. The one, an old man of at least three score, exhibited a set of pinched up, calf-skin colored features in which dotage, stupidity, and cunning seemed to struggle for the ascendancy.

"One of the dirtiest, narrowest, and most ancient looking lanes"... We were measuring emotions in the proximity of London place-names – but as this sentence proves, there can be plenty of alarming scenes which include some form of localization, but without involving any place name at all (not even "London"!) "A single lamp shed a sickly light on the linked and intersecting lanes (though lane is too lofty a word)" (Bulwer-Lytton, Pelham, 1828; "a maze of narrow lanes, choked up

Figure 6.1 The emotions of London, 1700-1900

1700-1749

1800-1849

1750-1799

1850-1899

Emotional Valence
Happy (>15%) ▪ Percentage of passage annotations per place indicating the passage associated happiness with its location, subtracted by the corresponding percentage for fear.
Frightening (<15%) ▪

Emotional Intensity
Strong ○ Percentage of passage annotations per place indicating the passage associated either happiness or fear with its location.
Weak ○

Figure 6.2 The decline of fear, 1700-1900
The main decline of fear, according to our data, occurred between the first and the second half of the eighteenth century, when it dropped from 17.4% to 13%; its nineteenth-century decline (to 12.6% and then 11.8%) seems hardly relevant in comparison. Indications of happiness, for their part, hardly change over the 200-year period.

From: Pamphlet 13: "The Emotions of London", by Ryan Heuser, Franco Moretti and Eric Steiner (October 2016), Literary Lab, litlab.stanford.edu

An approach to all texts: critical literacy and performative literacy

Critical literacy is an approach to all texts that asks readers to be critical, sceptical and active. Critical literacy makes some assumptions about texts that may be useful in this course. First, it assumes that all texts are worthy, as communicative acts, of being analysed and interpreted. In part, this is because the approach assumes that culture itself is a system of signs and symbols, that these signs have multiple possible meanings, and that all communicative acts within a culture cannot be approached innocently. Basically, we should approach every text with a sceptical eye: Who is communicating? Why? What are the implications of this communication? In what ways is this communicative act political? How should we think about this text? How should we react to this text in the world? A truly critical reader would not be one duped by "fake news".

In fact, a critical reader would be able to recognize fake news, explain its strategies and respond in a meaningful way.

A useful list

Following are a set of simple questions to ask yourself in response to any text/language act to encourage active rather than passive encounters. Hopefully, these simple steps will support a wide range of the possible variables.

- Whose views are being represented?
- What or whose interests are being served?
- What are the intentions behind the message?
- What reading or speaking position are you being invited to take up? Are we being asked to see the situation from a particular point of view?
- What cultural assumptions are being taken for granted?
- What or who is absent that one might expect to find?

Critical literacy is part of what Sheridan Blau has called "performative literacy". Blau shows that it is important to have textual literacy (the ability to read and interpret individual texts), intertextual literacy (the ability to understand and appreciate the connections among texts, and performative literacy (the ability to criticize, or even stand against, a text). Blau's attributes of performative literacy provide a good way of approaching all of your reading work in this course.

- **Sustained attention:** The ability to spend time reading, re-reading and reading closely.
- **Suspension of closure:** The willingness to be open to difficulties, ambiguities and problems in a text. This includes the ability to come up with ideas, change them or abandon them. It involves embracing difficult moments in a text instead of avoiding them.
- **Taking risks:** This is important in terms of your reading and your analysis. Read widely and offer interesting, challenging opinions. Do not be afraid to say something that may feel "wrong" because every interpretive risk is a step towards being more literate.
- **Tolerance for failure:** Inexperienced readers often think that understanding and interpretation is easy. Good teachers will tell you, though, that they struggle with texts all the time, that they often do not understand at a first reading or even abandon interpretations of texts that they have held for a long time.
- **Intellectual generosity:** This is the ability to be open to opposing points of view about texts and also about being open to texts. Just as critical literacy might ask us to be suspicious of texts, sometimes, in order to understand, we have to be willing to go along, give the argument a chance.

- **Metacognitive awareness:** This attribute might be something that is called to your attention in the Theory of Knowledge course. You become a better reader if you are able to monitor your difficulties, understand when you need help and know where to go to find it.

Thinking about reading and criticism

An initial approach to a text

Reading
- actual decoding of letters, words
- denotation, some connotation

Thinking, feeling
- connotations
- initial reactions
- thoughts, memories, connections
- emotions
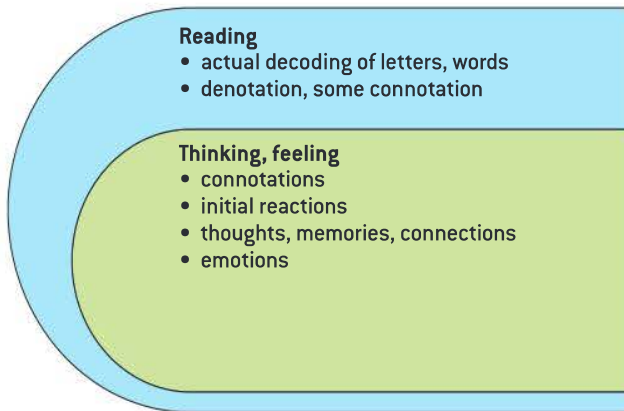
Moving to critical reading

What does it say?
- literal level
- basic elements

What does it mean?
- ideas and issues
- suggestions, purpose

Why does it matter?
- value?
- interest?
- connections?
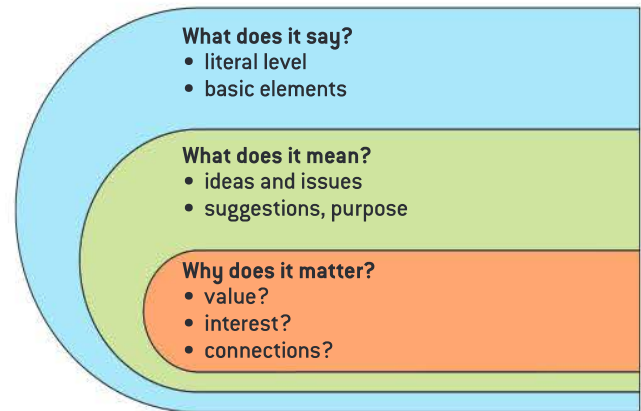
Steps toward being critical

Read
- read without a pen

Consider
- take notes
- mark the text

Analyse, synthesize
- look at small parts
- make connections
- consider other information you have

Consider
- decide why these elements or ideas areimportant. Make conclusions about parts of the text or the whole text
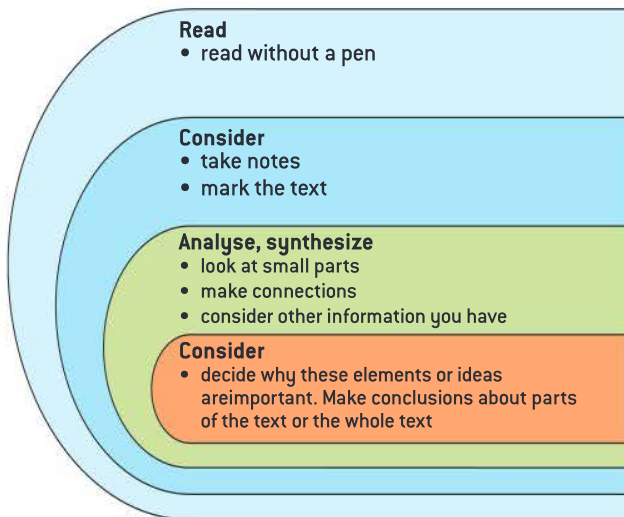
Showing critical reading in your writing/speaking

Consider
- general overview
- most basic elements

Paraphrase
- re-telling what is happening or what is said

Explication
- a brief explanation of meaning

Discussion/evidence of analysis
- explain individual elements and importance
- make connections and explain significance

Conclusions/extensions
- at the end AND throughout, get to the "so what"
- explain how the ideas, elements, your thoughts fit together

This set of diagrams suggests some very practical ways of moving from your first reading of a text to a more formal analysis (which might result, for example, in an essay, a commentary or a presentation).

The learner portfolio: a place to explore

An important element of the IB Language and Literature course is the learner portfolio. The learner portfolio is a collection of your work that you do throughout the course and is also a place where you can write, respond, collect, transform or even take notes. The learner portfolio is a mandatory part of the course and your teacher will need to keep a record of your work. Ideally, you will be given very specific assignments for your learner portfolio while also being given space to reflect on your own or to pursue your own interests. You can think of the portfolio as a type of journal, as a "growth" portfolio that shows how much you have learned, as a kind of notepad or as simply a place to explore and store.

Importantly, the learner portfolio is also a place where you can reflect on the texts you study in the course as you refine your skills and prepare for assessments. The learner portfolio is a place to reflect, free-write, take notes, draft and revise as you work through the constant back and forth of the writing process. It is also a good place to record responses to the activities in this book. You will find a constant connection among texts you study, the work you do in class, the texts and topics in this book and the larger concepts that underlie the course.

The requirement for the portfolio is that it is a diverse collection of formal and informal responses. But the only limit to the diversity is your own imagination—responses can be creative, transformative or critical, and can include anything: word, image, sound, video (depending, of course, on whether your learner portfolio is print or digital).

Ultimately, the learner portfolio, while not assessed or moderated, provides a place for you to document your "performative literacy". The learner portfolio can be the first place you start to reflect before you even begin reading for the course and can be the tool that allows you to build metacognitive awareness of your own reading and writing.

The learner portfolio assignment 1

Before you begin the course (or before you read any further) reflect on the following in your learner portfolio: What do you think the course will be like? What are you excited to do or learn? What are your biggest worries about your two years of IB Language and Literature? What do you currently enjoy reading? What do you think you would most like to read in the next two years? What do you think your strengths are in relation to the study of language and literature? What do you think are your areas for growth?

Conclusion: opening up the discipline

Before you begin your study of the areas of exploration in this book and over the next two years, perhaps it is worth considering not only the variety of academic approaches we have mentioned above but all of the ways in which you naturally read and respond to texts. If we were to ask "Why do we read books?", you will have many possible responses. Similarly, if

we ask "Why do we study these books, why not just read them?" you will have a variety of responses and you might even have a more difficult time answering the question. It is useful to remember that one of the aims of this course is to "foster a lifelong interest in and enjoyment of language and literature". This may seem like a strange or gratuitous or even somewhat disingenuous goal. But it is not. And the enjoyment of language and literature should not be far removed, if at all, from the other skills of the course. In fact, maybe those other skills, like critical thinking, are best developed through enjoyment. Perhaps "enjoyment and engagement" is the best way to go on to show "knowledge and understanding" or build "interpretation" in relation to later assessment criteria.

The literary critic Rita Felski, who we will mention later in this book, has written about a push to "address the limits of scholarly skepticism" and this look at the limits of "pure" academic criticism might be an interesting way to look at varied and interesting inquiry in the classroom. This move, she says, "calls on us to engage seriously with ordinary motives for reading—such as the desire for knowledge or the longing for escape—that are either overlooked or undervalued in literary scholarship" (*Uses of Literature*). Comparing everyday reading to the work we might see in a literary journal, Felski makes the following observations:

> "[Academic] reading constitutes a writing, a public performance subject to a host of gatekeeping practices and professional norms: a premium on novelty and deft displays of counter-intuitive interpretive ingenuity, the obligation to reference key scholars in the field, rapidly changing critical vocabularies, and the tacit prohibition of certain stylistic registers. This practice often has little in common with the commentary a teacher carries out in the classroom, or with what goes through her mind when she reads a book in an armchair, at home. Published academic criticism, in other words, is not an especially reliable or comprehensive guide to the ways in which academics read. We are less theoretically pure than we think ourselves to be; hard-edged poses of suspicion and skepticism jostle against more mundane yet more variegated responses".

From *Uses of Literature* by Rita Felski (2008)

Commenting on the different ways in which we read, Felski says that she is trying to show the "shared affective and cognitive parameters" of reading for enjoyment and reading from a more academic perspective. Classwork and work in the learner portfolio that comes from your genuine response to the pleasures and difficulties of any text are valid not only in and of themselves but as companions to the kind of work you might be expected to do in more formal academic settings like the exam room. Felski goes on to extol the virtues of reactions to, and stances towards, reading that include **recognition, enchantment, knowledge and shock**—reading reactions that we might have at home, but might shy away from in the classroom. Let us not be afraid to read and respond, and to grow by doing so.

ATL

As you progress through this course, you will be growing in your experience with the subject and you will also be growing as a learner in general. The skills you need as a learner—thinking skills, communication skills, social skills, self-management skills and research skills—are, in turn, developed through your engagement with the concerns of language and literature. Obviously, these are the skills you need to do the work in this book and the work in this book will help you to further develop these skills. Just as a reminder, we will highlight each of these skills once so you see how you are always learning to learn.

1 READERS, WRITERS AND TEXTS

"In the beginning was the word …"

John 1:1

"A word after a word after a word is power."

Margaret Atwood

A well-known literary critic, Terry Eagleton, once pondered the question: "What isn't political?" Here, he was asking a question about how language is used. Yes, sometimes language is overtly aesthetic—as in poetry or literature or song—and yes, sometimes language is overtly practical—as in timetables for trains. But when we consider language, texts and works in the context of this course, we really mean the use of language for very specific purposes (intent) or for very specific effect (impact). We presume, in fact, that language is intentional or impactful, and the nature of this course is to trace the ways this may be true and, if so, how it has been accomplished. In this part of the course, you will consider overtly the way that both creators and consumers actively participate in the construction of knowledge.

This area of exploration introduces you to the nature of language and literature and their study. Specifically, the investigation in this area involves close attention to the details of texts of a variety of types, literary forms and genres, so that you learn about the choices made by creators and the ways in which meaning is communicated through, for example, words, image and sound. In your course, you will also focus on your own role as a reader in generating meaning, and you will learn to negotiate your own understanding of a text with the ideas of others in the classroom. Our goal in this first section of the book is to present works and activities that will help you understand the creativity of language, the relationship between language and thought, and the aesthetic nature of literature. Texts are powerful means to express individual thoughts and feelings, and your own thoughts and feelings and your own experience with texts are an essential part of communication.

The works in this section should also allow you to become familiar with the literary, stylistic and rhetorical features of all texts. The nature of the book is to let you experience texts and to learn features on a "need to know" and a "want to know" basis. In other words, this section gives you the opportunity to read a variety of complex texts and ask questions about the details of their operation. The aim is not simply to find or list the features of texts but to recognize the complex elements that affect meaning and to see that texts—indeed, all communicative acts—are constructed. Our questions throughout the section will allow you to respond to texts in ways that linguistic and literary professionals might and to engage with the same concerns. In your responses and your learner portfolio you can be a producer yourself, completing all kinds of writing: creative, academic, personal, expository or whatever you think you want to put on the page to record and respond.

These are the guiding conceptual questions that underpin the study in "Readers, writers and texts".

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

THOUGHTS AND FEELINGS
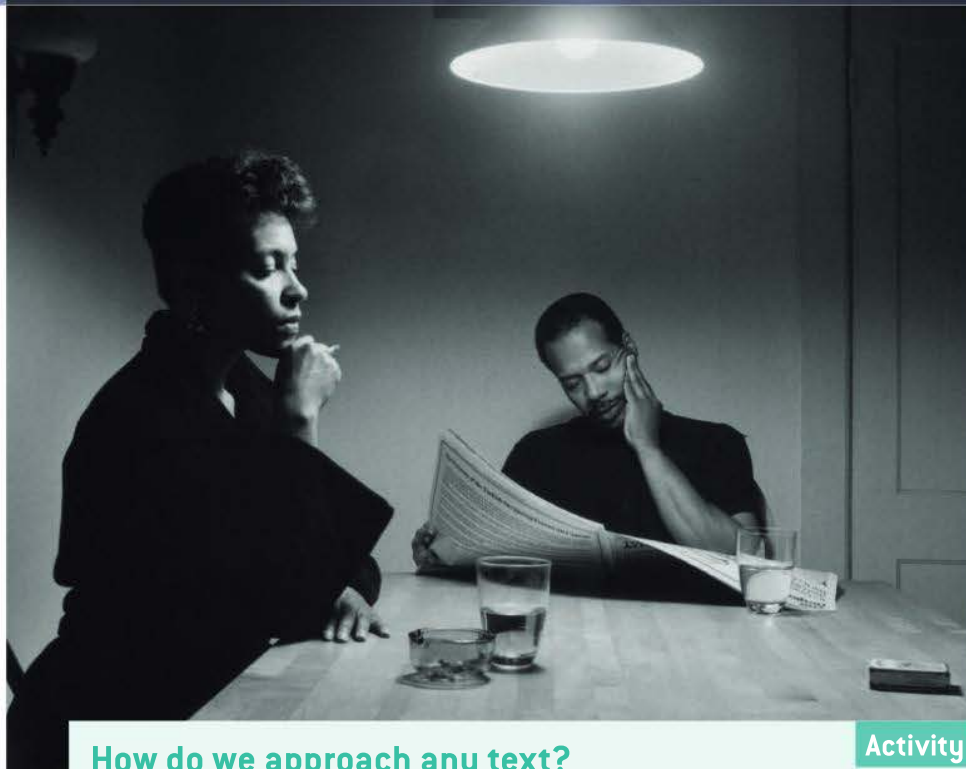
How do we approach any text?

Activity

In this course, in order to study language and literature, you will be looking at a wide variety of texts. Our definition of "texts" must remain fairly broad and might include advertisements, websites, poems, television shows or even stand-alone images, as in this untitled photograph by Carrie Mae Weems.

Perform the following activity as a warm-up for the rest of the work in this book. It is important that the way you approach this text—in an open, inquiring way—is the way you will always approach texts. Though we will guide you with questions, just as your teacher would in class, we are not providing a formula for breaking down the text or a checklist of elements to find. A checklist, a list of features or prescribed steps can create a screen between you and the text, and can get you thinking about the "requirements" rather than the text at hand. As you move through activities, texts and information in this book and in your course, you will naturally build the skills of a critical reader.

1 Spend some time looking at the image, focusing primarily on what you see, but also what the image makes you think and feel. Note these initial impressions.

2 Some of your initial notes may have included stylistic elements such as the use of light or details such as the expressions on the faces. Putting these aside for a moment, let's focus again on what you think and feel.

- Do certain thoughts come straight into your mind?
- Are you immediately thinking of what this image suggests or implies?
- What is the "content" of the image and what does this make you think or feel?
- Does this image cause you to feel emotions?
- Are there emotions that are somehow part of this image?

3   Let's focus on thoughts and feelings a bit more closely. It could be argued that thoughts and feelings are at the heart of, or are the very purpose of every "communicative act". In fact, a definition of communicative act would be any process that demands an engagement between two or more parties involving production, reception, interpretation and response. One person speaking to another can be a communicative act just as the image on the opposite page functions as a text that is a communicative act. But where do the thoughts and feelings reside?

- What are your feelings or thoughts when viewing the image? To what extent are these reactions based on the image itself or based on your own experiences? To what extent are the reactions based on external information or your own community?
- What thoughts and feelings seem to be generated by elements of the image itself? Does colour (or lack of it) affect feeling? What about the light? What gestures are depicted?
- What about the people in the picture? Do we have a sense of their thoughts and feelings? Do these, in turn, affect our own?
- Can we imagine the thoughts and feelings of the photographer in this case? Can we imagine what thoughts and feelings this photographer was attempting to communicate? Is the photographer communicating the emotions of the subjects or ideas about those emotions or both?
- Finally, what happens when your thoughts about the image might contradict the purpose of this image? Is this a work of art, part of an advertisement or a piece of journalism? Does this make the thoughts and feelings different?

Thoughts, feelings and communication

The notion or topic of thoughts and feelings can be a great way of beginning to think about the nature of texts and communication. If we consider "thoughts and feelings" from a variety of perspectives, we begin to see that this is at the heart of the experience of everything from a poem to an advertisement. What are the thoughts or feelings of an author? A narrator? Characters? A text in general? What is an advertisement trying to make us think? What do we really think? Can we separate our feelings from our thoughts? One avenue for considering thoughts, feelings (and

maybe even intentions or purpose) in a text, is to consider "natural" storytelling, or the way we create narrative in everyday speech and communication. After all, every response to the question "What did you do this weekend?" tends to elicit a story. If it does not produce a coherent narrative, our response might be, "I guess you had to be there". While a short story, poem or work of art might be carefully constructed, almost all communicative acts might be looked at through the lens of basic communication theory. In this course, it is likely that you will draw from a number of fields in order to interpret or critically approach texts. It is interesting to consider all texts from a variety of critical contexts.

In order to study mass communication—in order to study every text in this course—the most important thing this course can do is, perhaps, make communication seem bizarre to you. This may seem like a ridiculous statement, but the idea is that communicative acts are such a key part of the fabric of our lives that the "texts" become difficult to consider from a critical perspective. From a very young age, you are trained to approach literary texts; even when you are 5 years old, teachers ask such questions as: "What do you think will happen next in the story? How do you think the main character feels? Were you surprised when this happened at the end?" We do not always think, though, about all of the texts we encounter every day. Think about conversations you have with a friend and the difficulty of getting things right. Communication between two people is strange enough but the desire to communicate with a group of people and the attendant effects of this communication should seem almost magical. We are so immersed in a culture of easy and constant communication, however, that we too often ignore its complexity. One of the goals of this course is to step back from something you do every day in order to think critically about its means and effects.

A basic model of communication, while it may break the communication process into steps, also suggests the complexity of the various components. When two people communicate (also known as dyadic communication as opposed to mass communication) the process can be described as follows.

- An individual reacts to stimulus and formulates thought.
- Thought is translated into code or language and sent along a channel (or, in the most basic case, spoken).
- Receiver perceives message.
- Receiver translates code into thought.
- Receiver can reverse the process.

While this model (which describes a basic "turn taking" model of communication) is a logical step-by-step explanation, it does not explain the complex contextual considerations of basic two-way communication. For one, it is assumed that the two participants speak the same language. Beyond this, however, there are other factors: some parts of the utterances may not be important to understanding, others may be key and cannot be left out; the participants are also, in this model, assumed

Vocabulary 📖

Natural Narrative

Natural Narrative is the name for the unpremeditated, unrehearsed stories that people tell every day. Natural narratives can tell us a lot about human concerns but also offer insights into the methods and structure of communication.

to be in close proximity and can understand paralinguistic features such as gestures and facial expressions. Difficulties in communication arise as soon as people are separated by distance or as soon as participants begin to rely on a medium for communication such as paper and pencil.

Noise

Noise is the enemy of communication. Noise is unfiltered information from which we must discern a message. As soon as a message leaves the sender, it is subject to noise: messages from other sources, background sounds and irrelevant chatter. Think about being at a party where four conversations are taking place around you at the same time. As a listener, you can filter the mass of undifferentiated information (the noise) by turning your head and focusing your attention on one conversation. However, this filtering system is imperfect and it would be easy to lose parts of the conversation or to misunderstand. Media designed for mass communication are made to reduce noise during the sending and receiving process (headphones are an example of a device that can help to filter noise and accentuate a message on the receiving end).

Communication models

Conceptual understanding

COMMUNICATION

In the late 1940s information theorists Claude Elwood Shannon and Warren Weaver described what has come to the known as the Shannon–Weaver model of communication. This basic description of language transmission often serves as a starting point for studying the various stages of sending and receiving a message. The actual writings of Shannon and Weaver are quite complex and delve into detailed issues of encoding/decoding and the nature of noise, or those elements like poor satellite reception that affect the quality of the reception of information. The usefulness of the model is also complicated by current developments in technology that make the roles of participants and various technologies less clear. Here is a rough drawing of the model.

Shannon–Weaver model

Noise

Message

Sender   Channel   Receiver

Feedback
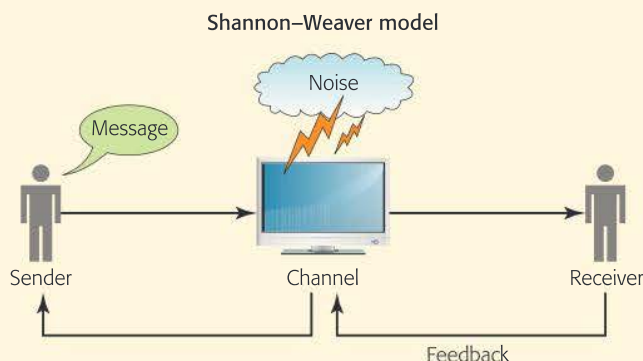
Also in the late 1940s, the political scientist Harold Lasswell developed a formula for the study of communicative acts. This model is similar to the Shannon–Weaver model and suggests possible areas for analytic attention.

Who? Communicator	Says What? Message	In which channel? Medium	To Whom? Receiver/ Audience	With what effect? Effect
Control Studies	Content Analysis	Media Analysis	Audience Analysis	Effect research
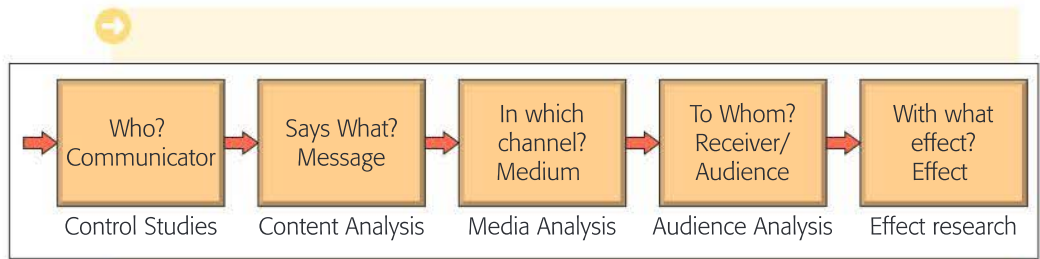
The mass media, which can be discussed as a conglomerate or plural mode of transmission, is the form of communication technology and its business interests that enables communication. While these technologies have changed over time, the technologies do not necessarily die; rather, they develop in relation to each other, and in relation to both technological developments and economic and social demands. The diagram below gives a basic list of the major categories of communication media in the order they were developed (the list does not consider the telephone and telegraph because these were initially meant to be only for one-to-one communication).

Print media	Sound and motion picture recording	Broadcast media	New media
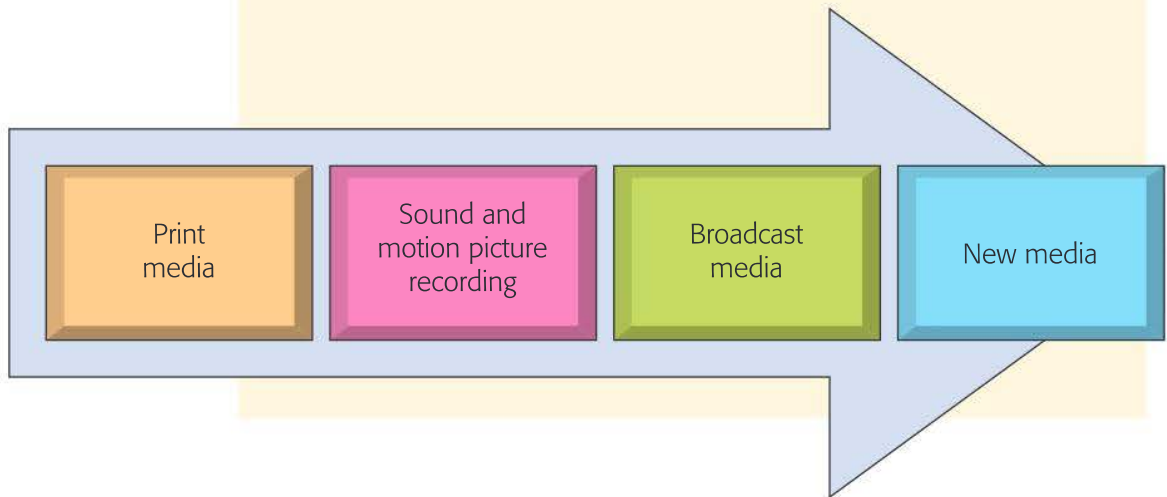
Message interrupted

Noise is interesting in that it serves as a nice metaphor for the complexity of communication. Thinking about all of the steps in the basic communication model, and considering the addition of noise, at which points along the continuum can a message deviate from its original intention as thought? Does an institutionalized mass communication apparatus (such as broadcast television) help to clarify or confuse messages?

- Reconsider the image at the start of this section: Is there "noise" in this image, or between you and the image? Are certain elements of the image itself or of your experience unnecessary?
- How do we know what is essential and what is noise in a newspaper? On a website? In a work of art?

A literary perspective

We could easily call literary works a special form of communication or at least a distinct use of language. Like any work of art, we may find it hard to talk about "purpose" or even "audience" in relation to literature. Even if the only, or most general, purpose of literature is to entertain, there is still communication. The short story "Faces" by Aimee Bender does more than serve here as an example of the communication of thoughts and feelings. In the passage below a young boy is taken to the doctor by his concerned mother because, strangely, he doesn't seem to be able to name his friends ... or recognize their faces. Read this excerpt and consider what is interesting. Consider the questions that follow.

The doctor wrote something on her clipboard and returned to the drawer to take out another picture, this one of a family. I wasn't sure why she had all these group pictures in her drawer, but maybe she saw people like me all the time.

"How about them?" she asked.

5 "Yes?"

"What can you tell me about them?"

"They're all black," I said. "I can see that."

"Can you pick out the grandfather?"

I looked for a while. No one had white hair. "No."

10 "Can you pick out the baby?"

I looked for a while again and finally I found a baby stroller, off in the corner.

"There," I said. "A baby."

"Can you find the young man?"

I stared at it, but I couldn't find the young man any more than I could tell who was the

15 grandfather. And just because someone was old didn't mean he was a grandfather anyway.

"No," I said. "And it's not because I'm racist."

She brought out a similar photo of a family of white people. All I got was the shape of the group made by their heights and the positions of arms and feet.

"This one is sitting," I said, pointing.

20 The doctor looked at my mother now. They exchanged a meaningful look.

"What?" I said. "Do I have brain damage? What? Who cares who's who? I enjoy the general. What's so wrong with that? Why is this important? If I meet the person and talk to them, I'll know who they are then."

My mother was silent.

25 The doctor was silent.

"Why did you say that?" asked the doctor, after a minute.

"What do you mean?"

"Why did you just say all that?"

"Because I hate snap judgements," I said.

30 The doctor folded her arms.

"But how do you know?" she asked.

"How do I know what?"

"How do you know we're making snap judgements?"

I unwrapped another candy. Green peppermint. "No reason," I said. "My mother gave you a
35   look."

Now the doctor leaned against the wall.

"So you could see her look?"

"What do you mean?" I asked. "Didn't she give you a look?"

"Yes," Mom said. "I gave her a look."
40   "But you could *see* your mother's look," said the doctor. "Why?"

"Why?"

"You can't see an old man. You can't see a soldier getting shot."

"I know my mother's face."

"Can you see it now?"
45   I looked over. Truth was, I couldn't really see her face. I could see big red lips because she was
wearing lipstick because she likes to look nice for doctors.

"Make a face, Mrs. Robertson," the doctor said.

She did something. What, I couldn't tell.

"Can't tell," I said, sucking on the candy.
50   "But you could tell the earlier look," said the doctor.

"Just sometimes," I said. "Are we done?"

"Do you see me as a group?" asked the doctor then, in an all-too-friendly voice.

"I am not retarded," I said, pulling my shirt back over my head. "I can see that you are
one person, and that you have a ridiculously long neck."
55   "William!" barked my mother.

"William, may I speak to your mother alone for a moment?" the doctor asked.

I stormed out. I emptied the entire lobby candy jar into my pockets and left the building.
There was a candle shop next door so I went in there and smelled wax for a while; the one that
said it smelled like chocolate was wildly misleading. I have an excellent sense of smell. On the
60   street I tried to look at all the people walking by but they just looked like walking people to me.
I didn't see why I needed to read their faces. Wasn't there enough complication in the world
already besides having to take in the overload of details and universes in every single person's
[…] face?

From "Faces" by Aimee Bender in
The Paris Review, Issue 191 (Winter 2009)

1   What seems to be the general situation in this passage? Is this a
   "normal" visit to the doctor?

2   What are the various thoughts and feelings of the characters?
   How do you know?

3   Consider the narrator's response to the "look" exchanged
   between mother and doctor. If he can't read faces, how would
   he know there was a look? How would he know what look was
   exchanged?

4 It is worth considering at this point how we receive any thoughts and feelings from a work of fiction. If an emotion or thought isn't directly stated in a text, how do we know it is there? How do we know what the doctor is thinking or the mother? Do you think an author can give us too much information?

5 "Thoughts and feelings" wouldn't be a bad way of thinking about how to do a commentary: consider first your own thoughts and feelings about a passage. Next, what is the general situation? What is going on? Then, how do you think the passage generated the thoughts and feelings you had? If you thought something, it probably came from some association you had when reading the text. If you laughed, for example, what made you laugh? Why is this interesting or important?

Gesture and expression

Activity

Language is expressed through writing and through the spoken word. Other types of communication, such as facial expression or gestures may be called language (body language) but they are not rule-governed in a complex system in the same way that language is. At the same time, facial expressions and gestures do communicate and often communicate across cultures.

1 Some researchers have suggested that there are seven basic emotions that can be communicated through facial expressions and that these are universal (some researchers suggest that there are up to eleven). Look at the facial expressions below and see if you can accurately match the emotion to the expression.

1. anger   **2.** disgust   **3.** happiness   **4.** fear
5. sadness   **6.** surprise   **7.** contempt

a   b   c   d   e   f   g
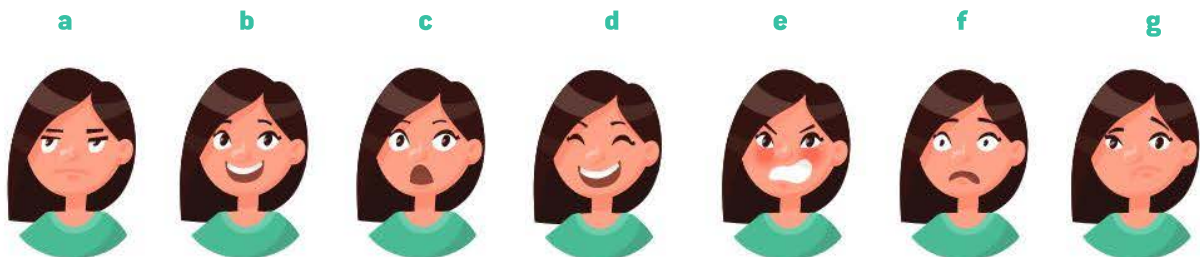
Thinking about the nature of expressions and gestures can help us to consider the complexity of human communication. While speech and writing are conscious acts, expressions and gestures can often be subconscious. Expressions can work in conjunction with or against verbal communication.

While many, if not most, of the texts you encounter in this course will be written, it is good to think about expressions in relation to images, film and drama. An actor can artfully create expressions to be used in either art or advertising. Expressions can work to communicate emotions in a way that seems to be beyond words.

2 *Vanity Fair* magazine and photographer Howard Schatz ran an interesting series of photographs called "In Character: Starring … ". The series asked actors questions or gave them roles and asked them to "reveal the essence of their characters". The following is an example with the actor Brooke Shields. How successful do you think she was in communicating a complex written cue? See if you can successfully play this expression game on your own or by photographing friends.

▲ **Left:** You're a celebrity guest at a White House state dinner, forced out of desperation to finally confront the creepy "nobody" crasher who has been trying to catch your attention all evening. **Centre:** You're a Kansas homemaker on vacation in Vegas, enjoying the stage show of the hypnotist, who has successfully programmed his volunteer (your husband) to quack like a duck. **Right:** You're in the fourth row of a high-school auditorium, watching as your 15-year-old daughter begins singing Annie Oakley's "Doin' What Comes Natur'lly" – and freezes halfway through.

3 How easy is it to lie with expression or gesture? How easy is it to lie with the spoken or written word? Look through magazines or other images: How can you tell when a smile is fake or genuine?

TOK

To what extent is your response to a text based on language—whether the language of image or the language of words on a page—as opposed to sense perception? Does an emotional reaction to a text come before a reaction to what a text means? Are these elements inseparable?

Guiding conceptual question

In what ways is meaning constructed, expressed and discovered? To what extent has meaning been expressed in the images and excerpts you have encountered so far? Is the meaning the result of a purposeful act of communication? How much are you working to find the meaning or how much of yourself is involved in your experience of the work? Is the meaning or feeling somehow "there" waiting to be discovered?

Conceptual understanding

IDENTITY

Thoughts, feelings, advertising

Activity

When considering our thoughts and feelings in response to a text, we should also begin to consider the purpose of the text we are looking at. In this course, since you are studying a wide variety of text types, you are likely to consider non-literary works that serve a particular purpose such as to persuade or inform. All texts, all pieces of communication, have multiple purposes and even subconscious intentions. Advertising always has the purpose to sell a product. Sometimes, however, in the course of selling a product, an advertisement might also be communicating an idea. Many companies have taken up social causes at the same time that they are marketing a product (see popular campaigns from Nike, Heineken, Airbnb, Dove and others). What is the point in making social commentary in advertisement? When taking on a social cause—and influencing the public's opinions—are companies trying to make what they see as positive social change or are they still simply selling a product? Can an advertisement play both roles?

First consider this "tweet" from an Indian railway company about the decriminalization of homosexuality in India. How does it serve as personal communication to the customer? Is it advertising? Attempt at social change? Then consider the advice to companies in the blog post on the next page. Does such advice diminish the value or importance of communicating openly with customers? Does your reading of the blog post influence your reading of the tweet?

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How to write a great customer ✕

https://www.oxscout.org/blog/how-to-write-a-great-customer-thank-you-note/

How to Write a Great Customer Thank-You Note

Imagine getting home to discover a handwritten card or letter in the mail, among all the daily invoices, bank policy updates and other unsolicited advertising. What if this card or letter simply said "thank you"? How would you feel? It's amazing how much a kind word can brighten someone's day.

Studies reveal that gratitude helps to improve people's general health and wellbeing, makes them feel more optimistic about the tasks at hand and their life in general, lowers their level of stress and alleviates symptoms of depression. It can also prompt people to give back.

Now, what if we told you that simple gestures encourage customer loyalty? As a business owner, you know that without customers you wouldn't have a business to run. But have you thought of telling them how much you appreciate their support? It doesn't have to be about sales—customer's feedback and public support for your brand also benefit the business, so why not show your appreciation?

Get your pen and paper ready and we'll tell you have to write a thank-you note that is certain to delight your customers.

Dos and don'ts
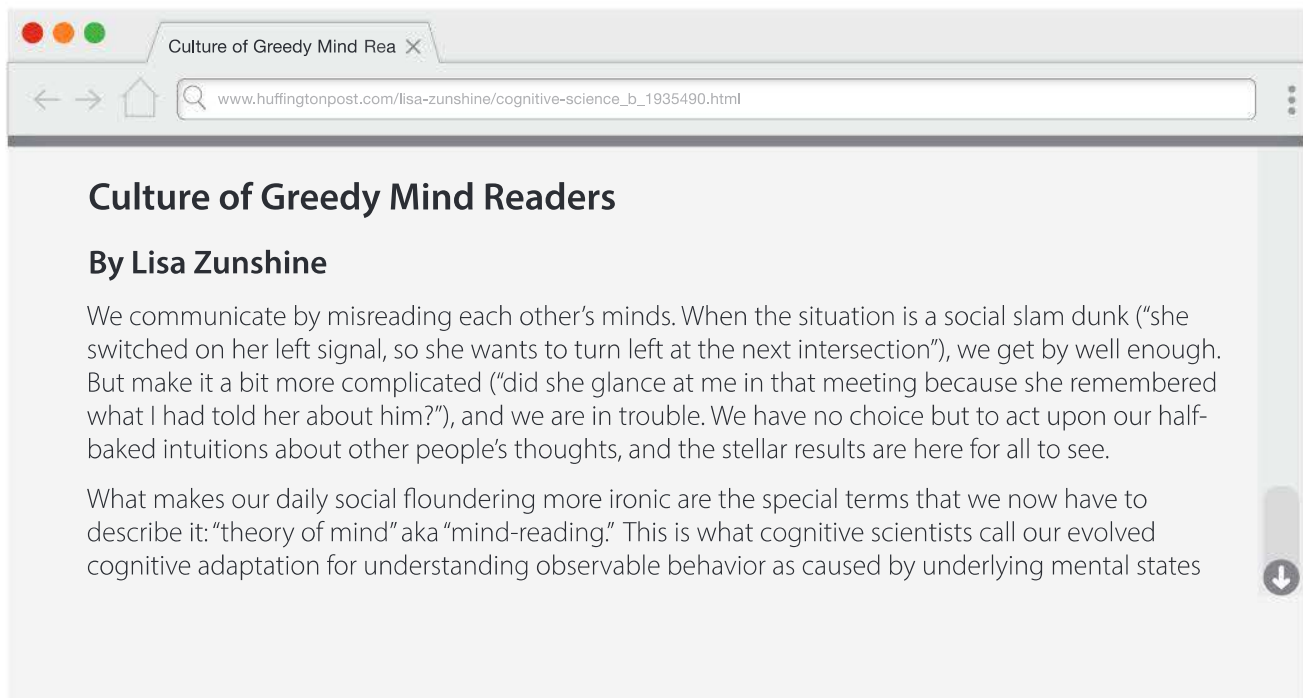
Here are a few tips on how to write a flawless thank-you note:

1. **Be sincere** – how does it make you feel to know that your products are bought and appreciated by people in Canada, Brazil or Latvia? Are you proud that Madam X thought it would make a good present for her nephew's birthday? Say so!

2. **Don't neglect penmanship** – your handwriting is unique but it's not an excuse to write illegibly. The only way to improve your handwriting is through practice. Write a draft beforehand and draw lines in pencil if it helps. Don't write in capitals—you're saying thank you, not shouting at your customer.

3. **Personalize your note** – feel free to use a pink glitter gel pen (red ink should be avoided, though) and to add smileys, doodles and stickers if that reflects your company's personality. If possible, also use custom-designed cards/paper. If you don't feel creative, you'll find various templates **here** and **here**.

4. **Add a reward** – if someone is a regular customer, why not send them a small token of your appreciation like a badge or a sticker.

5. **Don't sell** – don't include anything self-promotional or encourage your customers to make another purchase. The point here is to show that you are genuinely thankful for their support, not to persuade them to buy something (else).

6. **Be specific** – if you already know your customer, greet them by name and include details about your experience with them, e.g. "You've been an OxScout customer for THREE YEARS! Thank you for your continuous support!" or "See you at the DIY festival in Toronto next April!"

7. **Get the tone right** – use a tone you're comfortable with. There's no need to be overly formal but if you don't feel like addressing your customer like a long-time buddy, that's ok too.

Cognitive science, thoughts and literature

Perhaps because texts are so concerned with communicating thoughts and because literature is not only indicating the thoughts and feelings of characters but perhaps also of authors, there has often been an overlap between the study of the mind or thinking and literary study. Sigmund Freud's work in psychology, to use one example, changed the way authors approached displaying thinking on the page as they moved from straightforward, almost surface-level thinking to the display of the tangled subconscious. Freud's theories also pushed many literary critics to think about the ways in which subconscious ideas may be displayed in the words on the page. Recent work with MRIs (magnetic resonance imaging) and the brain has also led scientists to explore the way the reading mind responds to written descriptions of physical action, noting that when we read about catching a ball, for example, parts of our brain react in the same way as if we were actually catching the ball. Still more recently, cognitive science has influenced the way we "read minds" in texts. In the article below, Lisa Zunshine, a noted literary critic, discusses how mind reading is related to our cultural lives.

Culture of Greedy Mind Rea ✕

www.huffingtonpost.com/lisa-zunshine/cognitive-science_b_1935490.html

Culture of Greedy Mind Readers

By Lisa Zunshine

We communicate by misreading each other's minds. When the situation is a social slam dunk ("she switched on her left signal, so she wants to turn left at the next intersection"), we get by well enough. But make it a bit more complicated ("did she glance at me in that meeting because she remembered what I had told her about him?"), and we are in trouble. We have no choice but to act upon our half-baked intuitions about other people's thoughts, and the stellar results are here for all to see.

What makes our daily social floundering more ironic are the special terms that we now have to describe it: "theory of mind" aka "mind-reading." This is what cognitive scientists call our evolved cognitive adaptation for understanding observable behavior as caused by underlying mental states

(i.e., thoughts, feelings, intentions). So when I notice that your left turn light is blinking I use my "theory of mind" and interpret the situation as caused by your mental states: either you intend to turn left, or you forgot to turn off the light. And when you glance at me in that staff meeting, my theory of mind gets all fired up, and I start thinking about what you must be thinking about what I might be thinking.

Except that these terms are misleading. First, we don't have a "theory" in our heads: most of the time we are not even aware that we are attributing thoughts and feelings to people. Second, our mind-reading is not linear or expressed in words, or whatever else we associate with "reading." Sure, when I tell you about it afterwards—if I have had a chance to ponder it—I construct elaborate clauses about what I thought about what you thought about what I thought. But when it's actually happening, it's fast, messy, and mostly nonverbal.

They really should have called this cognitive adaptation "hazy but obsessive intuition of mind" instead of "theory of mind." Or "unselfconscious mind-groping." Or just "mind-misreading."

But perhaps I'm too hasty. We do spend several hours every day immersed in social environments in which we read minds fluently. We do it when we watch movies or read novels. On some level our theory of mind doesn't care if it's attributing mental states to real people or to fictional characters. It applies itself with a healthy appetite to both.

However badly named, theory of mind does explain something important about our culture. Think about this. On the one hand, we have this greedy adaptation. It simply can't get enough of what it evolved to process over hundreds of thousands of years: people's thoughts, feelings, and intentions. On the other hand, poor theory of mind has to settle for being mostly wrong about those mental states. This means that social misses, big and small, are the norm rather than the exception in our daily life. But then we also have a consumer society designed to satisfy every identifiable appetite. Our cultural representations cater to our theory of mind, offering it delicious selections of complex yet nicely readable mental states.

Not *consciously* cater, of course. Quentin Tarantino doesn't sit in the director's chair asking himself, "what tasty morsels can I offer to my viewers' theory of mind this time, so that they can feel great about themselves as social players as they watch my movie?" And we don't say to ourselves as we click on Netflix: "I want to see people embroiled in complex social situations, in which they lie to others and to themselves, while I know what they are all thinking, or will know by the end of the movie."

Once you start thinking about movies and novels as both satisfying and further whetting our appetite for mind-reading, nothing is the same. Recurrent narrative patterns, popular themes, and generic conventions appear in a new light as you ask what they do to our theory of mind, how they play with it, exploit it, give it what it craves, and make it crave for more.

Take, for instance, our belief that involuntary body language can betray someone's innermost feelings. In real life, people's involuntary body language gives us direct access to their mental states only when the context is socially very simple. I jerk my hand away from the hot stove, and you can be sure that what goes through my mind in that split second is some version of "Ouch!" But if the situation involves several people interacting with each other, and you observe what seems to be a tell-tale blush, a furtive glance, or a startled turn, you'd be naïve to think that you know what the observed person is thinking, no matter how well you know her.

In novels and movies, it's the opposite. Writers and film directors construct extremely complex social contexts and then make their characters look up, half-turn, blink, or gasp—and we know exactly what they feel just then (or will know by the end of the story). Often we are the only appreciative witnesses of such involuntary displays of emotions (other characters around them are as clueless as we are, in real life).

Reality television producers routinely put people in situations in which they are embarrassed yet want to conceal their embarrassment, and *we know that they are trying to conceal their embarrassment*. We

thus have direct access to their feelings in a complex social context—a treat for greedy mind-readers who have to contend with daily misinterpretation of mental states and resulting social failures.

Different genres and media—musicals, operas, paintings, documentaries, and photographs—have different strategies for making us feel that we have just glimpsed a person's "true" emotions. Old, obvious strategies become subject to subversion and parody, and new ones emerge. (Cinéma vérité spawned mockumentaries: we went from *Gimme Shelter* to *This Is Spinal Tap*.) What remains unchanged is a culture on the lookout for ways to deliver greedy mind-readers an illusion of perfect access to complex mental states.

www.huffingtonpost.com

Characters' thoughts in literature

It is interesting that cognitive science is influencing the way that we think about minds in a work of fiction. The portrayal of the thoughts and feelings of a character is an obvious concern in literary works. In English literature, the Renaissance could be considered a time in which the portrayal of the inner conflicts of characters became of paramount concern to artists. While characters in folktales had personalities, perhaps, and while characters in medieval passion plays were the embodiments of certain human tendencies, Renaissance works certainly foregrounded the conflicting passions of characters in a way that had not been done before. The next three passages are from three different periods in English literature. Read through the passages and consider the ways in which authors reveal or portray the inner workings of characters' minds.

Passage 1:
In this passage, Hamlet has information that his father was killed by his uncle. His mother and uncle are now together and Hamlet wonders what he should do while lamenting his mother's lack of remorse.

> O that this too too solid flesh would melt,
> Thaw and resolve itself into a dew,
> Or that the Everlasting had not fixed
> His canon 'gainst self-slaughter. O God! O God!
> 5 How weary, stale, flat and unprofitable
> Seem to me all the uses of this world!
> Fie on't! O fie, fie! 'Tis an unweeded garden
> That grows to seed; things rank and gross in nature
> Possess it merely. That it should come to this!
> 10 But two months dead—nay not so much, not two—
> So excellent a king, that was to this
> Hyperion to a satyr, so loving to my mother
> That he might not beteem the winds of heaven
> Visit her face too roughly. Heaven and earth,
> 15 Must I remember? Why, she would hang on him

Conceptual understanding

REPRESENTATION

Vocabulary

Soliloquy

A method for portraying thought in drama in which a character speaks his or her thoughts aloud. A character delivering a soliloquy could be alone on the stage or in the presence of other characters but the convention is that this is a representation of thought, that there is no addressee for the speech and essentially the character is speaking to his or her self. This is different from a monologue, which may be addressed to one or more characters or a specific audience. Both are ways of portraying thoughts and feelings but in a soliloquy we assume that we are hearing the "truth" while in a monologue we might consider more carefully the audience and purpose of the speech.

As if increase of appetite had grown
By what it fed on, and yet within a month—
Let me not think on't; frailty, thy name is woman—
A little month, or ere those shoes were old
20 With which she followed my poor father's body,
Like Niobe, all tears, why she, even she—
O God, a beast that wants discourse of reason
Would have mourned longer—married with my uncle,
My father's brother, but no more like my father
25 Than I to Hercules; within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her gallèd eyes,
She married. O most wicked speed, to post
With such dexterity to incestuous sheets!
30 It is not, nor it cannot come to good.
But break, my heart, for I must hold my tongue.

From *Hamlet*, Act I, scene ii, lines 133–164, by William Shakespeare (1609)

1 John Keats once said that Shakespeare was of such high achievement because he had, "Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason." While Hamlet simply expresses his thoughts and feelings on the stage directly to the audience, how does Shakespeare manage to still embrace "uncertainties, mysteries, doubts"?

2 If you have studied Shakespeare before, you probably know that this soliloquy is written in the rhythm iambic pentameter. You most likely also recognize various features such as the use of imagery or the allusions to figures such as Niobe and Hercules. How do these poetic features affect the thought and feeling in the piece? How does the imagery of the world being a rotting garden affect the feeling here?

3 Could the same feelings be expressed in straightforward prose or informal contemporary language?

How would you compare these spoken thoughts to your own everyday thoughts and feelings?

4 Would you say that an artistic representation of strong feelings makes these feelings more grand or elevated or makes them somehow distant or remote from our own feelings?

Passage 2:
In the following passage, note how the characters interact in this social situation and the different way in which thoughts and feelings are expressed.

When the ladies removed after dinner, Elizabeth ran up to her sister, and, seeing her well guarded from cold, attended her into the drawing-room, where she was welcomed by her two friends with many professions of pleasure; and Elizabeth had never seen them so agreeable as they were

5 during the hour which passed before the gentlemen appeared. Their powers of conversation were considerable. They could describe an entertainment with accuracy, relate an anecdote with humour, and laugh at their acquaintance with spirit.

But when the gentlemen entered, Jane was no longer the first object;

10 Miss Bingley's eyes were instantly turned toward Darcy, and she had something to say to him before he had advanced many steps. He addressed himself to Miss Bennet, with a polite congratulation; Mr. Hurst also made her a slight bow, and said he was "very glad"; but diffuseness and warmth remained for Bingley's salutation. He was full

15 of joy and attention. The first half-hour was spent in piling up the fire, lest she should suffer from the change of room; and she removed at his desire to the other side of the fireplace, that she might be further from the door. He then sat down by her, and talked scarcely to anyone else. Elizabeth, at work in the opposite corner, saw it all with great delight.

20 When tea was over, Mr. Hurst reminded his sister-in-law of the card-table—but in vain. She had obtained private intelligence that Mr. Darcy did not wish for cards; and Mr. Hurst soon found even his open petition rejected. She assured him that no one intended to play, and the silence of the whole party on the subject seemed to justify her. Mr. Hurst had

25 therefore nothing to do, but to stretch himself on one of the sofas and go to sleep. Darcy took up a book; Miss Bingley did the same; and Mrs. Hurst, principally occupied in playing with her bracelets and rings, joined now and then in her brother's conversation with Miss Bennet.

Miss Bingley's attention was quite as much engaged in watching

30 Mr. Darcy's progress through his book, as in reading her own; and she was perpetually either making some inquiry, or looking at his page. She could not win him, however, to any conversation; he merely answered her question, and read on. At length, quite exhausted by the attempt to be amused with her own book, which she had only chosen because it

35 was the second volume of his, she gave a great yawn and said, "How pleasant it is to spend an evening in this way! I declare after all there is no enjoyment like reading! How much sooner one tires of anything than of a book! When I have a house of my own, I shall be miserable if I have not an excellent library."

40 No one made any reply. She then yawned again, threw aside her book, and cast her eyes round the room in quest for some amusement; when hearing her brother mentioning a ball to Miss Bennet, she turned

suddenly towards him and said, "By the bye, Charles, are you really serious in meditating a dance at Netherfield? I would advise you, before
45 you determine on it, to consult the wishes of the present party; I am much mistaken if there are not some among us to whom a ball would be rather a punishment than a pleasure."

"If you mean Darcy," cried her brother, "he may go to bed, if he chooses, before it begins—but as for the ball, it is quite a settled thing;
50 and as soon as Nicholls has made white soup enough, I shall send round my cards."

"I should like balls infinitely better," she replied, "if they were carried on in a different manner; but there is something insufferably tedious in the usual process of such a meeting. It would surely be much more
55 rational if conversation instead of dancing were made the order of the day."

"Much more rational, my dear Caroline, I dare say, but it would not be near so much like a ball."

Miss Bingley made no answer, and soon afterwards she got up and
60 walked about the room. Her figure was elegant, and she walked well; but Darcy, at whom it was all aimed, was still inflexibly studious. In the desperation of her feelings, she resolved on one effort more, and, turning to Elizabeth, said:

"Miss Eliza Bennet, let me persuade you to follow my example, and take
65 a turn about the room. I assure you it is very refreshing after sitting so long in one attitude."

Elizabeth was surprised, but agreed to it immediately. Miss Bingley succeeded no less in the real object of her civility; Mr. Darcy looked up. He was as much awake to the novelty of attention in that quarter as
70 Elizabeth herself could be, and unconsciously closed his book. He was directly invited to join their party, but he declined it, observing that he could imagine but two motives for their choosing to walk up and down the room together, with either of which motives his joining them would interfere. "What could he mean? She was dying to know what could be his
75 meaning"—and asked Elizabeth whether she could at all understand him?

"Not at all," was her answer; "but depend upon it, he means to be severe on us, and our surest way of disappointing him will be to ask nothing about it."

Miss Bingley, however, was incapable of disappointing Mr. Darcy in
80 anything, and persevered therefore in requiring an explanation of his two motives.

"I have not the smallest objection to explaining them," said he, as soon as she allowed him to speak. "You either choose this method of passing the evening because you are in each other's confidence, and

85 have secret affairs to discuss, or because you are conscious that your figures appear to the greatest advantage in walking; if the first, I would be completely in your way, and if the second, I can admire you much better as I sit by the fire."

"Oh! shocking!" cried Miss Bingley. "I never heard anything so
90 abominable. How shall we punish him for such a speech?"

"Nothing so easy, if you have but the inclination," said Elizabeth. "We can all plague and punish one another. Tease him—laugh at him. Intimate as you are, you must know how it is to be done."

"But upon my honour, I do not. I do assure you that my intimacy has
95 not yet taught me that. Tease calmness of manner and presence of mind! No, no; I feel he may defy us there. And as to laughter, we will not expose ourselves, if you please, by attempting to laugh without a subject. Mr. Darcy may hug himself."

"Mr. Darcy is not to be laughed at!" cried Elizabeth. "That is an
60 uncommon advantage, and uncommon I hope it will continue, for it would be a great loss to me to have many such acquaintances. I dearly love a laugh."

"Miss Bingley," said he, "has given me more credit than can be. The wisest and the best of men—nay, the wisest and best of their actions—
65 may be rendered ridiculous by a person whose first object in life is a joke."

"Certainly," replied Elizabeth—"there are such people, but I hope I am not one of them. I hope I never ridicule what is wise and good. Follies and nonsense, whims and inconsistencies, do divert me, I own,
70 and I laugh at them whenever I can. But these, I suppose, are precisely what you are without."

"Perhaps that is not possible for anyone. But it has been the study of my life to avoid those weaknesses which often expose a strong understanding to ridicule."

75 "Such as vanity and pride."

"Yes, vanity is a weakness indeed. But pride—where there is a real superiority of mind, pride will be always under good regulation."

Elizabeth turned away to hide a smile.

From *Pride and Prejudice,* by Jane Austen (1813)

Vocabulary

Free indirect discourse

This is a term used to describe another means of expressing the thoughts of characters in a work. Free indirect discourse is not reported speech or speech in quotation marks, but is a kind of narration that moves into the thoughts of a character and expresses views in what might be close to the voice of that character. In the third paragraph of Austen, for example, the narration is very close to the thoughts and feelings of Mr Hurst and we may consider certain words, in fact, to be the words and thoughts that Hurst himself would use.

We have very little direct expression of thoughts and feelings here, either from the characters themselves or from the narrator; there are only a couple of moments, for example when we learn that Elizabeth is "surprised". But how else are emotions and thoughts communicated?

1 First, without re-reading the text, write down what you think the characters are thinking and feeling. You might want to add what the narrator thinks of these characters.

2 Now, go back to the text. How were these thoughts communicated if they were not directly stated? Make a list of words that describe actions that may indicate an attitude. List adjectives that describe characters.

3 Make another list. How do characters respond to one another? Look for speech tags (like "replied" or "said") or word choice in responses. What do these indicate about thoughts and feelings?

4 Does the situation itself—a group of people quietly vying for attention or getting to know one another—help or hinder the communication of feelings?

Jane Austen
Pride and Prejudice

OXFORD WORLD'S CLASSICS
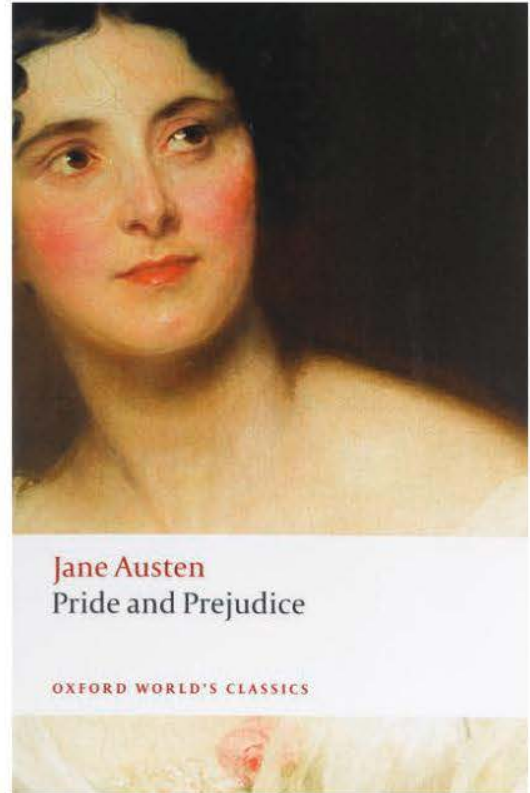
Guiding conceptual question

How does language use vary among forms or text types? This is a big question with many possible answers and wide implications. Already in this first chapter, you might be able to consider the differences in register (level of formality—ranging, for example, from intimate to "frozen") of a text. Does the use of language differ between text types? If so, does it affect the thoughts and feelings? Or perhaps, does varying language affect feelings, but not thoughts?

Passage 3: How are thoughts and feelings communicated differently in this passage?

She went down the length of the room and knelt by the fireside with one hand on the mantel-shelf so that she could get up noiselessly and be lighting the gas if anyone came in.

The organ was playing "The Wearin' o' the Green."

5   It had begun that tune during the last term at school, in the summer. It made her think of rounders in the hot school garden, singing-classes in the large green room, all the class shouting "Gather roses while ye may," hot afternoons in the shady north room, the sound of turning pages, the hum of the garden beyond the sun-blinds, meetings in the sixth form study. … Lilla,

10 with her black hair and the specks of bright amber in the brown of her eyes, talking about free-will.

She stirred the fire. The windows were quite dark. The flames shot up and shadows darted.

That summer, which still seemed near to her, was going to fade and

15 desert her, leaving nothing behind. To-morrow it would belong to a world which would go on without her, taking no heed. There would still be blissful days. But she would not be in them.

There would be no more silent sunny mornings with all the day ahead and nothing to do and no end anywhere to anything; no more sitting at the

20 open window in the dining-room, reading Lecky and Darwin and bound *Contemporary Reviews* with roses waiting in the garden to be worn in the afternoon, and Eve and Harriett somewhere about, washing blouses or copying waltzes from the library packet… no more Harriett looking in at the end of the morning, rushing her off to the new grand piano to play the

25 "Mikado" and the "Holy Family" duets. The tennis-club would go on, but she would not be there. It would begin in May. Again there would be a white twinkling figure coming quickly along the pathway between the rows of holly-hocks every Saturday afternoon.

Why had he come to tea every Sunday—never missing a single Sunday—

30 all the winter? Why did he say, "Play 'Abide with me,'" "Play 'Abide with me'" yesterday, if he didn't care? What was the good of being so quiet and saying nothing? Why didn't he say "Don't go" or "When are you coming back?" Eve said he looked perfectly miserable.

There was nothing to look forward to now but governessing and old

35 age. Perhaps Miss Gilkes was right… Get rid of men and muddles and have things just ordinary and be happy." Make up your mind to be happy. You can be *perfectly* happy without anyone to think about…" Wearing that large cameo brooch—long, white, flat-fingered hands and that quiet little laugh… The piano-organ had reached its last tune. In the midst of the final flourish of

40 notes the door flew open. Miriam got quickly to her feet and felt for matches.

From *Pointed Roofs,* by Dorothy Richardson (1915)

Vocabulary 📖

Stream of consciousness

This mode of presenting thought was popularized during the Modern period starting from the late 1800s. The narration tends to show the jumbled, connected flow of a character's thoughts without the traditional filter of an identifiable narrator, as if the character's subconscious mind were placed upon the page. Virginia Woolf, James Joyce, Joseph Conrad and William Faulkner are among writers in English who first used this technique. Other authors from around the world who have used the technique include Knut Hamsun, Marcel Proust, Bao Ninh and Roberto Bolaño. Both Eimear McBride and Ali Smith (two authors new to the IB list of authors) frequently use this technique today.

Conceptual understanding ✋

REPRESENTATION

1. What is happening in this passage?
2. Are there clear or consistent thoughts or feelings communicated here?
3. We could argue that this passage is all thought. But how are these thoughts presented and where are they leading us? How do you think the reader is supposed to react to these thoughts?

Final consideration: If we think of the three authors who wrote these passages (just thinking about them now generally as artists of the written word), what would be the point or purpose in displaying thoughts and feelings in these different ways? Do these authors experience the world differently? Do they want to suggest something different about the nature of human thoughts and emotions? Does the particular means of showing thoughts and feelings point to themes or issues that may be important in the work?

More than style?

Consider these three images produced at roughly the same time as the passages above. Are there similarities in expression between these paintings and the passages? Could we argue that these paintings communicate thought and feeling in the same way as the passages?

▼ *Fray Hortensio Félix Paravicino* by El Greco (1609)

▲ *Mary Sicard David* by Thomas Sully (1813)

▲ *Lady with a guitar* by Lyubov Popova (1915)

Whose thoughts and whose feelings (and why it matters): narrators, authors and readers

We probably all learned a basic description of the different types of narrators while we were in elementary or primary school. Even now, you are likely to notice—or be asked to notice—whether a narrator is first person (using "I" to tell the story), the rare second person (using "you", but perhaps implying a kind of "I"?) and the third person narrator ("he/she"). You have probably gone further during high school or secondary school to learn that often the first person narrator is unreliable; we might not always trust the point of view or the purported facts, and we may see obvious signs in the work that the narrator sees things in a way that are somewhat biased. You have likely also taken third person further: there is the omniscient narrator who seems to know the thoughts of all the characters as opposed to the more contemporary and frequent "limited" narration that is focalized through individual characters. But why do these distinctions matter? And is asking what "person" a story is told in the best question to ask?

First, in commentaries and essays we frequently read that a first person narration helps "express the feelings of the character" or that by reading the voice of the narrator we are somehow "closer" to this speaker/character. But is this really true? What about the examples provided here, from Richardson, Bender and Austen? It seems that we could easily claim that we have a good sense of the thoughts and feelings of these characters, or many of them, regardless of who is narrating and in what person. Another frequent response is that the first person voice makes the character more "relatable". First, this is not really a term (see the box below). And even if it were—if it meant that we can somehow empathize with this character more—is this true either? Can't we read about and empathize with any character that is described to us? Is the third person in Richardson really that distant or is it so close in focalization as to be almost indistinguishable from first person? First person may be an interesting way of building character and giving us a distinct and extended perspective on the world, but it is just as often used to make us question the idea of trust, perspective and perhaps even the notion of and limits of empathy itself.

It is not about terms

It is often helpful to have a vocabulary to talk about a piece of literature or about the stylistic elements of a non-literary text type. It certainly helps to be able to talk about "metaphor" or the use of a "headline" when discussing a passage. But terms can get in the way of your reading. Your job is not to find elements and correctly identify them. Simply labelling something as "first person" is not wrong, but it might not be very helpful or interesting. That is the point of this section. Instead of memorizing parts, elements and terms, think instead about why this aspect of a text actually matters. Why is the choice of a narrator actually important or interesting as opposed to how it can be labelled?

So what should we consider about a narrator? If we are considering thoughts and feelings, we may want to simply ask of any text: Who speaks, and who sees? This starts to get at the heart of what matters. We do not really care what words the narrator is using, we just want to consider who is actually telling this story to us and whose perspective, for the most part, we are getting. This helps us to consider how we are supposed to view or judge characters, whose side we should be on in a fight, or whether or not we can believe anything we are being told. It might also make us ask if someone—the speaker, the seer, another character—is getting something wrong. These kinds of wonderings start to get us to what a story might be "about" beyond just the events that are portrayed.

Then we might ask, "How close or far is the narrator in time and place?" What we are essentially wondering is how involved the narrator is. A first person narrator might be caught up in, or at the centre of, the action of the story and somehow be biased by this. On the other hand, a first person narrator might be viewing events from afar as a kind of observer witnessing a crime. Or the narrator might have been part of events but is now looking back in time and reconsidering things from the perspective of old age or the tragic turn of events. The same question could be asked of a third person narrator. Do we see a bias? Is this narrator giving us the thoughts of characters without comment (as in the Richardson, perhaps) or is the narrator asking us to pass some sort of judgement on some of the characters (as in Austen?). This, too, can depend on distance. This perspective matters because it becomes part of what the story is actually about. If a five-year-old breathlessly tells you the story of puppies being born, that five-year-old is consumed in the story, caught up in the moment and tells a story of wonder. If the 90-year-old narrator remembers the day when she was five and puppies were born, this may be a story about loss, nostalgia or simply the different kind of wonder we might have at different ages.

Another angle to consider in a text is where the author fits into all of this communication and what your role is in generating meaning as a reader of the text. We might wonder who a narrator is addressing in a text. When Nick Carraway tells his story in *The Great Gatsby*, is he talking to a specific person? To himself in a journal? To an audience of his contemporaries? When reading a novel, we easily might imagine that this narrator is speaking to us. But this is not always the case. In the Baz Luhrmann film of *The Great Gatsby*, for example, Nick Carraway speaks to a doctor or psychologist as he "narrates" his tale. This audience might change the meaning of his story. In considering an author we also have to use our imaginations. It is hard to speak about actual authors and readers. The so-called "flesh-and-blood" author is an imperfect human being who puts things in texts on purpose that we might not notice or who communicates an idea by mistake. We can't really know the intentions of the flesh-and-blood author, even if we ask them. By the same token, every reader is imperfect and distinct. You read a text and

create meaning because of all of the experiences you have had and all of the other works you have read. We can never understand everything in a text or everything that is going on, and our opinion about what it all "means" can change as we go.

You can think about meaning and communication in texts these ways.

- What do you think as the reader? Where does your sympathy lie?
- What is the narrator trying to get you to think or feel? Do you agree with the narrator?

Now, what do you think the author is trying to get you to think or feel? You might sympathize with what the narrator says, but does the author want you to sympathize with the narrator? Sometimes we read works in which the narrator is evil but somewhat charming. Does the author want us to be swayed by the narrator or does the author want us to question our own reactions?

Considering all of these levels of communication in texts—all of these senders and receivers—is a means of teasing out thoughts and feelings.

Expert opinion

While discussing the use of "first person", we can also look at the issue of voice in more formal essays or literary criticism. Can you use first person? Yes you can. Sometimes it is more awkward and unnatural to force yourself to avoid using "I". The best advice is to try to write naturally and say what you think and often that means using the first person. Sheridan Blau, the past president of the National Council of Teachers of English in the United States of America puts it this way in his work *The Literature Workshop*: the result of trying not to use the first person is often that "students who are capable of intelligent, fluent, and felicitous discourse in their own nearly standard idiom produce sentences so wrenched to avoid a natural 'I' and so couched in overblown and pretentious diction as to obscure their meaning from the writer as well as the reader". As Blau points out, a quick scan of professional literary criticism shows the pervasive use of first person. In *The Norton Anthology of Theory and Criticism* Blau found "I" used on close to 70% of 2000 plus pages!

Relatable

The idea that a story, fictional or not, or a character may be "relatable" is a somewhat problematic idea in relation to response or interpretation. The first definition of "relatable" is that something can be compared to something else. It is only the second definition that suggests that "relatable" means something that we might have sympathy for. The problem in response is that we tend to apply

"relatable" only to those elements that we most clearly recognize. If the story is about a teen and you are a teen, then the characters are relatable. If someone feels sad at the break-up of a relationship and you have felt the same: relatable. But couldn't I tell a story about a stone that falls to the bottom of a pond and sits in the darkness and we could all, somehow, say, "yes, relatable". If sympathy does seem to be created for a particular character or situation, we might ask ourselves how this sympathy is created and to what ends. This, then, pushes to interpretation. A good response to a passage describing the stone in the water isn't that the passage makes the stone relatable, but that the description of the heavy darkness of the water focuses our attention on the loneliness of the stone or the weight of depression that perhaps is like deep water. The other problem with "relatable" as a response is that sometimes fiction, an editorial, a speech or even an advertising campaign asks us to consider characters or situations that are quite pointedly not familiar. Connection may be important but being pushed away might also be valuable. The interesting interpretation comes with wondering about the how and the why.

Thought, feeling...

...and poetry

Lyric poetry is a particular form of poetry that derives from Ancient Greek poetry that typically expressed the thoughts and feelings of a speaker and was accompanied by a musical instrument, the stringed "lyre". While modern poetry tended to veer away from the lyric tradition, much poetry in general owes something to the lyric as there is often a sense of a speaker expressing personal thought and emotion. The first of the following poems is an early lyric poem originally written in Latin by Catullus (84–54 BCE). The next is a contemporary poem by Rebecca Wolff. If you think of these works as a progression from the ancient until now, what would you say they share in common? How do they express thoughts and feelings similarly? What seems to preoccupy the speakers of these poems and how do you know?

To me that man seems like a god in heaven
To me that man seems like a god in heaven,
seems—may I say it?—greater than all gods are,
who sits by you & without interruption
watches you, listens

to your light laughter, which casts such confusion
onto my senses, Lesbia, that when I
gaze at you merely, all of my well-chosen
words are forgotten

as my tongue thickens & a subtle fire
runs through my body while my ears deafened by
their own ringing & at once my eyes are covered
in darkness!

Leisure, Catullus. More than just a nuisance,
leisure: you riot, overmuch enthusing.
Fabulous cities & their sometime kings have
died of such leisure.

"To me that man seems like a god in heaven",
by Gaius Valerius Catullus (translated by
Charles Martin)

You are perfect for me
You are perfect for me
because you're psychic
no one else could
understand me
the way you
do and
I say
Drink Me
I say it to you silently
but it calls forth in me
the water for you
the water you asked for

"You are perfect for me" in
Figment, by Rebecca Wolff
(2004)

...and hip hop

Jay-Z (Shawn Carter) is the first rapper to be inducted into the songwriting hall of fame. Listen to one of his songs, perhaps "4:44" from his album of the same name. Does a song communicate thought and feeling differently from a poem? Could you turn one of the poems you have read into a song?

Activity

Spending time with poems

Have fun with these poems. There are all sorts of activities that you could do in class to help you enjoy poetry. While these poems are relatively straightforward in their thoughts and their emotions, there are still some difficult moments or allusions that might not be entirely familiar. It is okay to read and leave gaps in your understanding, though. Reading anything in this course is not about getting things right but about thinking about what you read and offering opinions. It is also not about "pinning down" the meaning of a work. The more you explore a poem, the more you may find that it is open to many readings or surprises you with new insight that you had not noticed before. You can play with texts in a variety of ways to deepen your understanding. Here are some questions or ideas that might help you into these poems.

Conceptual understanding
TRANSFORMATION

1 First, simply look at the poems individually and consider the general situation, the nature of the speaker and the basic emotions or thoughts being communicated. Who is speaking in the first poem? To whom is he speaking or about whom is he speaking? What about the speaker in the second poem? The speaker and the person addressed may be relatively clear, but can we tell what the speaker literally means? And what about the third poem/song? Is a very specific situation being referenced here? Is it possible to know what is going on? Can we discern the emotions regardless?

2 For fun, copy these poems onto another sheet of paper. Now cut the words up individually. Can you arrange these words into new poems? Do they end up expressing similar emotions?

3 What words are common to all three poems? Make up a new poem using only common words. How about unique words? Make up a new poem using only words that are used in only one of the poems.

4 Listen to "4:44"; it is fairly easy to find online. Would it be possible to create a rap song based on the Catullus or Wolff poem, or on any of the new poems you have created?

While some of these activities may seem like simple games, what you are doing is looking closely at words, playing with meaning, and considering how language matters and how language is malleable. You are also thinking about the ways in which thought and feeling are communicated. Playing with texts increases your facility with texts and prevents you from thinking that texts are something you have to "get right" and say the right things about. The more you play with texts, the better able you will be to discuss a work in class and even write about a work formally in an exam situation.

Final thoughts (and feelings)

It may seem like the easiest way to express your thoughts and feelings in text form would be through an essay. The essay is essentially designed to communicate thought and because of the attention taken in its crafting, an essay often contains complex thoughts and feelings. Oftentimes, though, the best essays seem to struggle their way to ideas or conclusions. Even great student exam essays, even if they have a clear introduction, still "feel" their way to an interesting conclusion or build along the way.

As a conclusion to this section, consider the beginning of this essay by Zadie Smith. In a sense, she is writing a commentary on a text, an advertisement for a beer. At the same time, she is clearly willing to bring together disparate ideas in order to express her thoughts and feelings.

Would this make a good exam commentary? In what ways is this a formal essay and in what ways could this be compared to prose fiction or even poetry?

Across the way from our apartment—on Houston, I guess—there's a new wall ad. The site is forty feet high, twenty feet wide. It changes once or twice a year. Whatever's on that wall is my view: I look at it more than the sky or the new World Trade Center, more than the water

5 towers, the passing cabs. It has a subliminal effect. Last semester it was a spot for high-end vodka, and while I wrangled children into their snowsuits, chock-full of domestic resentment, I'd find myself dreaming of cold martinis.

Before that came an ad so high-end I couldn't tell what it was for. There

10 was no text—or none that I could see—and the visual was of a yellow firebird set upon a background of hellish red. It seemed a gnomic message, deliberately placed to drive a sleepless woman mad. Once, staring at it with a newborn in my arms, I saw another mother, in the tower opposite, holding her baby. It was 4 AM. We stood there at our

15 respective windows, separated by a hundred feet of expensive New York air.

The tower I live in is university accommodation; so is the tower opposite. The idea occurred that it was quite likely that the woman at the window also wrote books for a living, and, like me, was not writing

20 anything right now. Maybe she was considering antidepressants. Maybe she was already on them. It was hard to tell. Certainly she had no way of viewing the ad in question, not without opening her window, jumping, and turning as she fell. I was her view. I was the ad for what she already had.

25 But that was all some time ago. Now the ad says: *Find your beach*. The bottle of beer—it's an ad for beer—is very yellow and the background

luxury-holiday-blue. It seems to me uniquely well placed, like a piece of commissioned public art in perfect sympathy with its urban site. The tone is pure Manhattan. Echoes can be found in the personal growth section of the
30 bookstore ("Find your happy"), and in exercise classes ("Find your soul"), and in the therapist's office ("Find your self"). I find it significant that there exists a more expansive, national version of this ad that runs in magazines, and on television.

In those cases photographic images are used, and the beach is real and seen
35 in full. Sometimes the tag line is expanded, too: When life gives you limes … Find your beach. But the wall I see from my window marks the entrance to Soho, a district that is home to media moguls, entertainment lawyers, every variety of celebrity, some students, as well as a vanishingly small subset of rent-controlled artists and academics.

40 Collectively we, the people of Soho, consider ourselves pretty sophisticated consumers of media. You can't put a cheesy ad like that past us. And so the ad has been reduced to its essence—a yellow undulation against a field of blue—and painted directly onto the wall, in a bright pop-art style. The mad men know that we know the Soho being referenced here: the Soho of Roy
45 Lichtenstein and Ivan Karp, the Soho that came before Foot Locker, Sephora, Prada, frozen yogurt. That Soho no longer exists, of course, but it's part of the reason we're all here, crowded on this narrow strip of a narrow island. Whoever placed this ad knows us well.

Find your beach. The construction is odd. A faintly threatening mixture of
50 imperative and possessive forms, the transformation of a noun into a state of mind. Perhaps I'm reading too much into it. On the one hand it means, simply, "Go out and discover what makes you happy." Pursue happiness actively, as Americans believe it their right to do. And it's an ad for beer, which makes you happy in the special way of all intoxicants, by reshaping reality around
55 a sensation you alone are having. So, even more precisely, the ad means: "Go have a beer and let it make you happy." Nothing strange there. Except beer used to be sold on the dream of communal fun: have a beer with a buddy, or lots of buddies. People crowded the frame, laughing and smiling. It was a lie about alcohol—as this ad is a lie about alcohol—but it was a different kind of lie, a wide-framed lie, including other people.

From "Find Your Beach", by Zadie Smith in *The New York Review of Books* (2014)

Expert opinion

What is the difference between interpretation, analysis and evaluation? What is it that you are supposed to do with a text? Basically, analysis is picking apart a text, looking at it closely and figuring out what it means and suggests. It goes well with synthesis that we actually use all the time and is underrated (what we learn from other things, and pull together, and what we combine from various aspects of a text can help us get at meaning as well). Interpretation is explaining the meaning of a text. This would involve getting at what a text explicitly states and what it suggests, implies or evokes (thoughts and feelings!). Evaluation is not just, as the word might suggest, saying whether a text or an author does something well or not. Evaluation is an "evaluative interpretation". Evaluation is talking about what a text means or suggests and then discussing or showing why this might matter. Evaluation is getting at the "so what". Robert Scholes, an important literary critic and former professor from Brown University, suggests we have three aspects of study: "reading, interpretation and criticism" and that "in reading we produce text within text; in interpretation we produce text upon text; and in criticism we produce texts against texts". What this means is that when we read, we think inside a work, we move along with it and get caught up in the story. When we interpret, we stand back and think about what the text might mean or suggest. When we engage in criticism or "critical thinking" we might stand even further back, question the assumptions of a text or bring other perspectives to bear on the text. The images on the right might help you think about how you consider the "text" of a football match (or soccer game) in three ways.

- **Reading (text within text)** I am in this game, I am enjoying it and am going along with it. (See image 1.)

- **Interpretation (text upon text)** I understand this game. I can tell you what is happening and the strategy and what I think is going to happen, or has happened, and why. (See image 2.)

- **Criticism (text against text)** The more I think about this game, the stranger it seems. Why do we play this game? Any game? Is it right that we build these multi-million dollar temples of sport? Is this game about athleticism or national/team pride? (See image 3.)

▲ Image 1

▲ Image 2

▲ Image 3

1.2 STRUCTURE AND FREEDOM
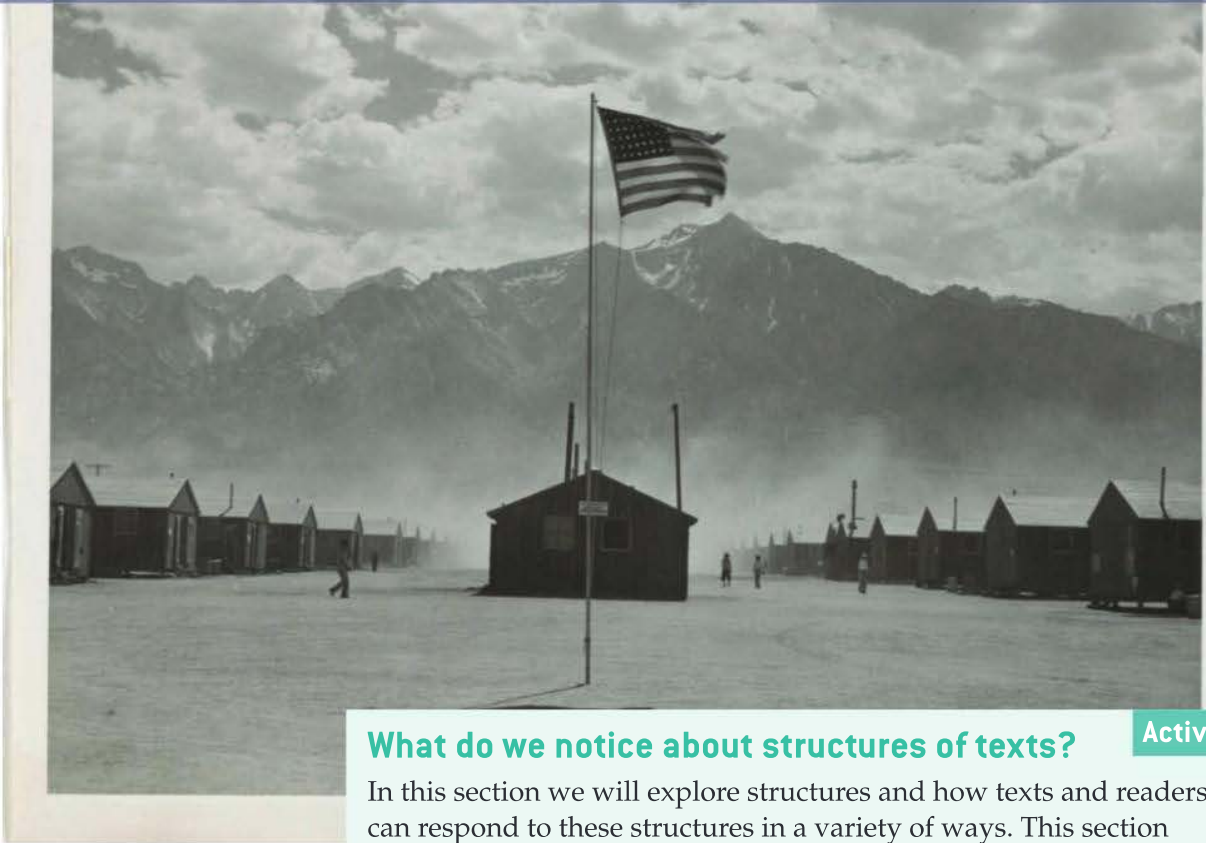
What do we notice about structures of texts? Activity

In this section we will explore structures and how texts and readers can respond to these structures in a variety of ways. This section will not seek to introduce you to all of the specific structures of every language and literature text type (both impossible and silly) as a way of reductive simplification. Instead, it will help to create consciousness of structural elements and the ways they may be used in opening up texts and communicative acts to explore their complexity in a more free and authentic manner.

First, consider Dorothea Lange's photograph above of Manzanar, a relocation centre in California for interned Japanese–American citizens during the Second World War.

1 Clearly, there are some structural elements apparent in the photograph. What are some of the strongest structural elements that you notice quickly?

2 How does the structure impact your thoughts and feelings, or vice versa?

3 How does the title operate in your understanding of the photograph? Are there other paratextual elements (information outside of the main body of a text such as date, a table of contents, blurbs on a cover, biographical information about the writer/creator, etc.) that you access that impact your understanding of what is expressed in the photograph?

Next, consider the poem "Terzanelle: Manzanar Riot" by Claire Kageyama-Ramakrishnan.

The Manzanar riot took place in December 1942 and was the effect of complex divisions and allegiances both within and beyond the camp itself. Most basically, the beating of a prisoner led to protests that then led to soldiers firing at the crowd killing two and injuring many, and the imposition of martial law in the camp. For more detailed information, see "Manzanar riot/uprising" in *Densho Encyclopedia*: encyclopedia.densho.org/Manzanar_riot/uprising.

Terzenelle: Manzanar Riot

This is a poem with missing details,
of ground gouging each barrack's windowpane,
sand crystals falling with powder and shale,

where silence and shame make adults insane.
This is about a midnight of searchlights,
of ground gouging each barrack's windowpane,

of syrup on rice and a cook's big fight.
This is the night of Manzanar's riot.
This is about a midnight of searchlights,

a swift moon and a voice shouting, Quiet!
where the revolving searchlight is the moon.
This is the night of Manzanar's riot,

windstorm of people, rifle powder fumes,
children wiping their eyes clean of debris,
where the revolving searchlight is the moon,

and children line still to use the latrines.
This is a poem with missing details,
children wiping their eyes clean of debris—
sand crystals falling with powder and shale.

"Terzanelle: Manzanar Riot" in *Shadow Mountain*,
by Claire Kageyama-Ramakrishnan (2008)

Vocabulary 📖

Terzanelle

A terzanelle is a combination of two very structured poetic forms (terza rima and villanelle) and is itself very structured with:

- 19 lines
- five three-line stanzas and one four-line stanza
- a specific rhyme scheme—the system of notation that identifies the sequence of end-line rhymes in a poem—of "interlocking" end-rhymes (ABA BCB CDC DED EFE FAFA)
- a metre—the pattern of stressed and unstressed syllables—in this case, pentameter or unstressed-stressed.

1 As with the photograph, some structural elements seem to appear overtly. What elements do you notice almost even before you consider your own impressions of the poem?

2 In spite of the form, though, much of the poem seems to resist containment and suggests problems with structure. What moments in the poem suggest disorder or confusion? What moments speak of, or relate to, order? What tensions arise as a result?

How does the structure or style of a text affect meaning?
In this section there is a wide variety of types of images, texts and literary works. How does style affect meaning? Which of the passages is most effective? Which is the most meaningful to you?

3 What connections do you make between the structures of the photograph and of the poem?

4 If we consider the structures further, we might feel that both of these artists are directing us to places beyond the texts, that the very structures used are also recognized as necessarily limited in speaking to the humanity of the subject matter. Exploring further:

- How do the structures of both the photograph and the poem ask us (as viewer and reader) to see something that exists outside of the structures?

- Do you feel that this may be intentional on the part of the artist? Something that must exist beyond the work of the artist? Something beyond the structure that can only be provided by the viewer/reader?

- How might the structure push us to more free pursuits that move beyond the structures?

Structure and freedom

On initial consideration, "structure and freedom" feels like an **oxymoron** or some sort of irreconcilable contradiction. But most communicative acts are likely to either adhere to a set of communicative norms or react against these norms (or, more likely, to do something in between). As a simple example, consider a pair of simple "knock, knock" jokes.

Example 1:
A: Knock knock
B: Who's there?
A: Orange.
B: Orange who?
A: Orange you going to let me in?

Example 2:
A: Knock, knock.
B: Who's there?
A: Banana.
B: Banana who?
A: Knock, knock.
B: Who's there?
A: Banana.
B: Banana who?
A: Knock, knock.
B: Who's there?
A: Banana.
B: Banana who?
A: Knock, knock.
B: Who's there?
A: Orange.
B: Orange who?
A: Orange you glad I didn't say "banana"?

In the above, example one follows a structured format we are expected to know and which guides the final punch line to greatest effect. Interestingly, the second example subverts this same structure (at least, it stretches and alters it in a way that highlights both the original structure and the difference) but very likely achieves a similarly impactful effect. In fact, in this case the effect of the punchline is directly correlated to how effective the joke undermines and manipulates the original structure. The very rigid structure of the "knock, knock" joke, then, is also what allows it to be used in new and interesting ways.

In the context of studies in language and literature, however, the difference between structure and freedom is more a polarity than a problem. Polarities are a form of paradox where both are true, in spite of seeming contradictory. Problems are opposites with one side to be solved at the expense of the other, where one extreme will be effaced in the service of the other. Studies in language and literature are never a simple problem to be solved but always a polarity to be considered. It is very likely that in your classes you will learn of the specifics, say, of particular text types (for example, newspaper article versus magazine essay versus poem versus blog, etc.) or stylistic devices, and that you will be confronted with a number of texts that subvert this certain structure. Just as it takes a consideration of thoughts and feelings to understand more analytical intentions, you will need to balance an understanding of the structural components of different text types and communicative acts with an awareness of how either adhering to, subverting or playing with these same structures can all lead to impactful communication. Structure and freedom as a polarity will also be something to consider in your production of work.

As you read in "Thoughts and feelings", while much of the formal work you are expected to produce has some structural demands (for example, an organizational structure or attention to how you understand features to be producing effect), there is no formal recipe of approach, no singular understanding and never an expectation that you merely seek out and note a list of features, facts and formats of any text you are reading. While it can certainly be helpful to be aware of, say, rhythm and repetition in popular song or stage direction and dramatic irony in drama, the best responses are those that use these structures as the source for freer exploration and consideration. Perhaps it is useful to think of our polarity as one where structure exists in order to allow for freedom, and freedoms are most effectively expressed through the use of structure of some sort. This symbiotic relationship between structure and freedom aids in our reading, understanding and interpretation of texts as well as our communication about texts, both informally and formally.

Horizon of expectations

While the concept of "horizon of expectations" was coined by Hans Robert Jauss with specific reference to literary works, we feel the concept can be applied more broadly. Quite simply, Jauss argues that readers (or consumers in an expanded consideration) judge and understand works with a set of criteria that are unique to any given cultural era. This is to say that any given cultural era will have a shared set of assumptions, values and aesthetic norms that will be true for a given period of time but not necessarily beyond. Rather than universal norms of aesthetic quality, then, each age interprets quality in light of its own knowledge and experience. This applies to structure and freedom as well: what might be helpful scaffolding or design in one era is seen as imprisoning in another, while other freedoms may come to be seen as dangerous and unhealthy and requiring further structure (consider the use of seatbelts or attitudes toward smoking).

As an example, consider fashion, film and music. It is often easy today to mock all of these that have come out of the period we informally consider "the '80s". As products of that era, we can testify to the quality of big shoulders, bright and big hairstyles, and tinny, electronic musical melodies. Today, however, these same aesthetics can feel absurd and humorous. Be warned, however: assumptions, values and aesthetic norms are often repeated over time and it's quite possible the '80s will be back!

▲ Singer Cyndi Lauper in 1983

Structure and freedom and the news

In a world of news, satire and fake news, the roles of structure and freedom can be crucial in an ability to critically engage and evaluate information and communicative acts. Already complex issues, such as truth or meaning, are further complicated by manipulation of structure towards different ends and effects as well as a panoply of voices offering commentary that itself may have intentions ranging from unbiased reporting to persuasion to entertainment.

An effective critical perspective requires an awareness of some common structural mechanisms as well as a sensitivity to more creative manipulations of these same mechanisms. While such a perspective can never truly be anchored in an awareness of structure only (because our understandings are influenced by our own perspectives, biases, backgrounds, and so on), this awareness does offer a first step for an evaluation of form and content required in this course.

News layout

There is a whole lexicon of technical jargon for the layout of newspapers and online news stories (from which these texts are taken) that involves terminology such as flag, folio, ears, subheads, bylines and photo credit. A simple Google search will suffice to learn some of the basics of print and online journalism and you will likely learn more in class if this is a text type you will spend some time examining and/or producing. While there is value in knowing the technical terms of these structures, we hope to emphasize that we encourage knowledge of structure and features not as an end in themselves but only as possible places that inform more personal and agile engagement with texts. What we hope is clear, however, is that both exemplar texts below are making use of stylistic features common to, and expected from, journalism news stories.

Conceptual understanding
TRANSFORMATION

Is it news?

Activity

Read through the following news articles regarding abuses of spending privileges by government employees. As you read, pay attention to the formal features that indicate a common structure to news reporting but note also the moments in the texts where divergences appear. The questions following may aid you in the process.

Conceptual understanding
COMMUNICATION

Text 1:

Price resigns from HHS ✕

https://www.politico.com/story/2017/09/29/price-has-resigned-as-health-and-human-services-secretary-243315

Price resigns from HHS after facing fire for travel

His exit comes after POLITICO revealed his extensive use of private jets and military aircraft for government business.

By Dan Diamond, Rachana Pradhan and Adriel Bettelheim

HHS Secretary Tom Price resigned Friday in the face of multiple federal inquiries and growing criticism of his use of private and government planes for travel, at a cost to taxpayers of more than $1 million since May.

The White House said the former seven-term Georgia congressman, 63, offered his resignation earlier in the day and that President Donald Trump had accepted it.

DR. PRICE

Price becomes the first Trump administration Cabinet secretary to step down. The White House said Trump asked Deputy Assistant Health Secretary Don Wright to serve as acting secretary of the agency, which has an annual budget $1.15 trillion and includes the Medicare and Medicaid programs, as well as the FDA, NIH and CDC.

As late as Thursday, Price said he believed he had the president's support. But the tumult surrounding his travel became another distraction for an administration already reeling from the defeat of repeated Senate efforts to repeal Obamacare and criticism for its hurricane relief efforts in Puerto Rico.

Price ran afoul of Trump in part because his actions seemed to symbolize everything the president had inveighed against on the campaign trail by vowing to "drain the swamp." The fallout extended to the entire Cabinet Friday night when the White House announced that chief of staff John Kelly must approve almost all travel on "government-owned, rented, leased, or chartered aircraft."

Price, in his resignation letter, expressed regret that "recent events" distracted from efforts to overhaul the health care system. "In order for you to move forward without further disruption, I am officially tendering my resignation as the Secretary of Health and Human Services effective 11:59 PM on Friday," he wrote.

Senate Democrats quickly served notice they were preparing for a potential confirmation fight over Price's successor, saying the next HHS secretary must not undermine Obamacare. Under Price, the department cut the law's enrollment period in half and slashed advertising and outreach for the enrollment period starting in November.

"The next HHS secretary must follow the law when it comes to the Affordable Care Act instead of trying to sabotage it," said Senate Minority Leader Chuck Schumer.

"Tom Price's replacement needs to be focused on implementing the law as written by Congress and keeping the president's promise to bring down the high cost of prescription drugs," Senate Finance ranking Democrat Ron Wyden of Oregon said in a statement.

House Speaker Paul Ryan, a close ally, praised Price as a dedicated public servant. "His vision and hard work were vital to the House's success passing our health care legislation," Ryan said in a statement.

POLITICO revealed that Price flew at least 26 times on private aircraft at a cost of hundreds of thousands of dollars, a sharp break with his predecessors' practice. Many of Price's flights were between major cities that offered inexpensive alternatives on commercial airlines, including Nashville, Philadelphia and San Diego.

On some of those trips, Price, an orthopedic surgeon, mixed official business with leisure. He took a government-funded private jet in August to get to St. Simons Island, an exclusive Georgia resort where he and his wife own land, a day and a half before he addressed a medical conference he and his wife have long attended. In June, HHS chartered a private jet to fly Price to Nashville, where he owns a condominium and where his son resides. Price toured a medicine dispensary, spoke to a local health summit organized by a friend and had lunch with his son, an HHS official confirmed.

Price also used military aircraft for multi-national trips to Africa, Europe and Asia, at a cost of more than $500,000 to taxpayers. The White House said it had approved those trips but not the private jets within the United States.

Price tried to defuse the controversy by promising on Thursday to reimburse the government for the approximately $52,000 cost of his own seat on his domestic trips. But that wasn't enough to tamp down the scandal, which had infuriated the president and prompted a bipartisan inquiry from the House Oversight Committee and separate calls for accountability from lawmakers including Republican Sen. Chuck Grassley. The inspector general of Price's own agency is reviewing if Price complied with federal travel regulations.

The White House put Cabinet officials on notice Friday that it would crack down on use of private planes, telling them chief of staff John Kelly must approve almost all travel on "government-owned, rented, leased, or chartered aircraft."

Mick Mulvaney, director of the Office of Management and Budget, sent out the memo soon after Price's resignation was made public, reminding department and agency heads that, by regulation, "Government-owned, rented, leased, or chartered aircraft should not be used for travel by Government employees except with specific justification."

The issue of Cabinet members' travel has already extended beyond Price: POLITICO reported Interior Secretary Ryan Zinke and his aides took several flights on private or military aircraft, including a $12,000 charter plane to take him to events in his hometown in Montana and private flights in the Caribbean. Zinke dismissed the furor as a "little B.S." during a Friday appearance at the Heritage Foundation.

Price's wife, Betty, accompanied him on the military flights, while other members of the secretary's delegation flew commercially to Europe.

HHS spokeswoman Charmaine Yoest said Price reimbursed the agency for his wife's travel, but declined to elaborate.

White House officials have groused about Price's frequent travels, with one senior White House official saying the HHS secretary was "nowhere to be found" as they mounted a last-ditch unsuccessful push to repeal Obamacare.

Congressional Democrats attacked Price for advocating spending cuts to the health agencies he oversaw and health care programs while spending taxpayer dollars on private jets. "There could not be a clearer statement of the Trump administration's priorities," Sen. Maggie Hassan (D-N.H.) said. Key Democrats overseeing health issues in Congress had formally requested that HHS's inspector general review Price's travel practices.

In June, Price defended a proposed fiscal 2018 budget for HHS that included a $663,000 cut to the agency's $4.9 million annual spending on travel, or roughly 15 percent. "The budgeting process is an exercise in reforming our federal programs to make sure they actually work—so they do their job and use tax dollars wisely," Price told the Senate Finance Committee on June 8.

Ethical questions dogged Price even before questions about his travel arose. During his Senate confirmation hearing to helm HHS, Price faced pointed questions about his personal investments in health care companies during his time in Congress. Democrats called on government ethics officials to investigate Price's health care stock trades, following reports that he got a sweetheart deal from a biotech company and invested in Zimmer Biomet, a medical device-maker, just days before writing legislation that would have eased regulations on the sector.

The Senate confirmed Price by a 52-47 margin in February after he maintained full Republican support.

Price carved out a reputation as a staunch fiscal conservative during his decade-plus tenure in the House of Representatives. He generally supported reducing government spending on health care while shifting more of the financial burden onto individuals. Like most conservatives, he's supported privatizing Medicare so that seniors would receive fixed dollar amounts to buy coverage and limiting federal Medicaid spending to give states a lump sum, or block grant, and more control over how they could use it.

www.politico.com

Text 2:

12:43 PM   99%

#weaccept   ✕

https://politics.theonion.com/rick-perry-apologizes-for-trying-to-outdo-fellow-cabine-1823843516

Rick Perry Apologizes For Trying To Outdo Fellow Cabinet Members By Using $72 Million Of Taxpayer Funds On Lampshade

3/16/18

WASHINGTON—Admitting that his competitive spirit got the best of him, Secretary of Energy Rick Perry apologized Friday for trying to outdo his fellow cabinet members by spending $72 million of taxpayer money on a lampshade. "I deeply and sincerely regret becoming swept up in the office-decorating fervor of my colleagues and subsequently allocating over $70 million of my department's budget for this lampshade," said Perry, who admitted he ordered the shade from an antiques agent in Paris' Porte de Clignancourt district to impress other cabinet members after seeing Ryan Zinke's cocobolo-and-stingray-leather office door and the lavish Moroccan tapestries hung throughout the waiting area of Ben Carson's "Desert Caravan"-themed office. "American citizens should not have to shoulder the cost of paying for a lampshade woven from vucana silk, hand-stitched with contrasting saffron-spider thread, and crowned by the world's seventh-largest ruby, so I will be returning the lampshade in its lacquered presentation box as soon as a Learjet can be chartered to convey it." Despite parting with the lampshade, Perry will keep the lamp itself, which his grandfather fashioned from a football-shaped Jim Beam decanter commemorating the 1964 Cotton Bowl.

www.theonion.com

1   How does this satirical feature from *The Onion* make use of the same structural devices as the CNN piece? In what ways does the feature clearly break from the structural devices of the CNN piece?

2   With the piece from *The Onion*, what moments of the text actually appear to the reader as humorous? When does the text "reveal" itself as something more playful than serious (or, at least, authentic)?

3   Satire is, on a simple level, the use of humour, irony or exaggeration in order to expose and comment upon vice, arrogance, stupidity or hubris, often commenting on timely issues. Are there moments of the text—different from those above—that contribute to this effect? To what extent does the satire itself work to become, then, a text of some critical importance in its own right?

The strange case of fake news

While the activity above seeks to draw attention to structure, we also never really meant to confuse anyone as to which was the satirical work. More and more, however, discerning veracity from structure is becoming ever more difficult. If we were to consider the slogans of the two "news" agencies above, for instance, would either reveal itself as more "real"? Which of these do you think belongs to which?

* "America's Finest News Source"
* "The Most Trusted Name in News"

If it seems obvious, it might be worth considering Jack Warner, an ex-FIFA official indicted for corruption, who referred to an article in *The Onion* regarding a fictitious 2015 World Cup (the World Cup is held every four years and was held in 2014) in his own criminal defence. In fact, the first slogan belongs to *The Onion* and Jack Warner is not alone in confusing the structurally-sophisticated *The Onion* with newspapers more intent on reporting unbiased facts.

First Draft, a US-based verification network founded in 2015, sees fake news as a range of misinformation categories.

* "**False connection:** headlines and captions do not support the content
* **False context:** genuine content shared with false contextual information
* **Manipulated content:** genuine information or imagery manipulated to deceive
* **Satire or parody:** no intention to cause harm but potential to fool
* **Misleading content:** misleading use of information to frame an issue or individual

Conceptual understanding

PERSPECTIVE

As a project related to creativity, activity or service, you could get involved with education at your school around the importance of journalism, the role of social media or the dangers of "fake news". How could you help to inform students in younger grades? How could a project for the school newspaper, for example, dovetail with your work in the language and literature classroom?

- **Imposter content:** impersonation of genuine sources
- **Fabricated content:** content that is totally false, designed to deceive and harm."

Faking It: Fake News and How It Impacts On the Charity Sector, report commissioned for International Broadcasting Trust, Helen Magee (2018)

While fake news may seem to involve a variety of intentions—from deception to entertainment to critical perspective—its production must involve the use of familiar structures with **as little obvious difference as possible**. Fake news sleuths seek out clues of a lack of adherence with structures (for example, slightly awkward uses of cultural colloquialisms—informal speech used in everyday situations—or grammar or organization of thoughts) as indicators of misinformation. In the case of fake news, structures are manipulated for what might be considered very frightening ends. As critical readers, it would seem that fake news reminds us of how we might need to balance an awareness of structure with a careful scepticism of what these structures might truly be intending.

Obviously, the danger of fake news is that if all news—real and fake—shares the same structure, we may no longer trust any structure. We may now dismiss the possibly real as fake or accept fake as real based on other influences in our reading. Structure should offer a solid vantage from which to explore, compare and consider but as the curious case of fake news illustrates, a world bereft of structures may also inadvertently deprive us of freedoms as well.

TOK

- In an era where traditionally reliable sources of information may be distrusted (for example, authority, journalistic news, schools), how can we establish reliability?
- To what extent ought we actively to seek out unfamiliar structures, content and perspectives whether in news, entertainment or experience? Is this an epistemological issue or an ethical issue?

Structure and freedom and poetry

Any discussion of structure and freedom and poetry feels like an almost impossible conversation, one that may be never ending. Besides being literature, itself a highly stylized form of communication designed to create effect and/or provoke feeling rather than only convey information, poetry is a highly stylized genre or mode. In and of itself, there are myriad sub-genre, such as sonnet, tercet, quatrain,

terza rima and villanelle, all composed of various sub-features from length to rhyme scheme to metre to line length to content, and so on. What is or is not poetry, then, is often imagined as that which reveals itself through structure yet also as that in which structures are so varied as to defy common recognition. And then there is free verse: a poem with no definable rhyme or metre. Oddly, this sounds like a lot of other writing.

There are many excellent resources that will detail the difference between metonymy and synecdoche, between an anapest and a trochee, between hexameter and tetrameter, and this book will also list some of these features (and others in between). However, our focus on structure is not merely to detail the formal features of all structures but to, again, seek to heighten consciousness regarding structure in order to open possibilities.

Suffice it to say, though, poetry has a historical link to highly formalized structure and, over time, poetry has often responded both to and against these same forms for poetic purposes. The following set of poems represent a range of structures and liberties in an effort to highlight the structure and freedom of production and reception.

Sonnet

The sonnet is a popular structure of poem in English, particularly since Shakespeare worked with the form. In general, the sonnet consists of 14 lines of iambic pentameter with a clear rhyme scheme and consists of two sections: the first part addresses or raises an issue through declaration or question and the second part seeks to "answer" or in some way respond to the issue. Generally, the **turn** (when the sonnet moves from the first part to the second part) will come later in the poem and, with the brevity, the response tends to make a strong impact.

While the above generally characterizes the sonnet, there are in fact several variations, typically involving the particulars of the rhyme scheme, the lengths of stanzas and when the turn might come. Popular variations include Petrarchan and Shakespearean, both named for their most famous producers but, of course, such structures inevitably invite experimentation, play and variation such as with "In the Park", on the next page.

In the Park

She sits in the park. Her clothes are out of date.
Two children whine and bicker, tug her skirt.
A third draws aimless patterns in the dirt
Someone she loved once passed by—too late

to feign indifference to that casual nod.
"How nice" et cetera. "Time holds great surprises."
From his neat head unquestionably rises
a small balloon …"but for the grace of God …"

They stand a while in flickering light, rehearsing
the children's names and birthdays. "It's so sweet
to hear their chatter, watch them grow and thrive,"
she says to his departing smile. Then, nursing
the youngest child, sits staring at her feet.
To the wind she says, "They have eaten me alive."

"In the Park" in *Poems*, by Gwen Harwood (1963)

1 Without looking too hard, what are the structural features to come almost immediately to your attention? What senses does the poet invoke in a reader with these initial features?

2 As a form of sonnet, space is very limited to evoke issues and responses. How do the first three lines of the poem work to create a setting?

3 What is interesting about the use of pronouns in the poem?

4 How does the quoted speech add to the tension in the poem?

5 How does the tone (the speaker's attitude toward the subject matter) work either with or against the structure of the poem to effect?

Blank verse

Blank verse is simply poetry (or drama or prose, for that matter) with unrhyming verse written with a consistent metre, usually iambic pentameter. Blank verse may bring a level of formality to a text with a rhythmic musicality and often "looks like" poetry for its physical symmetry on the page. However, blank verse is frequently a feature students will recognize without pursuing more deeply and in a manner that demonstrates true engagement with a text.

Difference, Difference

Gravel path stirred by the rain
fallen hard through the sweetgum trees,
path that leads to the bend
where the trail splits open in air:

Everything is lighted evenly.
It is a queer hour. The difference
between light and shadow
is the jealousy turn in the eye.

The sun is all in the bottle cap
that glints in the silt like a djinn's
    brass hilt,
in the way some lea is frozen unto
    the air,
some warm leaf heavywet here, and in
    how, just there:

The strangeness strangely passes.
And evening mounts.
I can't get the life out of my head.

There is no glamour on this path
but if I return I will find it
in the thought of how I looked for some.
I stoop to look at the veins that sweep
like Latin roots in the satin of things,
    dream:
The difference between something and
    nothing,
which is nothing.

The gravel lies on itself like dust lies on
    water.
No, no, there are no mothers here.
I bend to see it all, the little stones cast-
    wise.
Things chase themselves away from the
    mode of things.

I find a quartz, milked clear:
I could not hear its accent if it sang,
no matter how far off it formed.
What dead hand I should feel if I lifted it.

"Difference, Difference", by Christine Gosnay, in *Poetry* (October 2018)

1 This poem seems structured with a series of oppositions (for example,
   light and dark or something and nothing). Look to find as many
   moments of such tensions.
2 What are your initial thoughts and feelings about this poem? What
   does the tone seem to be and where are there moments when this
   tone is in question?
3 What are some connotations for "path" you have and how do these
   connotations operate in the poem?
4 Is the physical structure of this poem a significant feature? Why or
   why not?

Free verse

Free verse might seem the catchall for any poetry that fails to follow an identifiable structure. In fact, free verse is originally intended to follow so-called "natural speech patterns" but without any formal metre or rhyme. As we will see throughout this book and likely throughout your own study, though, "natural speech patterns" itself will take on potentially very many forms. Notice, for instance, the two quite distinct examples that follow.

Death and the Good Citizen

I know, you told me,
    your nightsoil and all
your city's, goes still
    warm every morning
in a government
    lorry, drippy (you said)
but punctual, by special
arrangement to the municipal
    gardens to make the grass
grow tall for the cows
    in the village, the rhino
in the zoo: and the oranges
  plump and glow, till
they are a preternatural
    orange.

Good animal yet perfect
    citizen, you, you are
biodegradable, you do
  return to nature: you *will*
your body to the nearest
    hospital, changing death into small
change and spare parts;
    dismantling, not de-
composing like the rest
    of us. Eyes in an eye-bank
to blink some day for a stranger's
    brain, wait like mummy wheat
in the singular company
    of single eyes, pickled,
absolute.

Hearts,
        with your kind of temper,
    may even take, make connection
with alien veins, and continue
    your struggle to be naturalized:
beat, and learn to miss a beat,
    in a foreign body.
                But

you know my tribe, incarnate
    unbelievers in bodies,
they'll speak proverbs, contest
    my will, against such degradation.
Hide-bound, even works cannot
    have me: they'll cremate
me in Sanskrit and sandalwood,
    have me sterilized
to a scatter or ash.
                Or abroad,

they'll lay me out in a funeral
    parlor, embalm me in pesticide,
bury me in a steel trap, lock
    me so out of nature
till I'm oxidized by left-
    over air, withered by my own
vapors into grin and bone.
    My tissue will never graft,
will never know newsprint,
    never grow in a culture,
or be mold and compost
    for jasmine, eggplant
and the unearthly perfection
    of municipal oranges.

"Death and the Good Citizen", by AK Ramanujan, in *Poetry* (November 1981)

1 The natural and the social seem to be played against one another here to some extent. How is the natural treated at the start and at the conclusion of the poem?

2 Quite literally, what are the three social "citizens" presented here?

3 Ramanujan's poem has a very narrative quality; what are your thoughts or feelings as to why he would choose to share his perspective as a poem?

4 What is the single line that strikes you in the most impactful way? Explore what about this line moves you (for example, ease of understanding, sound, image, metaphor).

Black Deaths in Custody

despite the cost a new gaol has been built
it seems the incarceration rates are trebling
I only came here in the role
of a Deaths In Custody inspector
all the cells are stark and spotless
blank screens watch from the corner
the offices have the highest technology
the faces of the staff still look the same

when I walk down this wing and peer
into this filthy room the door closes behind me
the feeling in my heart is changing
from a proud strength of duty to fear
all the stories I have ever heard
stand silent in the space beside me—
a coil of rope is being pushed
under the door of this cell

"Black Deaths in Custody", by Ali Cobby Eckermann, in *Poetry* (May 2016)

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1 Ali Cobby Eckermann is an Aboriginal poet who often writes of the problematic histories of indigenous Australians. How might the structure of this poem speak to disparate histories in contrast with one another? What specific language suggests this contrast?

2 How might "structure" operate at a content level here? That is, what other ideas of structure are suggested in the first stanza and how might this contrast with other freedoms?

3 How are feelings of violence and horror developed in the second stanza?

New Criticism

New Criticism, or The New Criticism as it was originally known, is quite simply a body of criticism that approaches a work of art (literature in this case) as an object in and of itself. This may seem simplistic but this represented a substantial shift in the view of literature at the time (through the 1930s and 1940s) and continues to have wide influence in the way we read literature today.

During this era between the two world wars, scientific determinism and a view that the world—including literature—could be known

through fact and inference from facts was widespread. Because of this, literature was seen as differing only in style from journalism, scientific textbooks or even personal letters. It could speak to the human condition or other matters but could only communicate effectively through style rather than any inherent substance. This means literature was regarded as interesting, perhaps, but not at all essential or truly distinguished with any unique value.

The New Critics argued that, instead, literature is a truly unique and valid form of knowledge. Literature does not simply communicate the same ideas and truths of other language types (such as science or journalism) in a unique style but actually can convey ideas and meanings that those other language types are incapable of communicating. In this way, literature is a valuable phenomenon that communicates ideas that could not arise in any other language type.

For New Critics, this concept took the form of "objective correlative" which simply suggests larger experiential truths (such as the objective, or objective knowledge, truth) emerge from literature (correlate) in ways that cannot simply be described mechanistically. While journalism, for example, might describe an event, literature conveys ideas and truths that exceed the mere make-up of words.

As a potentially objective truth, the New Critics also viewed literature and literary works as self-contained objective art forms on their own. This means that after creation, a literary work is an isolated object of study, no longer influenced by the writer, the production, the times or any other contextual aspect. The "truth" of literary works exists solely between its covers and exists independently of writer, reader and external world. In fact, this is such a central tenet of New Criticism that New Critics developed the term "intentional fallacy" to describe the common error of attributing the meaning of a literary work to an author's experience or intention rather than as complete in itself.

While New Criticism speaks of higher truths communicated by literature, it also speaks to very precise methods for "unlocking" these truths and becoming the kind of sensitive and informed reader who can adequately understand meaning. Rather than a mystical event, readers can be trained to recognize literature's unique qualities in order to achieve a correct reading. The most central requirement is simply for very close reading of the words. In order to avoid the pitfall of intentional fallacy described above, readers must ignore all outside biographical or paratextual information and focus solely on the words contained within a text. New Critics are trained to focus on image, symbol, rhythm, allusion and meaning in order to unearth how the language exclusively is able to give rise to unique truth and meaning.

Though the ideas of New Criticism have lost favour over time—in particular, the idea that literature ennobles readers in ways no other discourse can provide—the ways of approaching texts and close reading

continue to be important in studying literature today. More often than not, you are asked to approach your reading as a "practical" critic paying close attention to the words, titles, connotative suggestions, allusions, imagery, sound devices, and so on. Particularly with unseen works, we rely on these techniques and skills to come to an understanding of effect even if not outright meaning. Though many critical approaches have developed since the height of popularity for New Criticism, it remains a fundamental and useful approach to literary works.

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from the waist—so that, turned the bulb that's oneself (thorax) ...

from the waist—so that, turned the bulb that's oneself (thorax)
—only—then—doesn't have any existence—turned (wherever one turns)
   as conception—at waist of magnolia buds that exist in the day really
   sewing the black silk irises—not when one turned at waist
   sewing them, they have no shape literally except being that—
from one's hand (being, in the air)
   the irises only had existence in the black, before dawn, in fact
   a man doesn't want me to become quiet again—go into ocean
not weighed of before fighting—ever

   formation of that of narrowed to no form in one—of black voluptuous lip—outside—voluptuous lips that (aren't) on black dawn, or before it when it's black.
   There was no intention—being done—with their existing.

   not weighed before fighting which is the black, weighed, air—
not the lips which have no weight—isn't following
   if one's not contending ... so the inner isn't contending either ...?

"from the waist—so that, turned the bulb that's oneself (thorax) ...",
in *New Time*, by Leslie Scalapino Wesleyan (1990)

L=A=N=G=U=A=G=E P=O=E=T=R=Y

L=A=N=G=U=A=G=E P=O=E=T=R=Y is a complex narrative movement that arose in the 1970s. While a fuller account is not viable here, L=A=N=G=U=A=G=E P=O=E=T=R=Y most simply sought to de-familiarize language and structure in order to re-draw attention to how meaning could be constructed through language and structure. This may seem strange or even absurd but L=A=N=G=U=A=G=E P=O=E=T=R=Y continued theoretical arguments of the time that language was an arbitrary system rather than imbued with absolutes through which language or structure could convey absolute meaning absolutely.

Conceptual understanding

CREATIVITY

L=A=N=G=U=A=G=E P=O=E=T=R=Y forces both writers and readers to struggle through thinking about how we make meaning, as we struggle through thinking about and making meaning of the poems themselves. L=A=N=G=U=A=G=E P=O=E=T=R=Y, though, while sometimes hard work, is also about having a bit of fun, as the poet and artist Bernadette Mayer's advice suggests:

- Systematically derange the language, for example, write a work consisting only of prepositional phrases, or, add a gerundive to every line of an already existing piece of prose or poetry, etc.
- Get a group of words (make a list or select at random); then form these words (only) into a piece of writing—whatever the words allow. Let them demand their own form, and/or: Use certain words in a set way, like, the same word in every line, or in a certain place in every paragraph, etc. Design words.
- Write what cannot be written, for example, compose an index. (Read an index as a poem).
- Attempt writing in a state of mind that seems least congenial.
- Consider word & letter as forms—the concretistic distortion of a text, for example, too many o's or a multiplicity of thin letters (illftiii, etc.)
- Attempt to eliminate all connotation from a piece of writing & vice versa.
- Work your ass off to change the language & don't ever get famous.

Bernadette Mayer's Writing Experiments, www.poetryproject.org

1 First, simply have fun with Scalapino's poem. "Meaning" will not easily reveal itself here, if at all, and "understanding" such a poetic structure requires adopting a freedom from such expectations. While using this approach, there are interesting lines that appeal for their sound, their look or their hint at something that you might almost **feel** but not identify. What makes them interesting exactly?

2 By extension, take a few moments to play further with imagining and trialling. For instance, re-imagine various grammars to see lines from multiple vantage points. As an example, consider the first line of the second stanza in the following permutations:

  a formation of, that of narrowed to no form, in one

  b formation of that, of narrowed to no form, in one

  c formation of that of narrowed, to no form in one

  d formation of that of narrowed, to no form, in one

  e formation of, that of narrowed, to no form in one.

How might this play with reconfiguration help construct understanding? How might this play suggest something about the structure and intention of the larger poem?

3 How might sound devices (assonance, consonance, alliteration and dissonance) be used to effect?

4 By extension, seek to play with other arrangements of grammar or words (such as "dawn," waist", "sewing" and "weighing") to consider the ways we might work to make meaning. Where structure may aid making meaning, might it also compromise our ability to communicate with one another?

5 All of the poems in this unit consider conflicts of one sort or another. Return to any or all of the poems in this section and list ways in which both structure and content (literal subject matter or other features) treat the natures of these conflicts. Are conflicts addressed overtly? Subtly? With a consistent approach or in a more varied manner?

Communication

Communication is one of the concepts in this course and extends beyond your ability to communicate ideas clearly. Communication also refers to the complexity in exchanging ideas between two or more parties, whether the parties are human, technological or artifacts.

In the context of structure and freedom, communication must consider questions of intentionality, support, required contextual awareness and interpretive limits. Looking beyond a commonly understood written or spoken language, some questions to consider might include:

- To what degree is it possible to access the unfamiliar or that which is clearly intended for a specific audience of which you are not a part?

- How much must interpretation be linked to communicative intention? Is it possible to "read" against a text/communicative act?

- How do structures enhance communication? How do structures impede communication?

- What do you make of texts or communicative acts that intentionally impede communication (via, for example, esoteric allusion, highly specific references, interruptions and lack of structure)? Can these still communicate effectively? If so, in what ways?

> **ATL**
>
> **Research skills**
>
> Poetry continues to move into more interesting and new "structures and freedoms" with burgeoning technologies that make us reimagine what "poetry" actually is and might continue to become. Try approaching some of the interesting, compelling and sometimes weird worlds of new poetries that are blurring structures and distinctions with virtual technology, sound, identity, publishing and meaning. Examples include:
>
> - "The Dreamlife of Letters" by Brian Kim Stefans (collection.eliterature.org/1/works/stefans_the_dreamlife_of_letters.html)
>
> - *NIO* by Jim Andrews (www.vispo.com/nio)
>
> - "The Set of U" by Philippe Bootz and Marcel Frémiot (collection.eliterature.org/1/works/bootz_fremiot_the_set_of_u.html)

Final thoughts

Structures are important in the context of a Language and Literature course, and beyond. Structure helps us recognize and distinguish a personal blog from a peer-reviewed academic publication, drama from prose, and jokes from technical manuals. But structure is also only valuable insofar as it also supports freedoms: freedom of experimentation, of interpretation and of expression.

Throughout the remainder of this section, and even the book, we will highlight structural elements but with the caveat that for every structure comes the expectation of freedom. This is to say that structures are not meant to limit or simplify, but to open up space for meaningful and independent engagement with texts and communicative acts. Conversely, unlimited freedoms will not necessarily serve a student well in this course in that there are expectations for anchoring opinions, readings and transformations in an awareness of original textual features.

Once again, this reminds us that "structure and freedom" is a polarity to be balanced and not a problem to be solved. Any awareness of structure is not the "solution" to the work in a Language and Literature course but only the beginnings of possible solutions that you will be free—indeed expected—to explore independently (as classrooms and as individuals).

As a final text, read the following architectural review. Interestingly, while—as might be expected in an architectural design review—the text notes several physical structures and their modifications, it also notes responses to past and present social frameworks, all within a structure familiar to the text type of an architectural review. How might this review fully reveal our structure and freedom polarity?

1 Note all of the language that speaks of structure as solid form in the new building. Against this, note all of the language that speaks of movement, flow or an otherwise absence of solid form associated with the building. How does this tension move?

2 Does this text type seem more interested in the details of construction and design, or in feelings, emotions and civic-mindedness (that is, is it mostly reporting or interpreting)? What parts of the text influence your view here? Does this surprise you given the source of the article?

Expert opinion

The question of structure and freedom in studies in Language and Literature has been occurring for some time now. The very nature of the discipline is such that we have constantly questioned to what degree there are answers or ready-made conclusions or whether the work is quite a bit "messier" on the whole. Consider the thoughts of Louise Rosenblatt from 1938, which even then asked about structure and freedom in our teaching and learning:

"One of the banes of educational systems today is the pressure upon the teacher to work out neat outlines of the ideas about literature which his students are to acquire. Once such an outline is made, there is a great temptation to impose it arbitrarily. The teacher becomes impatient of the trial-and-error groping of the students. It is so much easier all around if the teacher cuts the Gordian knot and gives the students the neat set of conclusions and the tidy set of labels he has worked out. We have already agreed, however, that to teach students a special vocabulary is not necessarily to give them new insights.

An illustration here may serve to underline this. A teacher of English in a high school, unusually aware of the adolescent's need to understand human development, decided to give his class a period of several weeks in which they could read novels that presented a life history. He started out by giving a series of lectures on the main points in developmental psychology. He provided an outline of some of the major problems and influences that enter into the development of any personality. The students were then required to write essays on each biographical novel read, discussing the hero's development in the terms provided by the teacher's outline. The essays indicated that the pupils had read the novels with the aim of finding details to illustrate just those points mentioned by the teacher. The papers gave little indication concerning what the novels had meant to the youngsters themselves. The whole thing took on the nature of an exercise in which they attempted to apply to each novel as it passed in review the particular labels supplied by the teacher.

Despite his admirable initiative in breaking away from the usual academic routine of literature teaching, this teacher's aims were largely defeated by the unfortunate tendency to be satisfied when students have learned a vocabulary. His mistake was that he did not let the desire for organized understanding grow out of the reading of the novels. The pupils should have been permitted first of all to read those books in ways personal to themselves and thus to have participated emotionally in the growth and aspirations of the heroes and heroines. Becoming aware of certain similar problems in the lives of these characters, the students would then have been ready for the kind of analysis ... (they would need in the future)."

From *Literature as Exploration*, by Louise Rosenblatt (1938)

Perfect pitch: Conservatoire in Nantes, France by RAUM

An extension of the city, the new conservatoire in Nantes reinforces music and dance as an open and public urban art form

The Île de Nantes is a fragment of Nantes, splintered from the city by the forking Loire and stitched back into the urban fabric with bridge sutures. After the closure of the shipyards which characterised much of the western area until the late 1980s, the island has seen an intense transformation, with the construction of hundreds of homes, new pedestrian and bicycle boulevards, and the strengthening of a thriving cultural and arts scene. This has been bolstered by Lacaton & Vassal's muscular concrete and glass Nantes School of Architecture in 2009, and most recently by RAUM Architectes and L'Escaut's addition to the Nantes Conservatoire.

Towards the eastern tip of the Île de Nantes, the existing conservatoire buildings are a honeycomb of interlocking auditoria and classrooms designed in 1979 by Pierre Doucet (whose other work includes the Wave Building on the coast of Brittany, which is distinctly more concrete tsunami than Breton surf). The Richard Seifert-style hexagonal mini-tower with fins of concrete and brown glass resembles Space House in Holborn, or his NLA Tower in Croydon.

This building is characteristic of the insular conservatoire architecture of the 1960s and '70s, exemplified in the beautiful but secretive Guildhall School of Music and Drama at the Barbican in London—designed by Chamberlain, Powell and Bon and completed in 1977—and repeated across Europe as in the bunker-like Bordeaux Conservatoire designed by the Bordeaux city architects in the same year.
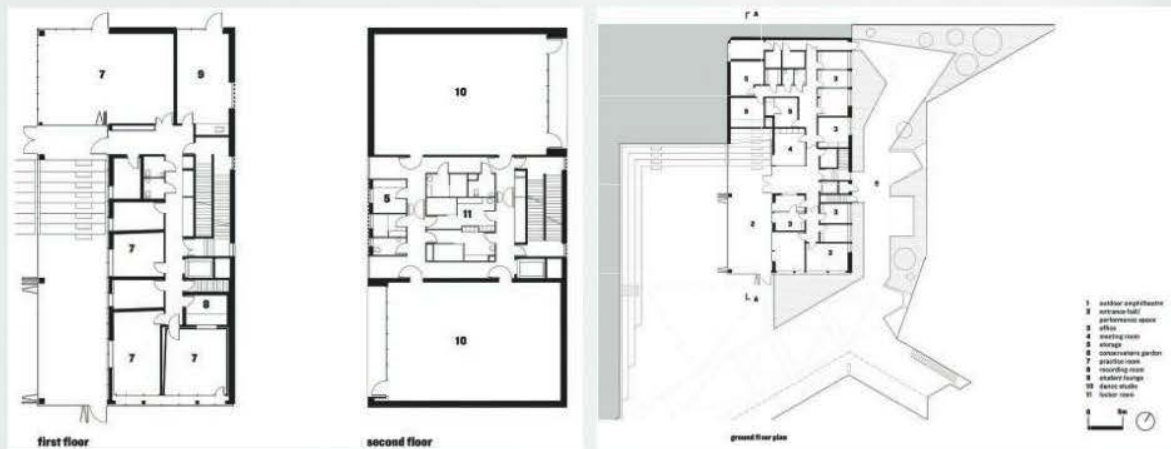
In striking contrast, RAUM Architectes' new Nantes Conservatoire building invites a reciprocal and open relationship between the arts and the city. A box of crisp white brick, punched with monumental double-height loggias and a playful composition of windows set in a panel of delicate lattice brickwork, hovers ethereally above an entirely glazed ground floor.

The new building joins a complex urban assemblage—the undulating landscape mediates both the sunken level of the existing conservatoire's garden to the east, and the street level of the adjacent high school Lycée Nelson Mandela to the north, an extruded barn-like structure designed by François Leclercq in 2014. The existing tessellation of the conservatoire buffers the building from the main road.

The new conservatoire sits at the confluence of two new pedestrian routes, with a landscaped forecourt stepping down to the building like an amphitheatre. The steps continue inside the entrance hall, doubling as seating for performances. Two floors of offices and practice rooms peer into the hall like street fronts on to an internal boulevard. Full-height folding doors allow the hall to be completely open to the outdoor amphitheatre. Theatre and performance can be found at every turn.

section AA

The new building is shared by the Nantes Conservatoire and the Academy of Performing Arts of Brittany-Pays de la Loire, providing classrooms and studios for the practice of music and dance. Above the lower two floors, a central stack of finer grain practice rooms, classrooms and services adjoin double-height studios, the urban landscape of Nantes framed through panoramic storey-high glazing. Raw internal fair-faced concrete and soft black drapery characterise the simple studio spaces, while internal timber windows allow glimpses from classroom to studio, from discipline to discipline.

Originally established in 1846, Nantes Conservatoire's most recent addition is a welcome update to an outmoded and introspective architecture for performance. RAUM Architectes' quietly theatrical design invites performance and drama in every corner, encouraging transdisciplinary relationships and conversation. The building is an extension of the city, reinforcing the contemporary practice of music and dance as an open and public urban art form.

"Perfect Pitch: Conservatoire in Nantes, France by RAUM", by Eleanor Beaumont, in *The Architectural Review* (7 November 2017), www.architectural-review.com

1.3 THINKING AHEAD 1: INTERNAL ASSESSMENT

The basics

The internal assessment for IB Language and Literature consists of two essential parts.

- **Learner portfolio** This is tied to the entire course and consists of writing assignments, reflections, notes, passages, responses to questions, and more. In the learner portfolio you will also begin to make connections between texts you studied and various global issues that you are interested in and see at work in the texts you study.
- **Oral presentation** This involves a 15-minute presentation to your teacher (recorded for moderation by IB) on the relationship between two texts (one originally in English, one in another language) and a chosen global issue. The oral is supported by two passages, chosen by you, that relate to the global issue, give you support and provide the opportunity for a closer look at stylistic choices.

Introduction: assessment and coursework

The IB Language and Literature curriculum provides a framework within which your teacher works to build unit plans and a progression of learning that makes sense for you, your classmates and your community. Most teachers today are careful to "plan backwards" from assessment. What this means is that while choosing texts to read, and planning activities for class, your teacher is thinking of the assessment to come as well as the most basic aims of the course. Assessment, essentially, is in the forefront of your teacher's mind from the beginning.

Good assessment, though, is based on curriculum designers thinking about what it is you are supposed to be doing as an individual reader, as a student in a classroom and as part of a community of literary and linguistic thinkers. Assessment in this course is designed to be a valid way of letting you engage as a reader and thinker. The best preparation for assessment, then, is to read, think and communicate. In a sense, the assessment in this course is designed in such a way that an English teacher could work with you for two years simply "doing English" and you would be well-prepared for the assessment at the end. (Of course, in the real world, you would want to be familiar with details and procedure and you would want some specific practice, but the fact remains that assessment is based on the basics of reading, thinking and responding within the framework of the discipline.)

By working through the activities in each section of this book, you will build skills of inquiry, critical thinking and interpretation and you will be ready for any assessment. This is why you will not find any easy formulae in this book, either for ways of approaching a text or for ways of structuring a response. While formulae or mnemonic devices may remind you of important elements in texts in general, and may provide some support during the early stages of responding to texts (a popular acronym, SCASI, asks you to look for setting, character, action, style, ideas), these are ultimately artificial and may actually cloud your vision of a text. To use SCASI as an example, what if setting is not that important in a piece? What if a passage has very little action? What if the tone of the passage is important? What is really important is to work with texts as they are, respond naturally and then reflect upon your own response. When you react to a text (an important element in this area of exploration), you are reacting to something an author has put together and you are responding to what are called the particular "rules of notice" of a given text. A strange or surprising sentence, for example, calls attention to itself, generates a response and asks for your consideration. IB examiners are never looking to test your knowledge on a set of features or to interrogate you on fine details in a text. Features and textual details form a kind of support or base of evidence for your thinking and response.

What we will provide you in these "thinking ahead" sections is an opportunity to consider the details of assessment and to offer some tips that may help you in your continued reading and response. We will do the work that a teacher does when planning backwards to ensure that the responses you are making and the texts that you are considering will help you grow as an English student. We believe that if you confidently engage in texts and in your English class, the kind of work that you do every day will be exactly what you will do in your assessments. But doing an assessment is like performing on a stage versus practising with a supportive group of friends, so these sections will prepare you for the stage.

Important: internal assessment is different!

Internal assessment (or IA) in this course is different from the exam because it operates not only as a summative assessment that forms 30% of your IB grade (in standard level) and 20% of your IB grade (higher level), but as a type of ongoing, formative project. The best way to think of the IA is to consider it as a framework for study and engagement: a framework that will help you tie texts together and will also help you investigate the way a variety of texts reflect, refract or even shape a range of global issues. Your final oral presentation that is marked for your IA grade is the result of your ongoing work with texts that begins on the first day of class.

Let us now focus on the details of the assessment as well as on ways that you can begin work on the assessment early.

Overview of the IA

What is it?

The IA is a 15-minute oral presentation that consists of 10 minutes of a presentation along with 5 minutes of follow-up questions from your teacher.

The individual oral addresses the following prompt:

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

What are the rules?

The oral presentation itself is based on the work you do in your learner portfolio. Through your exploration of a wide variety of texts and your consideration of many global issues that are reflected in these, you will have a chance to respond in general to the ways in which texts engage with the world. Over time, and as you get closer to the oral presentation itself, you will begin to focus on a single global issue that you will explore during the task and which two works you will use as the focus of your presentation. You must choose two works for the oral, one of which must be a work in translation. For the purposes of the oral you will also select two extracts from each work to bring to the assessment. These extracts should be no longer than 40 lines and should somehow be representative of the presence of the global issue in the work. You could use many of the extracts in this book as an example of the types of passages that might work in an assessment. Some of the passages in "The wild" section, for example, could be passages that a student would have selected had they studied the larger work and were working on issues such as society's response to global warming.

More details on works and extracts

The selected works must have a clear connection with the global issue. The individual oral should be a well-supported argument about the ways in which the works represent and explore the global issue. You must select two extracts, one from each work, that clearly show significant moments when these global issues are being focused on. You will bring these passages into the assessment but they cannot have any annotations on them. This is one reason why it is a good idea for you to work with individual passages in your learner portfolio and to keep notes and ideas there. While the 40-line suggestion is not a strict rule, passages longer than this can be difficult to discuss and you may lose your focus on the issue or you may not have enough time to engage with some of the author's choices or the various stylistic features that relate to the presentation of your chosen global issue.

You should note that although you are bringing passages into the presentation, and although you should discuss these passages in terms of their relation to the issue and their relevant features, you are not doing an in-depth commentary on these passages. Your response should situate these passages in the work as a whole or serve as an example of how the work as a whole engages with the global issue. You might talk about these passages as important moments, turning points, moments of epiphany or even moments that give the best evidence of some key relevant feature of the text (such as the use of imagery, elements of structure or word choice).

The extracts are meant to help you focus your response, remove the need to learn quotations and enable you to explore more precise issues, such as style, specific devices and other distinct techniques used by authors to present the global issue. The choice of extracts should show your understanding of the relevance of the part to the whole and enable coverage of both larger and smaller choices made by the writers to shape their perspectives on the global issue. The oral will not be a commentary on these passages, but the passages will allow you to be specific in support of your ideas and focus you a bit on the "how" while you discuss the "what".

Determining the 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.

You may look to one or more of the following fields of inquiry for guidance on how to decide on a global issue to focus your oral presentation on. These topics are not exhaustive and are intended as **helpful starting points** for you to generate ideas and derive a more specific global issue on which to base your presentation. It should also be noted that there is the potential for significant overlap between the areas.

Culture, identity and community

You might focus on the way in which works 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 works 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 works explore aspects of rights and responsibilities, 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, and peace and conflict.

Art, creativity and the imagination

You might focus on the ways in which works 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 natural world

You might focus on the ways in which works 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.

In selecting the global issue for your oral presentation, you must be careful not simply to select from the fields of inquiry above (which are too broad), but to determine a specific issue for discussion that can be reasonably explored in a 10-minute presentation. The issue should be clearly evidenced in the extracts/works chosen.

For example, within the field of "Culture, identity and community" the theme of gender in itself might be unsuitably broad for an individual presentation. If you were interested in this theme you might explore instead how a global issue such as gender bias can be evidenced in many ways in works of many sorts, and how different authorial choices will determine what is meant by "gender bias" and whether or not 'bias' should be viewed positively or negatively, allowing you to evaluate the writer's choices and the impact they have on the readers'/viewers' understanding.

Another example: Within the field of "Science, technology and the natural world" the theme of the human relationship to the environment might be too broad. Considering some of the examples we have provided in the section "The wild", however, you might look at human responses to global warming and how these responses are communicated in various ways, to a variety of audiences, using particular techniques relevant to speeches, advertising or poetry, for example.

If you were interested in the field of "art, creativity and imagination" you might want to consider the nature and function of art within a society. To narrow this down, you may have found works that themselves challenge the notion of art (like Goldsmith's *The Weather*)

or works that actually have art or writing as a subject (for example, Prospero, the main character in Shakespeare's *The Tempest* could be considered a representation of the artist and the play could comment on the nature and purpose of art) and your global issue could become art as a purely aesthetic pursuit of an individual (or, on the contrary, art as a shared aesthetic experience that brings change).

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

Conduct of the oral presentation

You have the flexibility to use any of the works from your course of study up until the time of the assessment, bearing in mind, though, that works chosen for your oral presentation cannot then be used for any other assessment component. Your teacher will help you with this if you have any questions. You will be selecting your own presentation topic. Remember that your teacher will help and guide you to select issues that will work and to find relevant texts, but that the choices are ultimately up to you and should be your own. This is meant to be inspired by your own inquiry and your own interest in the texts and the global issues.

Your individual school or teacher will decide when your oral presentation will take place. The IB suggests that it should happen only after a significant number of the texts have been studied. Most likely this will be when you have done more than half of the work in the course. Your presentation has to be on texts that have been used in the teaching of the course, not on works that you have read on your own or in previous years.

Sometime before your oral presentation you will be provided with a form to create an outline for your presentation. On this form you will have room for 10 bullet points to help your organize your thoughts. You are allowed to bring this outline into the oral but you are not supposed to read these bullet points out loud. Think of it as a helpful outline.

Copies of the extracts you have chosen must be given to your teacher for approval at least one week before your oral assessment takes place. The extracts must be clean copies; you may only take the extracts and the outline into the room where your oral presentation will take place.

IA criteria

Your teacher will provide you with the full criteria for the marking of the IA oral presentation. You will find that these criteria align with all of the criteria used on the various assessments in the IB Language and Literature course. These are the main concerns of the four criteria for the oral presentation:

Criterion A: Knowledge, understanding and interpretation (10)

- How well does the student demonstrate knowledge and understanding of the extracts, and of the works/texts from which they were taken, in relation to the chosen global issue?
- To what extent does the student make use of knowledge and understanding of the works to draw conclusions in relation to the question?
- How well are ideas supported by references to the text?

Criterion B: Analysis and evaluation (10)

How well does the student use his or her knowledge and understanding of each of the extracts and their associated works/texts to analyse and evaluate the ways in which authors' choices present the global issue?

Criterion C: Focus and organization (10)

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

Criterion D: Language (10)

How clear, accurate and effective is the language?

The IA and area of exploration, "Readers, writers and texts"

Your teacher can choose to do the areas of exploration in any order and certainly many of the areas overlap. You may even have a teacher who chooses to blend aspects of the areas of exploration. At the same time, there is a good rationale for proceeding in the order we have chosen, moving from a close consideration of how texts work and readers respond to a broader geographical, cultural or historical perspective and then on to a consideration of connections, echoes, reflections and building connections between. If you explore "Readers, writers and texts" first, it may seem like the oral presentation is far off. But this is exactly the time you need to be thinking and planning in your portfolio as well as practising your interpretation and response skills. In addition, this area of exploration might be a place where you focus more intently on the close reading of passages or elements of style. This is a good skill to have or to practise, as you begin choosing extracts to use in the oral presentation.

Practising oral work throughout the course

It is okay to be an introvert. You might prefer reading alone and reflecting in a journal. On the other hand, you might be a theatre student who shines on the stage in front of the audience. Ultimately, you will have to do your oral presentation in front of your teacher and a recording device and this will be nerve-wracking. But there are things you can do throughout the course to prepare for your oral presentation.

- Remember that organization is important: any time you practise constructing an argument, walking the reader through your commentary on a passage, or giving a beginning, middle and end to a story or essay, you are working on organization.

- Speak at every opportunity in class; this means not only responding in whole-class discussions but taking advantage of small group activities. Your teacher, for example, might use structured protocols that ask you to speak for a particular length of time or to follow careful response instructions. These are opportunities for you to become better at responding orally to difficult ideas or texts.

- Do some formal presentations and commentaries. Your teacher is likely to assign more formal oral work like a group presentation, a dramatic monologue or even give you the opportunity to lead a class discussion. Take advantage of these. Actively responding to texts as part of a community of learners is far more valuable than memorizing lists, terms or tips.

The learner portfolio: Readers, writers and texts and the IA

The learner portfolio is the place where you can reflect, gather, collate, note, practise, create and generally prepare for every aspect of the course and in particular the IA.

While studying this area of exploration you are likely to have assignments from your teacher that are broadly related to the guiding conceptual questions (for example, What is literature? How do we study language?) or that ask you to focus closely on passages and features in the texts and works you study. You may also have a chance to do creative assignments that could even be used as part of your grade at your school (but not as part of your IB grade). You should also think of your learner portfolio as something that you own and is part of your own growth. The learner portfolio can be where you make connections to other classes, to works you have read on your own, to movies that you watch or to advertisements that you see on a billboard on your way to school.

In relation to the oral presentation, the learner portfolio is where you will note the relationships between texts and global concerns, where you will begin to narrow your focus, eventually, to one global concern that has caught your attention, and where you will begin to collect and then refine your choice of passages for the oral presentation.

Whether you are working on your own or based on an assignment in class, you can always use the portfolio to store passages, write reflections and make notes that will directly relate to the oral presentation.

Some ideas for your portfolio

- Keep track of authors' choices in any text your consider. If you study something in class, see if you can find examples in your own reading online, on television or in film, or in other books and magazines.

- If you notice an issue or theme working its way into a text, copy it immediately and paste it into your portfolio. Write a brief response.

- Draw pictures! Sometimes even a doodle can be an interesting response to the thought and feeling in a text.

- Always record your own thoughts, even if they are negative. This area of exploration is about the ways that readers, writers and texts interact: be sure to consider yourself as the reader.

- Make a note of this: how do you actually respond to a text as compared to how you think you are meant to respond? Is a YouTube video that is supposed to be funny somehow offensive to you? Consider audience, context, purpose and your own "flesh-and-blood" response.

- Add a vlog to your portfolio and you will not only practise responding but practise your oral presentation skills too.

- Make notes or reflect on your own progress in relation to assessment, whether written or oral. What are your strengths or areas for growth?

- Refine and develop your chosen global issue. You may see, for example, that power is a broad issue in the texts you read. Can this be refined to something like "class struggle"? Can this be further refined with specific moments in the text you have read as support?

- Trace the evolution of your thinking to your global issue. How have texts reflected or responded to this in different ways? How has your own response changed?

- Make links between different texts and different perspectives related to a global issue. Keep track of moments and page numbers or, better yet and once again, cut and paste passages into your portfolio.

- Have you taken an art class or seen a fellow student's artist notebook or portfolio? Have you seen a theatre director's notebook? Be creative with your portfolio. The portfolio was designed with this kind of creative workspace in mind. It was also designed with the thought that it could be interactive. Perhaps your teacher will suggest that it is housed online. If so, you can share, publish, comment and even get feedback as you create. Take advantage of the portfolio as your personal learning space throughout the course.

Expert opinion

Long before this IB Language and Literature course existed, in 1999, the literary critic and professor at Brown University in the United States of America, Robert Scholes, spoke about the ways in which literature is studied in the classroom. Scholes thinks that careful reading is important but he also thinks that sometimes we artificially look for narrow or unimportant techniques at the expense of engaging with how texts relate to the world. For Scholes, features of a text are a way of talking about the "how" but he is often more interested in the "what". Speaking of *Oedipus Rex* by Sophocles and an assignment about "irony", Scholes noted the following:

"Now this is a play about how a scandal in a ruler's life is causing public disasters—like a plague, for instance. You might think that questions about the relation between sex and politics, between private and public life, would have a certain resonance at the present time. Questions about justice, guilt, responsibility, sexual desire, and family life are raised by the play. But "irony" is a safe topic, a "literary" topic, one of those topics that seems to belong to the artificial world of "English classes" where we English teachers feel at home. My point is that by playing it "safe," we are losing the game. Great works of literature are worth our attention only if they speak to our concerns as human beings, and these must take precedence over artificial concerns of symbol, tone and irony. Symbol, tone and irony, after all, are only devices, or ways of talking about technique. We need and shall have to find, better ways of talking about what these works mean and how they connect to our lives."

From "Mission Impossible", by Robert Scholes, in *The English Journal*, vol. 88 no. 6 (July 1999)

The oral presentation is a great way to talk about the ways in which texts engage with global concerns while also being attentive to the ways in which they do this or the ways in which they get their message across.

1.4 THE REAL AND IMAGINED
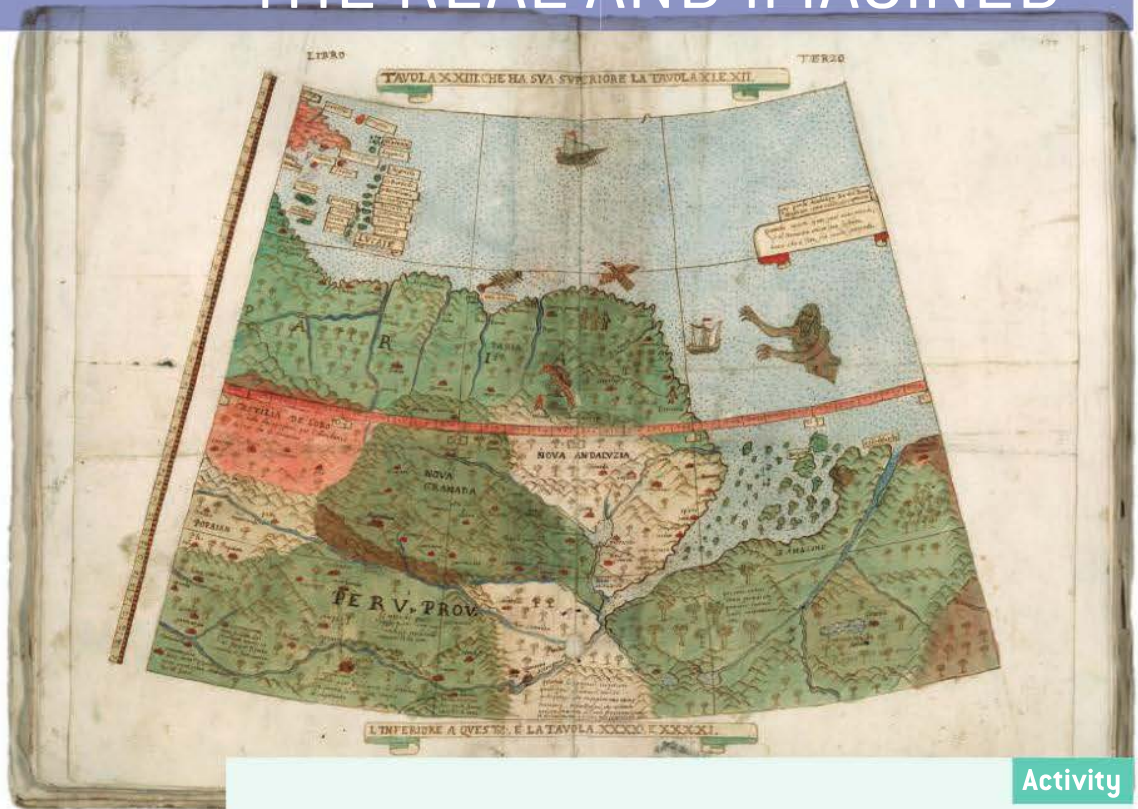
Activity

The image above is one of 60 maps that, together, make up a larger map of the world dating from the mid-1500s. The map centres on the North Pole from which the rest of the world spills out and offers surprisingly accurate information on the one hand (at least, from this perspective privileging a northern orientation) along with a list of fantastical creatures populating different areas on the other (such as the sea monster off the coast of Venezuela above).

This particular map illustrates the constant tension between the real and the imagined found throughout human existence. We have constantly sought more knowledge, new knowledge and greater understanding of the type we might associate with the "real". But we have also constantly sought to extend or enhance our knowledge and understanding through imaginary explorations. Imagination has often led to greater understanding of "the way things really are" just as advances in knowledge push us to more creative and imaginative extensions of previously understood boundaries. And, of course, boundaries continue to be challenging to discern between them.

1 Study the image above: certainly it is fantastical, but what also suggests to you that it is not meant to be just an equivalent of a fantasy text?

2 What textual clues emerge that suggest this text is, in fact, a cartographic map?

Conceptual understanding

REPRESENTATION

3 Without the brief introductory information provided above, would you struggle to discern whether this were a real map rather than something penned by JRR Tolkien or George RR Martin?

4 Does this text appeal more to the real or to the imagined? What makes you say so?

The nature of nonfiction and fiction

Studies in the IB Language and Literature course will involve the critical consumption and exploration of a variety of text types, but these will all roughly be categorized as either nonfiction or fiction works. In constructing such a course, it is clear that we are offering a "nod" towards the common skills required in responding to either nonfiction or fiction texts but we also hope to prepare you to see the differences and uniquenesses in both (perhaps even just in preparing you to challenge these same structural distinctions in future). It can be helpful, then, to start with some of the more basic elements of nonfiction and fiction.

Nonfiction

Nonfiction represents an enormously wide array of text and communicative acts that are distinguished by their focus on the factual. For the most part, the factual in nonfiction refers to actual events and real people, which is distinct from fiction, which may use either actual people or actual events, but rarely both (and often neither). "Factual" also needs to be distinguished from accurate or "correct" because non-fiction may also clearly convey a bias, perspective or intention beyond the mere presentation of fact. Nonfiction, however, does somewhat more than offer a snapshot of the factual: nonfiction distinguishes itself as not just a statement of reality but as a crafted portrait of the factual towards an intended effect.

Like fiction, nonfiction attempts to bring a story to life even if the story is an actual occurrence. Because of these parallel aims, there are several elements that nonfiction has in common with fiction including (but not limited to):

- mood, tone and/or atmosphere
- character
- setting
- theme/purpose.

Similarly, nonfiction approaches the portrayal of its "story" in ways not unlike those of fiction. As a result, we will often approach nonfiction works with the same kind of analytic eye that we do fictional works. The following are among the more likely questions you should ask yourself with any study of nonfiction.

- What style does the writer adopt and how do they convey such a style?
- What seems to be the larger purpose or effect of the work?
- What might be the relationship between the subject matter of the work and the form of the work?
- How and why does the work seek to appear real or factual? Is the intention merely to record or for some other purpose? Does this matter in choice of text type?

As the questions on the previous page make clear, while nonfiction is a unique genre of literature in English and will likely form the bulk of non-literary works in your study, our approach to nonfiction works will not be that different from works of fiction. Throughout the course, you should be developing transferable skills applicable to these and other forms and genre. But you also aim to be sensitive to avoid ignoring unique features that may appear in different works of your study and that may be the telltale clues distinguishing essay from editorial from blog, and finding this balance will be the real work of your classroom study. Determining these features will be achieved mainly through the close consideration of intended audience and purpose.

Wordless stories

Activity

The following image is, as an advertisement, clearly a nonfiction text. However, stories emerge, features such as metaphors are central to the campaign and it is likely, the company might hope, that themes emerge. Spend some time looking at the poster and then address the questions that follow.

WELCOMED AT JEWELRY STORES.

OR GROCERY STORES.

AMERICAN EXPRESS

Cards Welcome

1 Why would an advertiser seek to sell a product via a metaphor rather than direct information about the product?

2 What mood is conveyed through the contrast of colours and associations between jewelry and doughnuts?

3 What is the tone of the poster?

4 To whom might this poster be aimed/the intended audience?

5 Are the images or metaphors making implications in relation to gender or stereotypes? Why or why not?

Components of print advertising

While you might find the analysis of print advertising somewhat self-evident, here are some of the simplest components on which you might focus.

- **Layout** This includes placement of image and text, size, color, balance, etc. Layout includes formal artistic design elements.
- **Image** The primary image or graphic of the advertisement
- **Headline or tagline** The primary catchphrase of the adertisement
- **Product** Generally, but not always, the product itself appears. Often, however, products may be services rather than tangible items. In these cases, the product may be metaphoric in nature.
- **Signature or logo** The company or brand name, logo and/or slogan
- **Copy or text** Information about the product as text

Truth or fiction: which is stranger?

Joan Didion is a well-known American essayist and in her 1968 essay "The White Album" struggles with an apparent inability to produce coherent narratives for the real world events she experienced in the late 1960s. While this essay borrows from an album title from The Beatles (a "fictional" work), much of the content relies on a detached description of factual information and often seems to defy meaning for her. In this excerpt, Didion quite literally quotes her own psychiatric report.

- How does the reproduction of non-fiction here operate in ways that might blur boundaries with the "actual"?
- Is the nature of the report changed by its contextual usage in this essay? Or, does the report retain its nonfictional quality due to inherent qualities that signify it as nonfiction?

Another flash cut:

In June of this year patient experienced an attack of vertigo, nausea, and a
feeling that she was going to pass out. A thorough medical evaluation elicited
no positive findings and she was placed on Elavil, Mg 20, tid… . The Rorschach
record is interpreted as describing a personality in process of deterioration
5   *with abundant signs of failing defenses and increasing inability of the ego to*
mediate the world of reality and to cope with normal stress… . Emotionally,
patient has alienated herself almost entirely from the world of other human
beings. Her fantasy life appears to have been virtually completely preempted
by primitive, regressive libidinal preoccupations many of which are distorted
10   *and bizarre… . In a technical sense basic affective controls appear to be intact*
but it is equally clear that they are insecurely and tenuously maintained for
the present by a variety of defense mechanisms including intellectualization,
obsessive-compulsive devices, projection, reaction-formation, and somatization,
all of which now seem inadequate to their task of controlling or containing
15   *an underlying psychotic process and are therefore in process of failure. The*
content of patient's responses is highly unconventional and frequently bizarre,
filled with sexual and anatomical preoccupations, and basic reality contact is
obviously and seriously impaired at times. In quality and level of sophistication
patient's responses are characteristic of those of individuals of high average
20   *or superior intelligence but she is now functioning intellectually in impaired*
fashion at barely average level. Patient's thematic productions on the Thematic
Apperception Test emphasize her fundamentally pessimistic, fatalistic, and
depressive view of the world around her. It is as though she feels deeply that
all human effort is foredoomed to failure, a conviction which seems to push her
25   *further into a dependent, passive withdrawal. In her view she lives in a world*
of people moved by strange, conflicted, poorly comprehended, and, above all,
devious motivations which commit them inevitably to conflict and failure …

The patient to whom this psychiatric report refers is me. The tests
mentioned—the Rorschach, the Thematic Apperception Test, the
30   Sentence Completion Test and the Minnesota Multiphasic Personality
Index—were administered privately, in the outpatient psychiatric clinic
at St. John's Hospital in Santa Monica, in the summer of 1968, shortly
after I suffered the "attack of vertigo and nausea" mentioned in the first
sentence and shortly before I was named a Los Angeles Times "Woman
35   of the Year." By way of comment I offer only that an attack of vertigo
and nausea does not now seem to me an inappropriate response to the
summer of 1968.

From *The White Album,* by Joan Didion (1968)

Fiction

While "fiction" more broadly means anything invented or untrue, in the context of this course we are generally referring to works of literature and in opposition to either nonfiction texts or communicative acts. Fictional works are, then, works of literature associated with the imagined even when there is sure to be overlap with true places, people, events or worlds.

While "literature" is a term used to describe almost any written or spoken material, including anything from creative writing to more technical or scientific works such as lab reports or scientific articles, it is most commonly used to refer to works of the creative imagination, including poetry, drama, fiction, and nonfiction prose. For the purposes of this course, literature can be defined as an intentional use of language in order to create effect and/or affect rather than simply convey information.

Literature can be treated as both a formal style of communication (that can be further sub-divided into distinct mode or genre discourses) and as a part of a larger contextual history. The study of literature in this course is not about "knowing" a particular body of literary content or literary "answers", but is meant to be a set of skills with which to approach any literary work. What distinguishes "literature" from other forms of language is the connection of content with form. This means, more simply, that literature tends to not just articulate an idea (content), but to highlight the unique ways (form) with which it articulates that idea (content). In other words, literature tends to emphasize both an idea and a unique way of expressing an idea.

Sometimes, it is the combination of both content and form that can prove challenging. Literature is very rarely about communicating information but is about communicating experience. To focus, then, too much on the content (such as the answer or the right meaning) can take you too far from significant and substantial literary elements. Literature is more appropriately considered for affect or as aesthetic experience than a meaning: in other words, it is figurative. Such figurative language intends to disrupt the regular meaning, construction or syntax of language in order to increase the effect of expression, impact, visual effect or relationship between elements of the world (whether similar or dissimilar). Most often, such figurative language and, thereby, literature either uses words in ways that change their traditional or familiar meanings or in ways that retain their traditional or familiar meanings but change their rhetorical effect.

Love in the Time of Cholera

Their frenetic correspondence was almost two years old when Florentino Ariza, in a letter of only one paragraph, made a formal proposal of marriage to Fermina Daza. [...] When the formal
5 proposal arrived she felt herself wounded for the first time by the clawings of death. Panic-stricken, she told her Aunt Escolástica, who gave her advice with the courage and lucidity she had not had when she was twenty and was
10 forced to decide her own fate.
     "Tell him yes," she said. "Even if you are dying of fear, even if you are sorry later, because whatever you do, you will be sorry all the rest of your life if you say no."
15   Fermina Daza, however, was so confused that she asked for some time to think it over.

First she asked for a month, then two, then three, and when the fourth month had ended and she had still not replied, she received a
20 white camellia again, not alone in the envelope as on other occasions but with the peremptory notification that this was the last one: it was now or never. Then that same afternoon it was Florentino Ariza who saw the face of death
25 when he received an envelope containing a strip of paper, torn from the margin of a school notebook, on which a one-line answer was written in pencil: Very well, I will marry you if you promise not to make me eat eggplant.

From *Love in the Time of Cholera*, by Gabriel García Márquez (1998)

1 How is love treated in this fictional text as opposed to the nonfictional text of the advertisement on page 82? Does the García Márquez version feel more real, less real or impossible?

2 If highly stylized, how might this work impact our "real" understanding of love and marriage proposal? How does it conform to or stray from the nonfictional advertisement?

3 How might the strange final line connect to the image of the doughnut in the advertisement on page 82? Are there overlaps here with social perceptions of marriage?

4 The fictional piece makes much more of a metaphorical connection between marriage and death. Do you believe this kind of social or philosophical consideration can only be achieved through metaphor and fiction? Can questions ever be proposed in an open-ended fashion with nonfiction (where fact may need to take a stand or position) in the way that they can with fiction?

Real and imagined and mass media

Mass communication is, quite simply, any form of communication that intentionally goes beyond a communicative act between two parties. We say "intentionally" because overheard conversations or intercepted emails—although they may become forms of mass communication through gossip channels or a Wikileaks download—are not intended for an audience of more than one, but situations such as these do highlight some of the challenge in identifying with certainty different forms of communication. However, generally speaking, mass communication is that which intends to communicate to a larger, disperse audience.

One important element of mass communication is the medium of communication and this does affect the style of language used. In a classroom, for example, delivering a formal oral presentation is a form of mass communication. As such, it is likely that you will be assessed on some of the components required for effectively communicating to a larger audience, such as more formal language, eye contact with different members of the audience and even perhaps elements such as dress or intonation. A formal broadcast by a "serious" news agency such as the BBC will have another set of language standards, as would a pirate radio operator, an advertising agency or a government. Again, borders here may be porous. While we can expect a government agency to communicate with some formality, much will depend on—again—the medium: they may employ one language if dropping leaflets on a village prior to a military campaign, another in cultural exchanges through embassies and yet another in the production of a formal spending budget.

A final interesting and important aspect of mass communication is that it is not shared equally. While we all might have the opportunity to produce mass communication of some sort (and these opportunities are growing with digital technologies and access), the vast majority of mass communication is controlled by the "mass media" and government. The reaons for this is partly logistical: it can be difficult and expensive. In fact, some common elements that you are likely to find about mass communication are:

- mass communication often requires formal organization (such as a television station, bandwidth or satellite communication technology)
- mass communication is usually focused on a large audience
- mass communication tends to be public and can reach people over a larger geographic area
- while mass communication may tend to "unify" an audience due to common interest, extensive interaction between audience members is limited (although perhaps this is changing in digital/virtual environments)
- mass communication involves the **reification** of language. This means that mass communication is made concrete, that can then be repeated, redistributed, for example, as a tangible product. This means, also, that much of mass communication involves a high degree of preparation, practice editing, and so on.

With an almost infinite variety of platforms, we learn most, then, about mass communication indirectly and through critical exploration of various topics and media **performed as mass communication** rather than as a stand-alone topic in and of its self. It is likely you will encounter quite a lot of mass communication in your classroom study and only when taken together will more interesting perspectives about mass communication emerge.

The Marvelous Case of *Black Panther*

In February 2018, *Black Panther* arrived to movie screens around the globe to great fanfare. As a movie, *Black Panther* is clearly a form of mass communication aimed at entertainment. Questions quickly arose, however, as to whether the movie might also have other social or political intentions or power. Just as quickly, a larger world of mass communication appeared around the movie, including news reviews, internet debate, advertising campaigns (around not just the movie but other products either associated with the movie or to come out of it) and a soundtrack. In many ways, the scale and convergence of different intentions and forms of mass media with mainstream film is stunning and offers us the opportunity to observe a wide swath of mass communication and language.

Read and view the variety of texts below keeping in mind the tension between real and imagined, both literally and figuratively. Questions at the end may be useful to extend thinking.

Text 1: *Black Panther* **film poster (2018)**

Trying to make sense of the poster

Here are some questions that might help you consider the poster.

- Scan the poster. What do you notice first?
- Begin to look at elements more closely.
  - Is there a printed message? Are there questions or instructions? Does it say who created it?
  - What people, objects, places or activities are evident? What is the primary color pallet used? Are there symbols or icons?
  - Does the poster seek to persuade primarily through visuals, words or both equally?
- When was the poster created? Is there a significant social or historical context?
- Who is the intended audience?
- What might be the purpose? What suggests this purpose?

Text 2: *Black Panther* **film review**
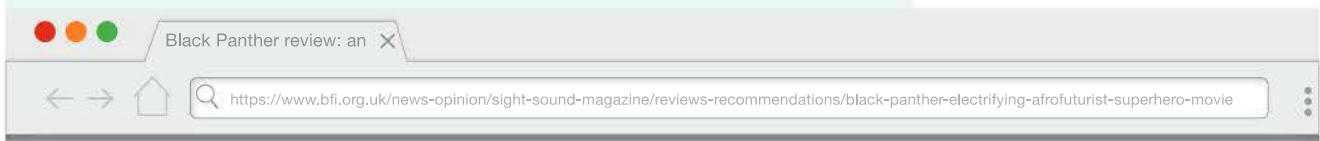
Black Panther review: an electrifying, Afrofuturist superhero movie

Ryan Coogler's spectacular film diverges from one tradition while honouring another, in the process becoming a unusually poignant, political entry in the Marvel franchise.

Kelli Weston

The latest big-screen superhero spectacle, *Black Panther*, from director Ryan Coogler and co-screenwriter Joe Robert Cole, begins with a history lesson. A colourful animated sequence unravels the origins of the fictional African nation of Wakanda, as told by a father to his son. Wakanda, the home of our hero T'Challa (played with muted gravitas by Chadwick Boseman), has disguised itself to the outside world as a poor farming nation, in keeping with the stereotypes that often reduce the continent to a single country.

In fact, the entirely self-sufficient Wakanda has never been conquered by outside forces and is the most technologically advanced nation in the world thanks to vibranium, a rare sound-absorbent metal, desperately coveted by those aware of its more violent effects. All at once lush and bucolic, urban and futuristic, with gargantuan rhinos and flying spacecraft and, perhaps most importantly, populated by a people of rich tradition, Wakanda soon becomes emblematic of the film's loftier themes: it's a tale of home, and so a tale of history, and so a tale that begs for cultural specificity even in its fantastical framework. Thus *Black Panther* diverges from the tradition of the superhero films that have come before it, films that by their very nature strive to appease, not to offend.

To be sure, *Black Panther* is very much a product of its genre. It's a dynamic, electrifying ride of a film, with balanced measures of comedy, action and heart. But so much of that heart, so much of what will likely resonate with audiences, cannot be extricated from the immovable politics and inherent implications of a black superhero (though he has been preceded by the Blade trilogy and 2004's *Catwoman*, among others). The birth of Black Panther in 1966 (created by Stan Lee and Jack

USA 2018

Certificate 12A 134m 22s

Director Ryan Coogler

Cast:

T'Challa / Black Panther Chadwick Boseman

Erik Killmonger Michael B. Jordan

Nakia Lupita Nyong'o

Okoye Danai Gurira

Everett K. Ross Martin Freeman

W'Kabi Daniel Kaluuya

Shuri Letitia Wright

M'Baku Winston Duke

N'Jobu Sterling K. Brown

Ramonda Angela Bassett

Zuri Forest Whitaker

Ulysses Klaue Andy Serkis

Kirby) predated the official formation of the American Black Panther Party, but coincided with an era of independence for many African countries. It is nearly impossible to divorce Wakanda from its very real neighbours, ripped apart by colonisation and plundered of their natural resources. And to their credit, Coogler and Cole embrace these politics wholeheartedly.

Black Panther follows the events of *Captain America: Civil War* (2016) after the sudden death of King T'Chaka (John Kani). Still mourning his father, T'Challa returns home to his mother Ramonda (a regal Angela Bassett) and his witty, engineer-savant sister Shuri (Letitia Wright), whose innovative weapon and gadget designs protect her brother and her country. With their support, he ascends to the throne as Wakanda's king and warrior-protector Black Panther, and immediately finds himself at the centre of an age-old battle between tradition and modernity, and more pressingly, between justice and revenge.

When black-market arms dealer Ulysses Klaue (Andy Serkis) crosses his radar, T'Challa enlists the help of old flame Nakia (Lupita Nyong'o), a Wakandan spy, and Okoye (Danai Gurira), the head of the Dora Milaje, Wakanda's elite all-female royal guard. Klaue absconded with a portion of vibranium years ago and murdered the parents of T'Challa's best friend W'Kabi (Daniel Kaluuya), but their plans to bring him to justice are thwarted by American black-ops soldier Erik 'Killmonger' Stevens (Michael B. Jordan), who harbours a secret connection to Wakanda. Erik, like T'Challa, has lost a beloved father, but unlike T'Challa, he grew up poor on the streets of Oakland (a nod to the film's Oakland-born director). A ruthless fighter, Erik sets his sights on the throne, determined to avenge his father and save, in his mind, the oppressed peoples the Wakandans could easily aid but choose to ignore.

Earlier in the film, as part of the coronation ritual, T'Challa visits his dead father in the 'ancestral plane' and the dead king tells his son, "It is hard for a good man to be a king." This pronouncement does not—at least in the current instalment—foreshadow T'Challa's internal character arc. He is noble, almost to a fault, and in fact one of the film's few flaws is that he almost never betrays any semblance of moral complexity. These words instead become an indictment of the seemingly gracious former king.

Each of Coogler's three films has been concerned with the legacy of fathers. His assured debut *Fruitvale Station* (2013) unfolds the final day in the life of Oscar Grant III—killed by a California transit police officer in 2009—and much of the film's emotional weight resides in the wide, unknowing eyes of the daughter Grant will leave behind. *Creed* (2015) and now *Black Panther* both follow protagonists burdened by history and haunted by a looming inheritance, men who set out to forge their paths in the name of fallen fathers, soon revealed to be not quite heroes but deeply complicated figures whose sins endure beyond the grave to trouble their sons. How these sons ultimately reckon with the humanity of the men they have made into legends and how powerfully they allow the past to guide their steps will prove the measure of their character.

The Marvel Cinematic Universe is no stranger to the tragedy of patrilineal trauma, with Thor, Tony Stark and lately Peter Quill all grappling with varying degrees of filial strife. But what in part distinguishes *Black Panther*, the film and the man, from other Avengers is this reverence for ancestors, and the ripples—the curses and blessings—that the past sends across generations into the present. It lends the movie a refreshing poignancy and vitality rarely found in the age of superhero films.

Comparisons to *The Lion King* (1994) are well earned, but the film also feels a natural heir to classic Afrofuturist cinema such as *Space is the Place* (1974) and *The Brother from Another Planet* (1984). Moreover, Coogler brings a deft, nuanced grace to questions of generational hauntings and Wakanda's responsibility to the outside world. For, ultimately, Erik embodies all the rage and pain of the African diaspora, of a people displaced and cheated out of an inheritance.

Jordan, in this his third collaboration with Coogler, commands the screen with a simmering gaze and a bitter, acerbic delivery, in a magnetic performance sure to earn Killmonger the rabid fanaticism that has attached to Loki and Heath Ledger's Joker before him. Boseman, for his part, despite having the

more thankless role of the two, carries the film with a quiet dignity one might rightfully expect of a man raised to be king.

That said, the real stars of *Black Panther* are its women, both before and behind the camera. Most superhero films—and Marvel has generally been no exception—struggle to give their women characters enough, if anything, to do. The Dora Milaje—'the Adored Ones'—can boast one of the most impressive combat sequences in recent memory; Gurira as their staunch traditionalist general is a revelation throughout, and her fight scenes easily outshine any between T'Challa and Erik. Nyong'o makes for a compelling love interest, one who has her own ambitions, and Bassett is an elegant, endearing Queen Mother. But it is Wright, the charming, lively Q to her brother's Bond, who emerges as the bright star of the film.

Rachel Morrison, who recently became the first woman nominated for an Academy Award in the cinematography category for her work on last year's *Mudbound*, produces some remarkably stunning visuals here, while Ruth E. Carter's costumes cement the film's Afrofuturist aesthetic with elaborate designs inspired by real-life African tribes such as the Xhosa, Dogon and Suri, among others.

A meticulously crafted film, *Black Panther* establishes itself as a kinetic, powerful entry in the superhero genre.

www.bfi.org.uk

The film review

While all of the following components could be expanded and "disaggregated" to finer points, the following four points account for the bulk of the work of a film review. For much more on the analysis and review of film, see *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema* by David Bordwell (1991).

- Plot synopsis, including, for example, a description of look, feel and sound
- Background
  - of the history of the film, whether story or historical or aesthetic context
  - of the people, whether characters, actors or other crew
  - comparison with other films, works, etc.
- Brief arguments about qualities
- Final evaluation(s)

➔

Text 3: *Black Panther* **music review**

12:43 PM   99%

Black Panther the album   ✕

https://pitchfork.com/reviews/albums/various-artists-black-panther-the-album/
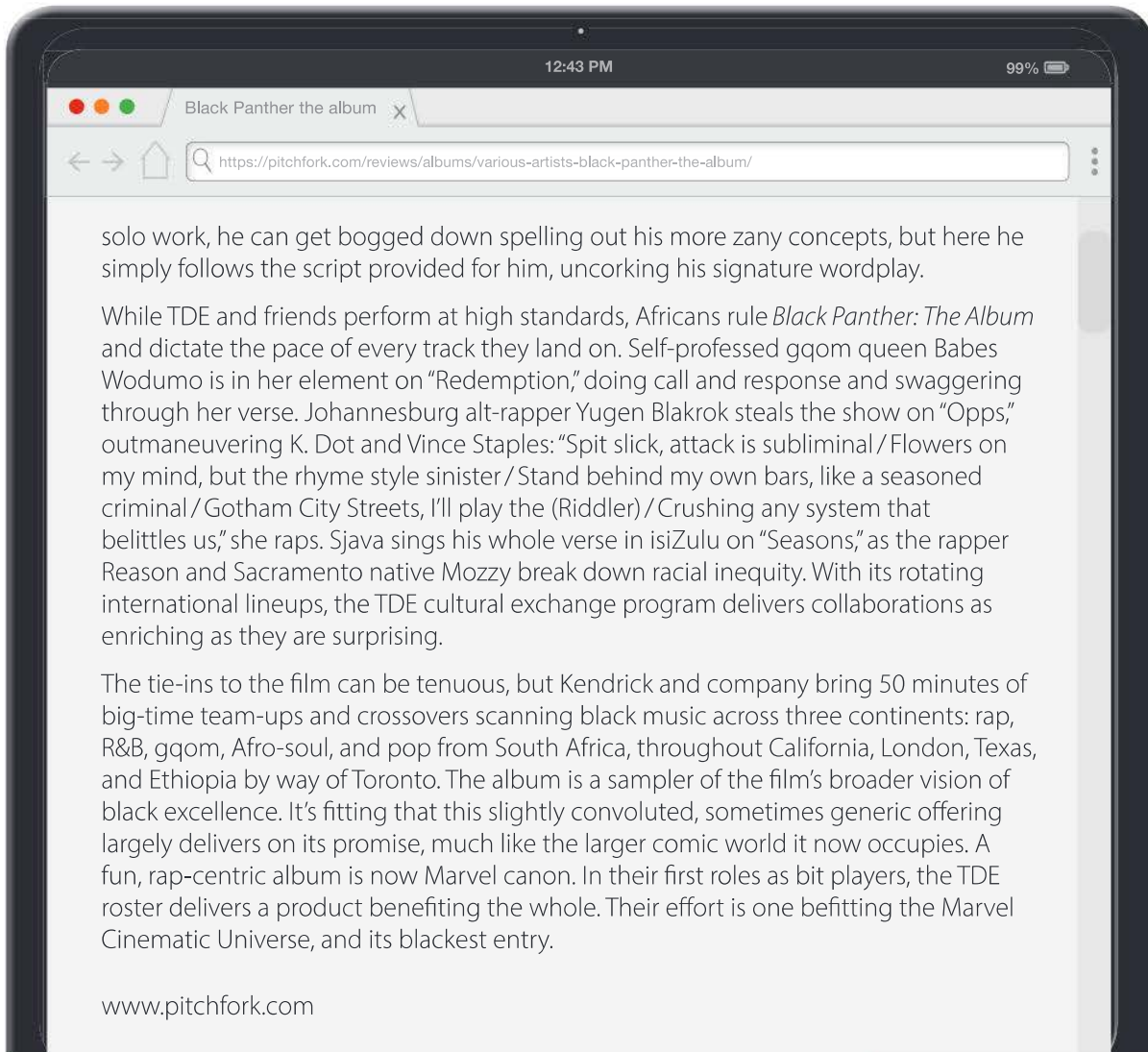
Black Panther The Album

Black Panther: The Album is at its best when channeling Wakanda's innovative spirit and self-sustaining ethos, characteristics we have already come to associate with Kendrick. He is one of the most ambitious MCs there is, a rapper of nearly unlimited potential who operates like a well-oiled machine. Kendrick has five official features on the album, but he appears somewhere on every track. Being a soundtrack for a Disney-backed superhero movie, it was never destined to possess the boldness and urgency of his solo work, but it often feels monumental. When it isn't radical in its sonics (like incorporating the robotic whines of James Blake into a calypso-ish tune on "Bloody Waters"), it's radical in its casting, enlisting diverse guests and forming unlikely pairings with mostly wondrous results.

The opening title track finds Kendrick at his most explosive. The beat erupts beneath him as he draws parallels between his own internal conflict and T'Challa's, weighing the burdens that come with being a leader of people. On the audacious "King's Dead," Kendrick takes on the role of T'Challa's nemesis, Killmonger, shirking those same duties. "Who am I? Not your father, not your brother / Not your reason, not your future / Not your comfort, not your reverence, not your glory," he fires off. Each song works as a movie narrative device at its most rousing.

Some tracks sidestep experimentation and big ideas for more generic and pop-friendly vibes. There have to be some hits, after all. Even with an amended SZA verse, "All The Stars" is still underwhelming, its artists acting as stand-ins, supplying heavy-handed plotting and everyman cliches. The flute-led "Big Shot," with its whiny sing-song and forgettable Travis Scott verse, is a misfire. And the album-closing tag-teamer, "Pray For Me" with Kendrick Lamar and the Weeknd, is just a watered-down reanimation of the Tesfaye's recent solo work—Starboy-lite. These may look like big-budget set pieces, but they come off as set dressing.
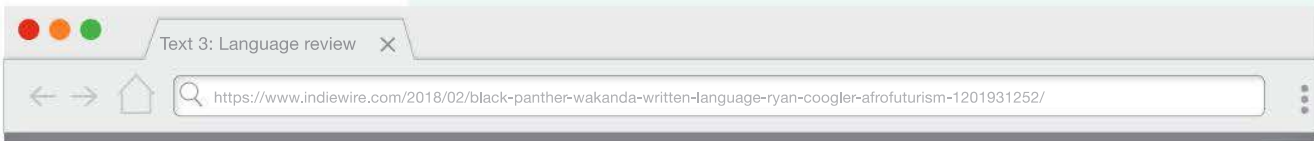
Elsewhere, though, when untethered to story or chart-landing constraints, the album is hugely satisfying. There's the slapping, DJ Dahi-produced "Paramedic!" which introduces the Vallejo foursome SOB x RBE to the world with punchy raps that jump up out of the pockets. […] Ab-Soul delivers some of his best raps in years on "Bloody Waters"; in his

12:43 PM   99%

Black Panther the album   X

https://pitchfork.com/reviews/albums/various-artists-black-panther-the-album/

solo work, he can get bogged down spelling out his more zany concepts, but here he simply follows the script provided for him, uncorking his signature wordplay.

While TDE and friends perform at high standards, Africans rule *Black Panther: The Album* and dictate the pace of every track they land on. Self-professed gqom queen Babes Wodumo is in her element on "Redemption," doing call and response and swaggering through her verse. Johannesburg alt-rapper Yugen Blakrok steals the show on "Opps," outmaneuvering K. Dot and Vince Staples: "Spit slick, attack is subliminal / Flowers on my mind, but the rhyme style sinister / Stand behind my own bars, like a seasoned criminal / Gotham City Streets, I'll play the (Riddler) / Crushing any system that belittles us," she raps. Sjava sings his whole verse in isiZulu on "Seasons," as the rapper Reason and Sacramento native Mozzy break down racial inequity. With its rotating international lineups, the TDE cultural exchange program delivers collaborations as enriching as they are surprising.

The tie-ins to the film can be tenuous, but Kendrick and company bring 50 minutes of big-time team-ups and crossovers scanning black music across three continents: rap, R&B, gqom, Afro-soul, and pop from South Africa, throughout California, London, Texas, and Ethiopia by way of Toronto. The album is a sampler of the film's broader vision of black excellence. It's fitting that this slightly convoluted, sometimes generic offering largely delivers on its promise, much like the larger comic world it now occupies. A fun, rap-centric album is now Marvel canon. In their first roles as bit players, the TDE roster delivers a product benefiting the whole. Their effort is one befitting the Marvel Cinematic Universe, and its blackest entry.

www.pitchfork.com

The music review

A music review usually includes much that overlaps with a film review, but without the visual components. In fact, according to the American Library Association, some fundamental components of a music review include the following.

- A review of background information of the artist(s), of the production, of the style
- Evaluation of components
- Comparisons with other works by the same artist(s), by other artists or of the same style
- Attention to the intended audience
- Any further distinguishing features
- Depending on context, further discography and purchasing information

Text 4: *Black Panther* **language review**

https://www.indiewire.com/2018/02/black-panther-wakanda-written-language-ryan-coogler-afrofuturism-1201931252/

Black Panther: How Wakanda got a written language as part of its Afrofuturism

Production designer Hannah Beachler became an expert African linguist on the zeitgeist-grabbing Marvel blockbuster.

For *Black Panther*, production designer Hannah Beachler not only created the fictional civilization of Wakanda as an oasis of Afrofuturism, but also a distinct written language as well. It's a graphic expression quite separate from the actual South African language of isiXhosa spoken throughout the zeitgeist-grabbing Marvel blockbuster about black power.

In fact, there are two written languages in *Black Panther*: one based on the ancient Nigerian language of Nsibidi (which dates as far back as the 4th century), and a more evolved version that Beachler developed with great imagination. "It was a secretive language, based on pictography, so it was about how you put the symbols together and the image you create," said Beachler, who's collaborated with director Ryan Coogler on all three of his movies (*Black Panther, Creed,* and *Fruitvale Station*).

Evolving Nsibidi
Thus, unlike Star Trek's Klingon, Beachler didn't have to start from scratch. But she took the remnants of Nsibidi and updated it like Roman numerals. "The language needed to evolve from the older hieroglyphs into a more modern version," Beachler said. "We used it in a pictography way but the numerical system stayed the same."

Beachler took lines and dots and then expanded with an array of symbols, initially inspired by Chinese, Arabic, and Dogon and Murci of Africa. For instance, in the Throne room, where T'Challa/Black Panther (Chadwick Boseman) sits, there are traditional Nsibidi symbols inscribed on a large column behind him. However, smaller columns contain the more modern version of the language denoting the various names of the tribes.

"Ryan wanted a newer script that felt African but was really advanced," said Beachler. "I started looking at different cave drawings, we looked at LA graffiti artist Retna and were inspired by his being able to create these characters that were fresh, and started playing and playing. I did three or four passes and so did a couple of the illustrators. We mixed them, bringing our own aesthetic to it and made an entire alphabet."

It was a massive, six-month linguistic project for Beachler, who had already created two Wakanda bibles (one to impress Marvel

enough to hire her and another actual one for the production). "It was a process of trying to pay homage to lost languages but also infusing the idea of Afrofuturism of reclaiming languages lost," she said.

Finding an Afrofuturism
A research trip to the mountains of South Africa provided further inspirational: At an altitude of 6,000 feet, the production designer was wowed by tribal graffiti art with its beautiful patterns. "It also informed Ryan about T'Challa and Nakia [Lupita Nyong'o] meeting in Steptown. I just came up with that design because when building the city we had all these terrace levels that looked like steps going up a mountain and that was very much influenced by the farming and archaeology that happened in Africa before colonization."

And so Beachler made Steptown a hipster center of Afropunk in the Golden City, and the symbols seen throughout are funky looking, inspired by signage from Hong Kong. Then she did it on a larger scale with all of the provinces in Wakanda. "I never did this kind of linguistic exploration before," she said. "But I started to understand how deep Ryan wanted to go into this."

And the written language needed to be embedded everywhere, with a different stylistic flourish in each location, including the underground train station and the Bond-inspired high-tech lab run by T'Challa's teenage sister, the Q-like Shuri (Letitia Wright).

In terms of tech applications, Coogler sent Beachler a TED talk about interactive furniture that found its way into the cool vehicles. She also studied Microsoft touch advancements that could be utilized by Shuri, as well as wearable tech, which enabled her to discuss its use in necklaces and beads with costume designer Ruth Carter.

"I wanted it to feel grounded so that an audience could look at it the way they look at *Star Trek*," Beachler said. "And what you see in the movie is just scratching the surface of what we created for the whole civilization."

www.indiewire.com

Comments

Comments offer an opportunity unique in forms of mass communication: interactivity. Certainly comments allow a chance to create connections with others (perhaps especially the original writer or blogger) or to extend the conversation, but they are often frequently used for ranting, simplistic sharing (for example: "nice post!") or a personal response far removed from the original content and context.

While comments may increase traffic to certain sites, enliven discussion or simply serve as an outpost for sophomoric digital graffiti, they are one of the primary features that distinguishes blogging from the more traditional personal essay and some of the changes to mass communication promised by new technologies.

Conceptual understanding

TRANSFORMATION

Elements of a personal essay

While, as with the film or music review, there is no single template for the essay or personal blog, there are also some common components you may find in these texts. While essays can range from very personal and confessional in nature to very distantly critical, you may find that they often:

- have an engaging and conversational tone (the speaker is the writer and "speaks" directly to the reader)
- reveal things about the speaker/writer
- range between self-deprecation and moments of ego
- confront issues
- engage with the issues while also employing a cool, intellectual distance
- speak to perceptions or details with fascination
- digressive, or are freely associative in style; can range from topic to topic
- use literary language such as metaphor and imagery
- displays evidence of culture, knowledge or learning.

For much more on the essay, see *The Art of the Personal Essay* by Phillip Lopate (1995).

1 Which of the texts most appeal to you in providing information about the movie? For the text that most appeals, is the appeal personal, intellectual, based on prior knowledge or a combination?

2 Why do you imagine such pains were taken to create elements of reality in what is clearly a fictitious movie (as with the language of Wakanda)? Does having, say, a structured Klingon language somehow make *Star Trek* more real or possible? How do we react when we hear this language no one in the "real world" can understand?

3 What value do you attribute to fan-based reviews such as those offered by "Rotten Tomatoes"? As a form of mass communication, does this offer more accurate information? Less accurate? How often might you refer to such information for your own use?

4 Do you find consistency across the visuals: movie stills, advertising posters and even album cover? Do these communicate different messages?

5 Is music commissioned for a movie (or anything other than the production of music itself) something different from music for the sake of music? Has Kendrick Lamar, working within

the parameters defined by the movie, limited how much he is producing innovative and powerful music true to his sensibilities? Or, does the movie merely offer further opportunity to expand his production? Is this music any less "real" as part of Kendrick Lamar's body of rap music?

6 How much is *Blank Panther* a Marvel, imaginary superhero movie? How much is it a real social commentary and equalizing force? Does it matter what intentions might have existed? To what degree do you trust intentions knowing that this is a Disney–Marvel movies production? Does the brand affect your understanding or interpretation?

Final thoughts

Hopefully, you have found something engaging in our brief consideration of "real and imagined". Clearly, the possibilities are nearly endless when thinking about what texts or communicative acts we might think about in light of the topic and we invite you to think through some of the same questions with works you are encountering in your classroom as a further intellectual exercise.

The IB Language and Literature course will certainly expose you to texts and works that range across genre and mode, topics both real and imagined and tensions that ask us to consider epistemological questions about how we define fiction, nonfiction, truth of purpose or certainty of interpretation. This is not to suggest unlimited relativity in the course that lacks any critical perspective and thoughtful argument but that the course certainly emphasizes a search for problems rather than always obvious solutions (we mean "problem" here in the vein of maths or science where there are puzzles to explore and wrestle with before solutions might appear).

As with other parts of this text and the course at large, these puzzles are not just in understanding the production of other works but also in our own receptions and even in our further communications about these works. Where are our own biases and from where do they come? Are our own habits and tastes "real" (or intrinsic) or rather from exposure and past practice, only masquerading as real? What is it to authentically engage in problems of the discipline, moving to reading, thinking, speaking and writing like a professional rather than limited to merely *sounding like* a professional?

CAS

Connection

Try taking the lessons from language and literature into your wider school community. The next time your school does a production for drama, why not have a team from the language and literature class designing posters, advertisements, or even promotional materials? Using language in the school is one of the best ways to learn about the effects of language, communication, representation and transformation.

1.5 THE WILD

We've got rain all across the metropolitan area now, there's been a little bit of sleet that's bounced around but this is, uh, mostly just a cold, wet, nasty rain and it'll rain
5 pretty steadily into the middle part of the afternoon with, uh, a high of thirty-eight. Clouds tonight, low thirty-four. Variable cloudiness tomorrow, perhaps a few brighter intervals, and, uh, if we, uh, get even a little
10 bit of sun, the temperature tomorrow will get into the forties. Clouds, rain and wind back for Friday, in fact, could be pretty stormy, Friday afternoon and Friday night, with winds gusting, perhaps to forty miles an
15 hour. Clearing begins Saturday afternoon, and Sunday looks mostly sunny and pleasant with a high near sixty. Right now it's thirty-five and cloudy in Central Park, temperature today going up to thirty-eight.

20 Well, it will be a cool and breezy day today, but no rain, and although there'll be a lot of clouds. Uh, the sun will peek out from time to time, in place to place, and that gets temperatures into the forties for the first
25 time all week long. Tomorrow, though, a rainy windy day, uh, windy, chilly with temperatures in the low to middle-forties, and some of the rain, tomorrow, tomorrow night, will be heavy enough to cause street
30 and highway flooding. It clears on Saturday and Sunday looks good, mostly sunny and the high fifty-six to sixty. Iraqi weather

has cooled down, it'll be dry through the weekend, relatively comfortable, sixties in
35 the northern part of the country and, uh, no higher than the eighties in Baghdad. Right now in Central Park, forty degrees and cloudy, the high today forty-eight.

Well, it's not very nice outside, and it's not
40 going to get a whole lot, uh, in fact, probably not going to get any better, as we go through the day. We're going to have rain intermittent today and tonight, and into tomorrow morning, some of the rain will be heavy, eh,
45 other times, the rain can stop completely. And there will also continue to be a gusty wind, that wind gusting frequently to thirty miles per hour, and occasionally to between thirty and forty miles per hour.
50 The temperature not much above forty, so not only is it wet, but it's kind of nasty and cold. Clearing tomorrow afternoon, though, and with the sun coming out, temperatures will jump into the fifties, and then Sunday
55 should be mostly sunny, with a high around sixty. But right now, it's forty and raining in Central Park, and that wind out of the northeast, gusting to twenty-nine miles per hour. Repeating the current temperature
60 forty, going up to forty-four today.

From "Spring" in *The Weather,* by Kenneth Goldsmith (2005)

Weather reports

1 This extract is identified as a poem. Is there any other way to know that this is a poem without being told that it is one? Does it matter?

2 Are there essential elements to a poem?

3 Kenneth Goldsmith is a conceptual poet who often pulls his work from newspapers or other sources. *The Weather* is a book-long poem that is an exact transcription of radio weather reports over the course of a year. Once a work is presented to you as a poem, do you read it differently from the way you would a normal

weather report? Does this "poem" mean something different from a weather report? Does it call attention to different features or ideas? Do we focus on language in a different way when we know that it is a poem?

4   Another question might be: Does this count as a creative work of art? Is it simply enough to pull already existing text out of its original context and call it poetry?

5   Is this piece more "useful" as a poem or as a weather report? Is it more interesting as a poem or as a weather report?

Readers, writers and texts and writing that is wild

The poem on the opposite page is an example of a work of literature that is particularly strange or difficult. Though we can certainly read the poem, we may not be sure what we are supposed to do with it or how we are supposed to respond. A good way of considering the function of any form of communication is to consider those times when communication seems problematic and to investigate why we might have problems in knowledge, understanding or interpretation. We may know how to listen to a weather report, but if it is presented as a poem, we aren't sure what to do with it. Not only do we question the nature of literature and communication, but also we may begin to consider how we act as readers and interpreters. Certain modes of response are typical for different text types and we easily slip from one mode to another. While we may be deeply moved by an advertisement, for example, we know that we are also being asked to buy a product. Or when considering a work of literature, we are almost automatically being asked to think about larger meaning.

The IB Language and Literature course is structured in a way to offer great freedom in construction. In this section we would like to give an example of a way in which your teacher might combine a variety of ideas in order to approach important conceptual questions in the area of investigation. The poem gives you a clear hint that we will be looking at texts that are somehow "wild" or different from what we would normally expect. But if you think about the meaning of the poem, you might notice something else. Maybe "The Weather" by Kenneth Goldsmith is somehow about "the wild". In other words, by transcribing day after day of weather forecasts, Goldsmith is asking us to consider our relationship with the natural world, or the ways in which we try to systematize something that is uncontrollable or wild. It may also be a poem about the ways in which we sometimes take the surprise out of the wild or the ways in which, conversely, wild weather manages to occasionally fascinate us despite its daily presence. In this section, then, we will be trying to defamiliarize the familiar by looking both at texts that are themselves somehow wild and at the ways in which authors and creators engage with the natural environment or, in particular, with nature that we consider untamed.

Conceptual understanding

CREATIVITY

ATL

Thinking skills

Almost every aspect of this course is a chance to develop your thinking skills. A somewhat ambiguous topic like "the wild" can ask you to think in a number of ways, whether it is about what aspect of a text is "wild" or the meaning of "wild" and its multiple connotations.

▲ *The Hunters in the Snow* by Pieter Bruegel the Elder (1565)

▲ A news weather report

▲ A satellite weather image

TOK

Which one of the images in the margin is a work of art? A potential work of art? Which works best to describe the weather? What are the limits of each image for various uses?

This section also provides an example of the ways in which global issues can be explored even as the focus of the teaching might be more related to style or structure. First, the texts are presented as means to consider the relationships among readers, writers and texts. Next, texts that are strange help us to consider the nature of communication. Finally, two clear "global issues" are raised in these texts: broadly, the nature and function of language in society and the ways in which texts engage with the environment. If a teacher were to create a unit like this, there would be many personal avenues of exploration for the portfolio. Ultimately, by considering texts and how they are implicated in, reflect, or refract anything to do with "the wild" you can think about the ways that any communicative act—whether aesthetic, social, or economic—both comments upon and is part of identity and culture.

Consider the wild   **Activity**

Look at this image from the popular children's picture book *Where the Wild Things Are* by Maurice Sendak.

1 What is the impression given of the wild here?
2 In what ways is the wild here portrayed as realistic? Inviting? Terrifying? Funny?
3 Is this image unusual considering the audience? How would you argue this position?
4 Before moving on to the other passages and images in this section, how would you say you speak about or think about things that are "wild"? Is the wild untamed, natural and exciting? Or is the wild out of control and feared?

The wild as setting

While the poem on page 98 and the image from a picture book on page 100 both deal with nature, they are also, in their own ways, somewhat "wild" in relation to conventions that we associate with the genres; for example, the image might go against safer, more bucolic children's book images. The poem clearly breaks many rules and even calls attention to the notion of poetry or art. The following passage from a short story by Henry Lawson uses the natural world in a relatively straightforward way. At the same time, the setting in a Lawson story can often be seen as a character in its own right. When reading the passage, consider not only the way the setting is described but also the rhetorical importance of the setting or nature. In other words, consider the ways in which setting is used as both an integral part of the meaning of the story, a way of communicating meaning, or the ways in which the story becomes— through the setting—a comment on "the wild".

Draw a wire fence and a few ragged gums, and add some scattered sheep running away from the train. Then you'll have the bush all along the New South Wales western line from Bathurst on.

The railway towns consist of a public house and a general store, with
5   a square tank and a school-house on piles in the nearer distance. The tank stands at the end of the school and is not many times smaller than the building itself. It is safe to call the pub "The Railway Hotel," and the store "The Railway Stores," with an "s." A couple of patient, ungroomed hacks are probably standing outside the pub, while their masters are inside having
10   a drink—several drinks. Also it's safe to draw a sundowner sitting listlessly on a bench on the veranda, reading the *Bulletin*. The Railway Stores seem to exist only in the shadow of the pub, and it is impossible to conceive either as being independent of the other. There is sometimes a small, oblong weather-board building—unpainted, and generally leaning in one of the eight possible
15   directions, and perhaps with a twist in another—which, from its half-obliterated sign, seems to have started as a rival to the Railway Stores; but the shutters are up and the place empty.

The only town I saw that differed much from the above consisted of a box-bark humpy with a clay chimney, and a woman standing at the door
20   throwing out the wash-up water.

By way of variety, the artist might make a water-colour sketch of a fettler's tent on the line, with a billy hanging over the fire in front, and three fettlers standing round filling their pipes.

Slop sac suits, red faces, and old-fashioned, flat-brimmed hats, with wire
25   round the brims, begin to drop into the train on the other side of Bathurst; and here and there a hat with three inches of crape round the crown, which perhaps signifies death in the family at some remote date, and perhaps doesn't. Sometimes, I believe, it only means grease under the band. I notice that when a bushman puts crape round his hat he generally leaves it there till the hat wears
30   out, or another friend dies. In the latter case, he buys a new piece of crape. This

outward sign of bereavement usually has a jolly red face beneath it. Death is about the only cheerful thing in the bush.

We crossed the Macquarie—a narrow, muddy gutter with a dog swimming across, and three goats interested.

35 A little farther on we saw the first sundowner. He carried a Royal Alfred, and had a billy in one hand and a stick in the other. He was dressed in a tail-coat turned yellow, a print shirt, and a pair of moleskin trousers, with big square calico patches on the knees; and his old straw hat was covered with calico. Suddenly he slipped his swag, dropped his billy, and ran forward,

40 boldly flourishing the stick. I thought that he was mad, and was about to attack the train, but he wasn't; he was only killing a snake. I didn't have time to see whether he cooked the snake or not—perhaps he only thought of Adam.

Somebody told me that the country was very dry on the other side of Nevertire. It is. I wouldn't like to sit down on it anywhere. The least horrible

45 spot in the bush, in a dry season, is where the bush isn't—where it has been cleared away and a green crop is trying to grow. They talk of settling people on the land! Better settle *in* it. I'd rather settle on the water; at least, until some gigantic system of irrigation is perfected in the West.

From "In A Dry Season" in *While the Billy Boils,* by Henry Lawson (1896)

1 How is the setting described here? What particular imagery is used?

2 How would you describe the narrator's tone when describing the setting?

3 Does the setting have a personality? Is the setting here a backdrop?

4 How might the natural world have an affect on the character or action in the world of the story? How, then, does the natural world in this story affect the meaning or theme of the story?

5 In general, in the works you have read, does setting function more as backdrop/part of the story's world or as an element that contributes to meaning and ideas?

The unnatural and thought

The following passage is somewhat wilder than the passage from Lawson. Eimear McBride is a well-regarded contemporary writer who is famous for her experimental style and her use of modernist techniques such as stream-of-consciousness. While some reviewers have called her writing difficult, this passage shows the power of unconventional style. Breaking grammatical rules or playing with stream-of-consciousness can give a unique view into a character and even the power of words. When reading the passage, also consider the role of the natural world and the other ways in which this important setting is described.

Lo lay London Liverpool Street I am getting to on the train. Legs fair jigged from halfway there. Dairy Milk on this Stansted Express and cannot care for stray sludge splinters in the face of England go by. Bishop's Stortford. Tottenham
5 Hale. I could turn I could turn. I cannot. Too late for. London. Look. And a sky all shifts to brick. Working through its tunnels, now walking on its streets, a higher tide of people than I have ever seen and—any minute now—In. Goes. Me.
Worm in their wormholes. Versts of stairs. New eyes
10 battling posters and escalators I find my way to Kentish Town—wind-slapped in the face as the tiles lead round. Up though, yes and to the house. Tall. Taller than I knew and an old Irish landlady with no T's by now. Maybe in time that'll be you? No. Maybe that'll be me. Her—on her
15 top floor—rules, only one: Absolutely no strange men, show me no lies and I'll ask you no questions. Oh yes of course. But at the pad off of her slippers, I rattle at my lock. Then turn about to open wide and touch the room on either side. Three-foot bed of freedom. Beauty board
20 walls of delight. Streaked nets of the escapee. Four floors below, a London street. Unpack knickers and unpack tapes. So the first weekend begins like this, here in the homesickless new. And later, under condensation drip from the wall, I still think here is for me. Even when auld
25 langers row in the hall. Even incandescent piss on the toilet floor, even so.
Here I am and here is for me.

From *The Lesser Bohemians,* by Eimear McBride (2017)

1 What would you say is wild and unnatural about this piece of writing by Eimear McBride? Could you call the style "wild"?

2 Use this piece to read closely. What is the role of nature in the passage? Nature has such a small role, but does it have a large impact? In other works you have read, can small elements (a character mentioned once, a short description, a particular world) have an impact on meaning and effect? Can an absent element have an impact?

3 How would you compare the use of the natural world here to its use in the piece by Lawson? Is setting important here to action? To thoughts?

A poem

As we have seen, poetry functions somewhat differently from prose. While some narrative poems—poems that are clearly meant to develop a story—may use the typical elements of setting, poems that are more lyric, or based on the thought and emotions of a supposed speaker, only imply setting. Even if there is a setting in a poem or a backdrop to the general situation of the poem, the economy of many poems keeps description of setting to a minimum. The following poem could be read as a reflection on something from the wild: a bird recalled in the speaker's memory. But how does a reflection upon the natural world expand reflection in general in the poem?

Merbak

When was it I first heard the merbaks cry?;
Calling, always, mate to mate.
I loved them from the very first;
It was because they mate for life
(So father said).

I have loved watching you;
Loved the soft grey warmness of your breast;
How, hanging upside down upon a branch,
You'd pluck the red fruit of the Madras Thorn;
And how, erect, you'd sit upon a fence and call,
Waiting to be rejoined.

Always, you'd call,
Always a pair of you;
I never saw you solitary
But one had fallen careless to the cat.
Then for a while you'd call, in hope,
Before there came upon that jet black head
So resolute a set,
As if to say, "No, not another."

I understand your cry.
It ever has been mine;
"Never, never, never."

"Merbak" in *Collected Poems*, by Angeline Yap (1981),
www.softblow.org/angelineyap.html

1   What is the general focus or nature of the reflections in the poem?

2   In what ways does the natural world form the base of this poem? In what ways does the natural world provide only a starting point for reflection?

3 Note the irregular length of the stanzas, more accurately referred to as "verse paragraphs" in a free verse poem without regular rhythm or structure. How has the author's choice of structure influenced your understanding of the reflections?

4 The first use of "you" (line 6), could be somewhat confusing. Who is the "you" here? Who else could "you" be and does this affect our reading of the poem?

Imagery

All of the passages in this section—and probably all of the passages in the book—contain imagery. Images are probably one of the most important elements to consider in a text because the words on the page conjure images for us as we read. Imagery is quite a complex concept for its potential variety, but at its simplest, imagery refers to the presentation of the physical world in language. As we, generally, perceive the physical world through the five senses, imagery can take the form of taste, touch, sound, sight or smell.

- **Aural imagery** images that evoke sound
- **Tactile imagery** images that evoke physical touch
- **Visual imagery** images that evoke sight
- **Olfactory imagery** images that evoke smell
- **Gustatory imagery** images that evoke taste

Imagery can also occur in various forms. Most commonly, images appear as:

- **tied** an image representation commonly associated with a real-world phenomenon such as "It was a dark and stormy night."
- **free** an image representation that is unique and based on free association rather than a more common association such as "The cricket ball was hit and moved with a pace like a fiery meteor hurling through space."
- **literal** "The flames rose as high as the adjacent skyscrapers."
- **figurative** "The bull danced around the ring, moving as though a dandelion spread by a gentle, invisible yet deliberate and thoughtful wind."

Imagery, however, tends to serve a purpose in literature beyond merely representing the physical universe or physical phenomena. Though it may well be that imagery does describe the physical world, it is likely that there will be an attendant intention. Among those that are the most common include:

- conveying a rhetorical pattern that appears repeatedly in a work
- conveying a psychological reality in which the work is either produced and/or narrated and indicating a deeper, figurative meaning (often as levels of allegory)
- reinforcing or contradicting that apparent meaning of a work, often creating a sense of irony, humour or farce
- producing emotive power with the use of familiar, sacred or confrontational images.

What is the role of imagination in producing knowledge? This is a question that comes to the fore in an area of exploration called "Readers, writers and texts". Imagination is a factor in the production of all texts ranging from a statistical bulletin (how do we communicate information about numbers, calculations and results?) to a poem. Imagination is also a factor in our reception of text (how do we imagine imagery? How do we fill in the gaps left in any text whether this be in relation to a creator's intention or details of description? Is our understanding of the meaning of any text based partly on imagination? If this is the case, how reliable is knowledge gained from our own imagination?

A poem in translation

In an interconnected world, communication among cultures with different languages is increasingly frequent and, it could be argued, matters more than at any time in history. With the rise of trade and travel has come a rise in the use of English as a common form of communication. English is the most commonly taught second language in the world. But while a Russian speaker, for example, might gain some common ground by communicating with Chinese business partners with a shared knowledge of English, what is lost in translation? Communication in any language is a form of translation from partially formulated ideas and emotions. What kinds of changes happen to our ideas and emotions when we leap to a different language? While translation is an issue throughout this course, the best way to demonstrate the perils in translation is through a comparison of translations of a poem. Poetry relies more obviously on sound and connotation than any other form of writing. Consider the similarities and differences—obvious and subtle—in the poems below.

Der Panther

Sein Blick ist vom Vorübergehn der Stäbe
so müd geworden, daß er nichts mehr hält.
Ihm ist, als ob es tausend Stäbe gäbe
und hinter tausend Stäben keine Welt.

Der weiche Gang geschmeidig starker Schritte,
der sich im allerkleinsten Kreise dreht,
ist wie ein Tanz von Kraft um eine Mitte,
in der betäubt ein großer Wille steht.

Nur manchmal schiebt der Vorhang der Pupille
sich lautlos auf.—Dann geht ein Bild hinein,
geht durch der Glieder angespannte Stille—
und hört im Herzen auf zu sein.

"Der Panther", by Rainer Maria Rilke (1903)

The Panther

His look is from passing the bars
become so tired that he no longer
   holds anything.
He feels as if there are a
   thousand bars
and behind a thousand bars, no
   world.

The soft gait of supple strong
   footsteps,
that turns in the smallest
   circle,
is like a dance of power around a
   middle,
in the stunned a great will
   stands.

Only sometimes does the curtain
   push the pupil
silently open. Then a picture
   goes in,
goes through the limbs tense
   silence
and stop being in the heart.

(Google Translate version)

The Panther

From seeing the bars, his seeing is so
   exhausted
that it no longer holds anything anymore.
To him the world is bars, a hundred
   thousand
bars, and behind the bars, nothing.

The lithe swinging of that rhythmical easy
   stride
which circles down to the tiniest hub
is like a dance of energy around a point
in which a great will stands stunned and
   numb.

Only at times the curtains of the pupil rise
without a sound... then a shape enters,
slips through the tightened silence of the
   shoulders,
reaches the heart, and dies.

"The Panther" in *Selected Poems of Rainer Maria Rilke*, translated by Robert Bly (1981)

These translations call attention to the power of language, not just to the vagaries of translation. While each of these poems has the same "speaker" and expresses the same general concerns, the particular word choice (the diction), the choice of images, the rhythm and rhyme, ultimately affect the ideas or feelings.

1 Which poem works best? If you know German, which poem seems to be the best translation?

2 Are these different poems valuable or interesting in their own right regardless of their fidelity to the original?

3 Just as every communicative act is a choice to put certain words in a certain order, every translation is a reordering and a second set of choices. How does rhythm, rhyme, structure and word choice function in each version?
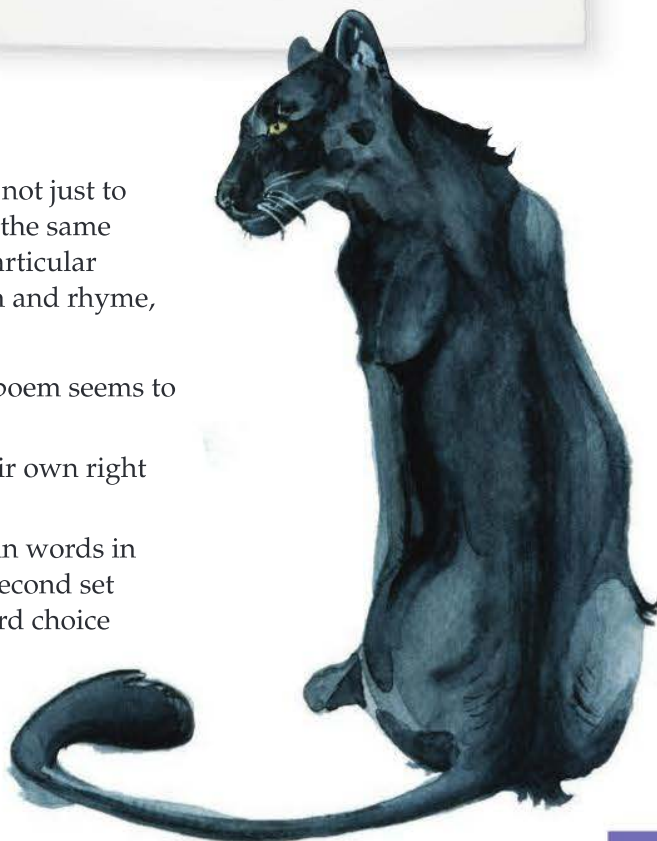
The learner portfolio

In your learner portfolio, try your hand at poetry. A good way to start writing original poetry is to write a pastiche. Using "the wild" as a starting point, you could attempt to imitate the style of "Merbak". By imitating you begin to investigate the importance of form, and of writers' choices more specifically. You could also work with translation as a base. Even if you are at the beginning of an *ab initio* language class, you could take a poem from the language you are learning and attempt to create different translated versions that attempt to be literal, attempt to hold on to stylistic features like rhythm and rhyme, or simply attempt to capture thought and feeling in a translation that veers from the literal. When you have completed some transformations such as these, try crafting a poem of your own.

Nature and non-fiction

The following three texts help us to consider the relationship between language and our natural environment. The **essay**, the **memoir** and a **political speech** below represent three distinct text types that provide an example of the ways in which authors (or producers) can shape ideas and communicate with a specific audience. All three texts deal with the human relationship with the natural world, but for different purposes and with different effects. Following on from a discussion of literature that can stretch the notion of genre or the importance of various literary features, it is worth considering the ways in which these works of non-fiction attempt to communicate ideas and emotions, influence readers (or receivers), or even use features that we normally consider to be elements of fiction to portray supposed facts.

The essay

This is a delicious evening, when the whole body is one sense, and imbibes delight through every pore. I go and come with a strange liberty in Nature, a part of herself. As I walk along the stony shore of the pond in my shirt-sleeves, though it is cool as well as cloudy and windy, and I see nothing special to attract me, all the elements are unusually congenial to me. The bullfrogs trump to usher in the night, and the note of the whip-poor-will is borne on the rippling wind from over the water. Sympathy with the fluttering alder and poplar leaves almost takes away my breath; yet, like the lake, my serenity is rippled but not ruffled. These small waves raised by the evening wind are as remote from storm as the smooth reflecting surface.

Though it is now dark, the wind still blows and roars in the wood, the waves still dash, and some creatures lull the rest with their notes. The repose is never complete. The wildest animals do not repose, but seek their prey now; the fox, and skunk, and rabbit, now roam the fields and woods without fear. They are Nature's watchmen— links which connect the days of animated life.

When I return to my house I find that visitors have been there and left their cards, either a bunch of flowers, or a wreath of evergreen, or a name in pencil on a yellow walnut leaf or a chip. They who come rarely to the woods take some little piece of the forest into their hands to play with by the way, which they leave, either intentionally or accidentally. One has peeled a willow wand, woven it into a ring, and dropped it on my table. I could always tell if visitors had called in my absence, either by the bended twigs or grass, or the print of their shoes, and generally of what sex or age or quality they were by some slight trace left, as a flower dropped, or a bunch of grass plucked and thrown away, even as far off as the railroad, half a mile distant, or by the lingering odor of a cigar or pipe. Nay, I was frequently notified of the passage of a traveller along the highway sixty rods off by the scent of his pipe.

There is commonly sufficient space about us. Our horizon is never quite at our elbows. The thick wood is not just at our door, nor the pond, but somewhat is always clearing, familiar and worn by us, appropriated and fenced in some way, and reclaimed from Nature. For what reason have I this vast range and circuit, some square miles of unfrequented forest, for my privacy, abandoned to me by men? My nearest neighbor is a mile distant, and no house is visible from any place but the hill-tops within half a mile of my own. I have my horizon bounded by woods all to myself; a distant view of the railroad where it touches the pond on the one hand, and of the fence which skirts the woodland road on the other. But for the most part it is as solitary where I live as on the prairies. It is as much Asia or Africa as New England. I have, as it were, my own sun and moon and stars, and a little world all to myself. At night there was never a traveller passed my house, or knocked at my door, more than if I were the first or last man; unless it were in the spring, when at long intervals some came from the village to fish for pouts—they plainly fished much more in the Walden Pond of their own natures, and baited their hooks with darkness—but they soon retreated, usually with light baskets, and left "the world to darkness and to me," and the black kernel of the night was never profaned by any human neighborhood. I believe that men are generally still a little afraid of the dark, though the witches are all hung, and Christianity and candles have been introduced.

From *Walden; or, Life in the Woods,* by Henry David Thoreau (1854)

1 What is the importance of nature to Thoreau?
2 In what ways is his relationship with nature similar to or different from the relationships portrayed in the fictional works in this section?
3 In what ways is nature the main subject of this passage? Is the natural world used more as a kind of example or a spur to reflection in this passage?

Conceptual understanding

PERSPECTIVE

The memoir

Memoir is an interesting mode of writing in that it blurs many lines between essay and more traditional autobiography. In Helen MacDonald's work, which follows, the reader is presented with a period in time when MacDonald is dealing with the death of her father and at the same time recapturing old memories by training a wild hawk. MacDonald's interaction with nature is a model for her interaction with her memories and is a means of healing. The passage begins with the enigmatic sentence "the conversation with death". Perhaps, though, a conversation with the memory and after-effects of an important life event is a good definition of memoir.

The conversation of death.

The sentence kept coming to mind. I'd think of it at odd moments— while taking a bath, scratching my nose, leaning to grab a mug of hot tea. My subconscious was trying to tell me something and though it was shouting very loudly indeed, I didn't hear what it was saying. Things
5 were going wrong. Very wrong. One afternoon Mabel leapt up from her perch to my fist, lashed out with one foot and buried four talons in my bare right arm. I froze. Blood was dripping on the kitchen floor. I could do nothing. Her grip was too powerful. I had to wait until she decided to let go. The pressure was immense, but the pain, though
10 agonising, was happening to someone else. Why has she footed me? I thought wildly, after she released her grip and continued as if nothing had happened at all. She has never been aggressive before. I was sure I'd done nothing to provoke her. Is she overkeen? Is the weighing machine broken? I spent a good quarter of an hour fussing about with piles of
15 tuppences, trying to calibrate it. There was nothing wrong with it at all. But something was wrong with me. It wasn't just a hawk-inflicted injury. I was becoming vastly anxious. I jumped in panic when the postman knocked on the door; recoiled from the ringing phone. I stopped seeing people. Cancelled my gallery talk. Deadlocked the front door. Out on
20 the hill I fled from walkers, dodged behind hedges when farm vehicles drove up the track. Some days I lay in bed in so much mysterious pain I began to believe the only explanation was a terminal disease.

You could explain what it was like by running to books and papers. You could read Freud, you could read Klein. You could read any number
25 of theories about attachment and loss and grief. But those kinds of explanations come from a world the hawk wasn't in. They aren't any help. They are like explaining how it feels to be in love by waving an MRI scan of a lovestruck brain. You have to look in different places.

The anthropologist Rane Willerslev once lived for a year in a
30 Yukaghir community in north-eastern Siberia and became fascinated by

how their hunters saw the relationship between humans and animals. The hunters, he wrote, think "humans and animals can turn into each other by temporarily taking on one another's bodies". If you want to

35   hunt elk, you dress in elkskins, walk like an elk, take on an elk's alien consciousness. If you do this, elk will recognise you as one of their own and walk towards you. But, Willerslev explained, Yukaghir hunters consider these transformations very dangerous, because they can make you lose sight of your "original species identity and undergo an invisible

40   metamorphosis". Turning into an animal can imperil the human soul. Willerslev included the story of a hunter who'd been tracking reindeer for many hours and ended up in an unfamiliar camp, where women he did not know gave him lichen to eat and he started forgetting things. He remembered his wife but could not remember her name. Confused,

45   he fell asleep, and it was only when he dreamed he was surrounded by reindeer urging him to leave that he saw what he had done.

      That story made me shiver when I read it, because that was what it was like. I'd turned myself into a hawk—taken all the traits of goshawks in the books and made them my own. I was nervous, highly strung,

50   paranoid, prone to fits of terror and rage; I ate greedily or didn't eat at all; I fled from society, hid from everything; found myself drifting into strange states where I wasn't certain who or what I was. In hunting with Mabel, day after day, I had assumed—in my imagination, of course, but that was all it could ever be—her alien perspective, her inhuman

55   understanding of the world. It brought something akin to madness, and I did not understand what I had done. When I was small I'd thought turning into a hawk would be a magical thing. What I'd read in The Sword in the Stone encouraged me to think it, too, as a good and instructive thing; a lesson in life for the child who would be king. But

60   now the lesson was killing me. It was not at all the same.

From *H is for Hawk*, by Helen MacDonald (2016)

1   What is MacDonald's relationship with nature in this passage? Is there a tension in this passage between what is "wild" and what is "tame"?

2   How does Helen MacDonald deal with changes and transformations in this passage?

3   Make a list of as many oppositions as you can find in the passage (tame vs. wild, good vs. bad, etc). How is exploring tension important to MacDonald? How is tension between elements an important element of any communicative act? Can you have a story of any kind without some sort of tension or conflict?

4   How would you compare the role of nature in this passage to the role of nature in the passage by Thoreau?

The speech

The following passage is an excerpt from a speech given by Yeb Sano, the lead Filipino delegate to the United Nations climate talks in Warsaw in 2013. During the course of the conference, the devastating typhoon Haiyan had hit Sano's home country of the Philippines. This speech mixes a variety of attitudes towards the natural environment at the same time as it uses a variety of techniques to make a political impact.

"

Mr President, I have the honor to speak on behalf of the resilient people of the Republic of the Philippines.

At the onset, allow me to fully associate my delegation with the statement made by the distinguished Ambassador of the Republic of Fiji, on behalf of G77 and China as well as the statement made by Nicaragua on behalf of the Like-Minded Developing Countries.

First and foremost, the people of the Philippines, and our delegation here for the United Nations Climate Change Convention's 19th Conference of the Parties here in Warsaw, from the bottom of our hearts, thank you for your expression of sympathy to my country in the face of this national difficulty […]

It was barely 11 months ago in Doha when my delegation appealed to the world… to open our eyes to the stark reality that we face… as then we confronted a catastrophic storm that resulted in the costliest disaster in Philippine history. Less than a year hence, we cannot imagine that a disaster much bigger would come. With an apparent cruel twist of fate, my country is being tested by this hellstorm called Super Typhoon Haiyan, which has been described by experts as the strongest typhoon that has ever made landfall in the course of recorded human history. […]

The picture in the aftermath is ever so slowly coming into clearer focus. The devastation is colossal. And as if this is not enough, another storm is brewing again in the warm waters of the western Pacific. I shudder at the thought of another typhoon hitting the same places where people have not yet even managed to begin standing up.

To anyone who continues to deny the reality that is climate change, I dare you to get off your ivory tower and away from the comfort of your armchair. I dare you to go to the islands of the Pacific, the islands of the Caribbean and the islands of the Indian Ocean and see the impacts of rising sea levels; to the mountainous regions of the Himalayas and the Andes to see communities confronting glacial floods, to the Arctic where communities grapple with the fast dwindling polar ice caps, to the large deltas of the Mekong, the Ganges, the Amazon, and the Nile where lives and livelihoods are drowned, to the hills of Central America that confronts similar monstrous hurricanes, to the vast savannas of Africa where climate change has likewise become a matter of life and death as food and water becomes scarce. Not to forget the massive hurricanes in the Gulf of Mexico and the eastern seaboard of North America. And if that is not enough, you may want to pay a visit to the Philippines right now.

The science has given us a picture that has become much more in focus. The IPCC report on climate change and extreme events underscored the risks associated with changes in the patterns as well as frequency of extreme weather events. Science tells us that simply, climate change will mean more intense tropical storms. As the Earth warms up, that would include the oceans. The energy that is stored in the waters off the Philippines will increase the intensity of typhoons and the trend we now see is that more destructive storms will be the new norm. [...]

We must stop calling events like these as natural disasters. It is not natural when people continue to struggle to eradicate poverty and pursue development and get battered by the onslaught of a monster storm now considered as the strongest storm ever to hit land. It is not natural when science already tells us that global warming will induce more intense storms. It is not natural when the human species has already profoundly changed the climate.

Disasters are never natural. They are the intersection of factors other than physical. They are the accumulation of the constant breach of economic, social, and environmental thresholds. Most of the time disaster is a result of inequity and the poorest people of the world are at greatest risk because of their vulnerability and decades of maldevelopment, which I must assert is connected to the kind of pursuit of economic growth that dominates the world; the same kind of pursuit of so-called economic growth and unsustainable consumption that has altered the climate system.

Now, if you will allow me to speak on a more personal note.

Super Typhoon Haiyan made landfall in my family's hometown and the devastation is staggering. I struggle to find words even for the images that we see from the news coverage. I struggle to find words to describe how I feel about the losses and damages we have suffered from this cataclysm.

Up to this hour, I agonize while waiting for word as to the fate of my very own relatives. What gives me renewed strength and great relief was when my brother succeeded in communicating with us that he has survived the onslaught. In the last two days, he has been gathering bodies of the dead with his own two hands. He is hungry and weary as food supplies find it difficult to arrive in the hardest hit areas.

We call on this COP to pursue work until the most meaningful outcome is in sight. Until concrete pledges have been made to ensure mobilization of resources for the Green Climate Fund. Until the promise of the establishment of a loss and damage mechanism has been fulfilled; until there is assurance on finance for adaptation; until concrete pathways for reaching the committed 100 billion dollars have been made; until we see real ambition on stabilizing greenhouse gas concentrations. We must put the money where our mouths are. […]

We can fix this. We can stop this madness. Right now. Right here, in the middle of this football field.

I call on you to lead us. And let Poland be forever known as the place we truly cared to stop this madness. Can humanity rise to the occasion? I still believe we can. […]

In solidarity with my countrymen who are struggling to find food back home and with my brother who has not had food for the last three days, in all due respect Mr. President, and I mean no disrespect for your kind hospitality, I will now commence a voluntary fasting for the climate. This means I will voluntarily refrain from eating food during this COP until a meaningful outcome is in sight.

www.climatechangenews.com

1 How are we responsible for the environment?

2 In what ways can the wild be terrifying? Is it in its "nature" to be wild or dangerous?

3 Who is the audience of this speech?

4 In what ways would you say that this speech conforms to expectations for this type of speaking and situation? In what ways is the speech formal? Diplomatic? Scientific? Personal? By mixing these elements is the speech more or less successful? Does this speech appeal to the emotions (pathos)? The intellect or reason (logos)? Or our sense of the speaker's character (ethos)?

▲ "The Trail in the wilderness", a Ford car advertisement (1925)

Selling the wild, wild selling

The most obvious purpose in advertising is selling a product. The advertisements here for a car and a soft drink sell products but by using nature the advertisements both explicitly and implicitly relate something about societal relationships with the natural world. How do these advertisements use nature? Is nature simply a selling point in these advertisements or is there an implied attitude towards the natural world?

▲ A print advertisement for a carbonated soft drink (2017)

Advertisement over time, nature over time

After considering the general attitude towards nature in these advertisements, consider the changing attitudes towards the natural world over time as well as the changing nature of advertising. First, what is the attitude towards nature? How is nature being used to sell a product? What does this suggest about the values of the company and the values of the consumer? Then consider the ways in which the ideas or message in the advertisement is conveyed. Can we say that contemporary advertisements are somehow wilder or less restricted by convention than older advertisements?

Looking closely at images

Line

Before a picture represents something it is a collection of visual elements just as a page of writing is a collection of letters, words and sentences before it is about anything. One of the most basic visual elements of an image is the line. A line may be the first thing we are able to scribble as a child and a line is the basic element of our alphabet. A line is essentially the drawn or even implied distance between two points and in art a line is used to define shape or to create edges. While this definition may seem obvious, it does not do justice to the functions of a line in any image. A line can be strong, bold, silent, sensual or jagged. A line can give the eye directions. A collection of lines on a flat surface can create depth, space, light and shadow.

CAS

In what ways can we take the study of language and literature into the world? There are so many opportunities relevant to this unit to make connections with the core element of creativity, activity, service (CAS). Perhaps your class could produce a magazine of responses to environmental concerns in your local community. Your study could involve an exploration of the "wilderness" (whether urban or rural) that surrounds your school. Groups within your class could join an environmental club at school in order to help with advertising and communication.

Examples of lines in action:

▲ Image 1: *Fir Forest I*
by Gustav Klimt (1901)

▲ Image 2: *The Massacre of the Trees* by Carl Hassman (1907)

- **Horizontal lines** can suggest rest while vertical lines suggest height. In image 1 the vertical lines in the forest seem to suggest space and the sense that there is an "above" and "below".

- **Diagonal lines** can give a sense of activity and movement. Image 2 adds human action to the forest and the force of the diagonal lines adds to the effect of the political cartoon.

- **Curving lines**, on the other hand, may help to create energy. Note the juxtaposition of the curving, energetic lines in the bottom half of image 1 that are juxtaposed with the vertical lines of the trees.

- **Collections of lines** can create shading, depth, volume and light. The Romantic period in art prized the natural world, the imagination and self-expression. Partly a reaction to the Industrial Revolution, the Romantics seemed concerned with a world that was a bit wilder. How could image 3 be seen as moving away from industrialization to something more natural or heart-felt?

▶ Image 3: *Bhojepore Ruins, India* by Auguste Allongé (1877)

Light and colour

Two important visual elements to consider when analysing an image are light and colour. While it is not necessary for the purposes of this course to understand all of the properties of light and colour it is an important fact that light not only allows us to see but that the source, direction and intensity of light changes the appearances of objects. A light shone from in front of an object tends to flatten the appearance of the object while highlighting shape but a light shone from above or below tends to highlight form. Painting and drawing uses variation in colours and shades from light to dark in order to give the appearance of real light and in order to give flat objects the illusion of shape. This variation in lightness/darkness is called the **value** of an image and is also a property of colour. **Hue**, or the particular wavelength of light that produces colour, can have a value that ranges from light to dark. Colours can also have a range of **intensity** from a pure red, for example, to a less saturated red that could be made by adding the colour white. Both light and colour are used in images ranging from hand-drawn sketches to blockbuster films to not only mirror reality but to draw attention, create a focus and portray or elicit emotion.

1 What are the effects of light on image 4?

2 How would you describe the variations in value?

3 What is the effect of the supposed source of the light? Its direction?

4 How does variation of light affect the appearances of the objects in the painting? How does it affect the focus of painting?

5 Can light in this painting be related to possible meaning?

Shape, form and texture

Shape, form and texture are important visual elements that can communicate a variety of feelings or ideas. Shape is the outline of a two-dimensional object (or the outline of our view of a three-dimensional object). Form, or mass, would be the actual or implied volume of an object. Texture is the actual or simulated feel or tactile quality of an object. While these are basic elements of visual art, their interplay can create a variety of sometimes conflicting responses and can call attention to underlying meaning and emotion in a work, or even inherent tension.

There are two general types of shapes: **geometric shapes**—such as circles and squares—and more **free-form organic shapes**. In many images we often find that geometric shapes can convey order, rigidity, or a constructed quality while organic shapes imply a sense of freedom or closeness to nature. On any flat surface of an image, a shape plays out against a background. In fact, we can think of the shapes of the main subject as **positive shapes** while the resultant background becomes a **negative shape**. The eyes of the viewer are

▲ Image 4: *The Geographer* by Johannes Vermeer (1699)

automatically drawn to the positive shapes that are foregrounded in an image. At the same time, negative shapes are often used to create a dynamic tension in a piece, to suggest unity in an image or even to make subtle allusions or hints. The artist MC Escher famously worked with the relationships between positive and negative shapes. Image 5 calls our attention the way the eye and the mind negotiate the relationships between shapes in an image.

▶ Image 5: *Day and Night* by MC Escher (1938)
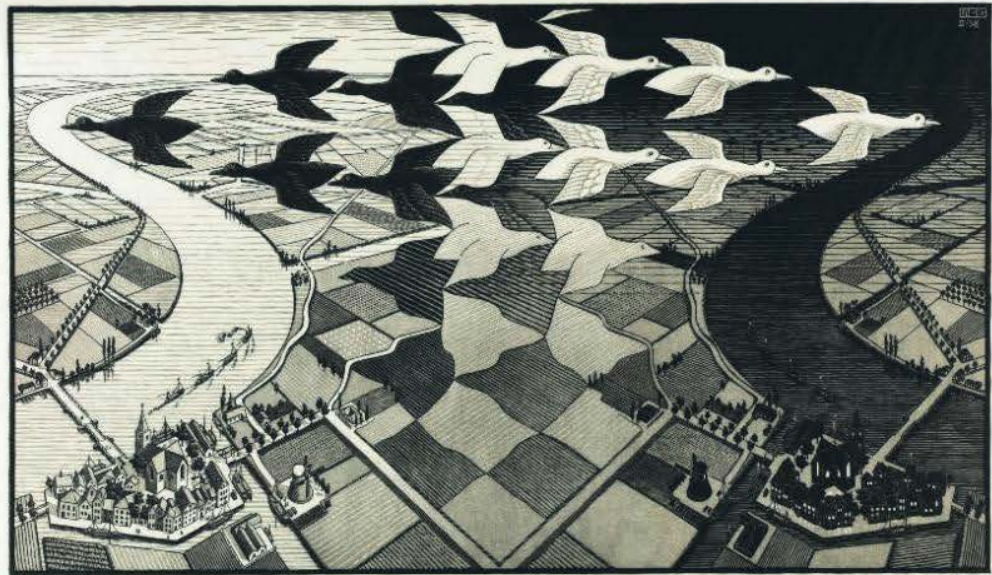
The mass of an image is best understood when thinking about sculpture. Obviously, a sculpture in three dimensions has actual volume and mass. By looking at a sculpture, we are able to perceive how much space it takes up. Also, without touching or lifting the piece we are able to sense or imagine its weight based on an estimation of the materials or the look of bulk. In the two-dimensional space of an image, the artist uses light, shadow, colour and shape to indicate mass. Just as in a sculpture, an artist is able to express mass and a variety of effects based on the viewer's impression of mass. Large, heavy objects often give a sense of monumental permanence. A squat, heavy object could also suggest dullness or an elemental quality. Fine, long objects can suggest refined delicacy or they could suggest weakness and decay.

The texture of an object (or the implied texture as depicted in an image) can also affect the viewer's impression. Just as we have a notion of mass from our experience of objects in the real world, our ideas about how an object in an image **might** feel can give us an impression closely associated to our response to the actual object. A picture of a furry kitten might evoke warmth while a shiny, metal surface creates a feeling of hard coolness.

Image 6 is interesting in relation to shape, mass and texture. The artwork here was shown at an exhibition of art meant to comment on the medium of the print newspaper. Before thinking about the actual objects (a deer, a newspaper) and possible meaning, consider the following questions.

1 What shapes do you see?

2 What is the effect of the shapes or the juxtaposition of types of shapes?

3 What is the mass of the objects in the work of art?

4 What qualities are evoked by the mass?

5 What possible paradoxes are suggested by the mass of objects in the work?

6 What textures can you discern in the work?

7 Are there feelings associated with these textures?

8 How do all of these qualities contribute to the possible meaning of the piece?

Space and perspective

Space is all that surrounds us. On a daily basis we recognize, mark and move through space. In a two-dimensional image the illusion of a third dimension can be used not only to replicate our experience in the world but to draw our attention to important objects or to create depth of both space and emotion. By recognizing a few of the techniques used to create the sense of space of depth in an image, we can see how artists and designers are able to make us perceive something deep in an object that is flat or, in a sense, to feel a world on a page.

▲ Image 6: *Envoyé spécial* by Gloria Friedmann (1995)

The four drawings below are ways in which an artist can manipulate shapes in order to create spatial depth.

1 Overlap
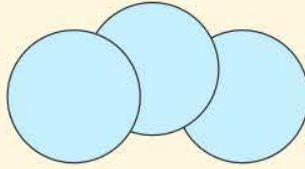
3 Vertical placement
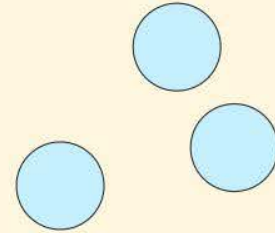
2 Overlap and diminishing size
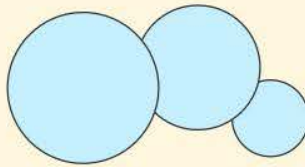
4 Overlap, vertical placement and diminishing size
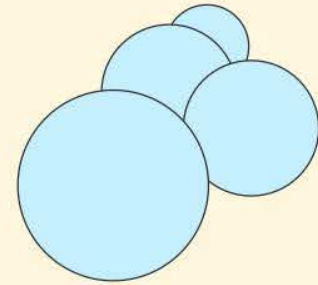
These basic methods of creating the illusion of depth are also a way of creating the illusion of reality. In art (whether in a painting or in an advertisement) artists are able to manipulate our perceptions of depth, and play with our concurrent knowledge that what we are viewing is flat, in order to purposefully create the real, the imaginary or the surreal. What is important when approaching an image for analysis is to think of space and depth as part of the purposeful construction of an image rather than an accidental effect. In the "Vertical placement" image above, the circles may be carelessly strewn on a table, while in the bottom-right "Overlap" image the circles seem to moving toward or away from us.

Linear perspective, the method of depicting the way the eye sees objects in space, diminishing in size as they reach the horizon, was formalized by architects and artists during the Renaissance in Italy. When we look at a painting that uses linear perspective we "see" into the painting from a fixed **vantage point**. Our eye then follows what should be parallel lines (the edges of a floor, the sides of a road) as they converge toward a **vanishing point** on the horizon.

1 What are the effects of a space and perspective in image 7, completed before the formalizing of linear perspective?

2 What is the centre of attention? What is the feeling of the space?

3 What feelings are generated and where is the focus in image 8 where carefully planned linear perspective is used?

Image 7: the *Maestà* (upper section): *Appearance on the Sea of Galilee* by Duccio di Buoninsegna (1308–11)

Image 8: *The Avenue at Middelharnis* by Meindert Hobbema (1689)

Another way of creating a dramatic sense of space, while perhaps creating a different focus, is to use **atmospheric perspective**. Artists use changes in colour, light (value of light), texture and detail in order create space. In the real world, if we were to look over a vast panorama, perhaps a landscape without defining lines, our sense of space would come through these similar changes in intensity.

1   What are the effects of space created in image 9 using atmospheric perspective?

2   How is the general effect, and perhaps meaning, of this image different from images 7 and 8?

► Image 9: *Valley of the Yosemite* by Albert Bierstadt (1868)

Balance

You probably have been told that you should strive for balance in your life in relation to school, activities and free time. While you may not know exactly why balance is important, a feeling of being stable and grounded can be satisfying. Balance is equally important in the design of art and these effects of balance are almost as difficult to describe as they are to achieve in our lives. A balanced painting, even of an active or disturbing scene, can feel finished, convincing, forceful or stable. An unbalanced image can seem haphazard.

Symmetrical balance is often not found in artistic images because it is almost too perfect, immobile or even boring. Symmetrical balance—when the left and right sides of a work match exactly—is more often sought after in architecture where visual stability might be an advantage. **Asymmetrical balance** is more difficult to achieve

and involves a delicate balance in a work that is achieved through the placement of objects, the use of colour and light, and the implied mass of objects. Painters and graphic designers understand many principles of balance such as the fact that one large object can be balanced in a painting by a collection of smaller forms, that a simple shape can be lighter than a complexly drawn object, and that the closer an object is to the edge of a painting, the heavier it is. Colour also complicates balance in that a dark, intense coloured shape can seem heavier than a light coloured shape.

- How is image 10 an example of asymmetrical balance? Which objects, on either side of an imagined centre line, balance each other? How have shades or colours contributed to balance?

◀ Image 10: *Evening Snow at Asakusa* by Utawaga Hiroshige (1843—47)

Contrast, repetition, proportion

There are many elements of design that combine to create the overall impression of an image (or any visual art work including sculpture and film). In order to gain balance, disturb balance, create symmetry, disturb symmetry or generally attract the attention of the viewer, works of art often use the basic principles of contrast, repetition and proportion.

- **Scale**, or the relative size of a work of art as compared to the size of things in the real world, is one of the first decisions an artist must make. A larger than life-size statue in a nation's capital creates different effects for different purposes as opposed to a miniature decorative carving made for a child's bedroom. The artist's decision about the size of a work sets in motion all of the other elements of design.

- Within the work itself, **proportion** is the size of objects relative to each other. Proportion can be consistent and related to proportions in the real world or, more often, proportion is manipulated for effect. The statue of *David* by Michelangelo is a famous example of the use of proportion because the hands and head of the statue are noticeably large or out of proportion as compared to usual human proportions. In the case of this work, the proportions may have been changed to emphasize David's noble face or the surprising strength in his hands or proportion may have been changed because the statue was to be displayed at a great height and the hands and head, in usual proportion, would seem insignificant from below.

- **Contrast** is the juxtaposition of differing elements in a work. Just as language is not possible without the opposition of elements, an image is not possible without contrast (although while a completely blank canvas has no contrast within, it could be argued that a contrast is created between the canvas and the frame or the surrounding gallery space). Contrasts of colour, shape, texture and technique keep an image from being monotonous and can create interest and energy in a work. Repetition of elements works in a similar way, giving logic and consistency to contrasting elements. Like contrast, repetition can be created with shapes, lines, colours or almost any visual element.

Images—other than images in film, of course—are static. One of the most interesting things about a static image, however, is that it can give the impression of movement or passing time. Many paintings can be described as being dynamic. Look at image 11 and consider how the design elements of contrast and repetition—as well as other elements—have possibly created an impression of time and motion.

▶ Image 11: *Dynamism of a Car* by Luigi Russolo (1913)

Unity

Unity is one of the key elements of the overall design of a work of art or image and can be attributed to a combination of various visual elements such as line, colour, texture, shape and perspective. Unity, as the word suggests in everyday usage, is the sense of a work of art fitting together as a whole rather than as a collection of haphazard elements. In contrast to unity, **variety** is the sense of diversity in an image that can keep a work from being too bland or predictable. A diverse group of objects in an image creates interest for the eye while elements of design tie some of these objects together to create unity or a sense of a coherent effect.

An artist or designer can create unity using some of the following techniques.

- **Repetition**: using repeated colours, textures and shapes. Repetition helps to create unity in an image. Some have suggested that groups of three help create a sense of unit in an image (and some have suggested groups of three terms creates strong effects in a speech).

- **Continuation:** tying various elements in a work together using similar effects. Continuity is a trickier concept. An artist could create continuity by using a single colour in a range of intensities in an image. An artist may also show a progression in shape, such as using shapes from a perfect circle to an oval. The key to continuity is progression and connection rather than repetition.

- **Alignment:** grouping objects together. Simply doing this can create unity in an image.

Our relationship with the wild in advertising: the effect of image

Activity

The two advertisements that follow rely heavily on image to sell a product and also comment upon or use our relationship with the wild to serve their purposes. You will also notice that these images both make use of the elements of image discussed above. When considering the advertisements, first think about: What do these images make you think or feel? What is the basic situation being depicted? Since these are advertisements, it is also worth considering audience, purpose (perhaps beyond somehow "selling") and context. Only after this, try to highlight the various elements that may contribute to your impressions. (For example: Do the vertical lines, the sense of unity or the colour add anything to the effect of the first advertisement?)

► Advertisement 1: Nike, Brazil (Creative / Art Director: Adriano Morais; copywriter: Guga Rassoul; retouching: Cauê Andrade, 2014)

► Advertisement 2: "Destroying nature is destroying life", Robin Wood (Grabarz & Partner, 2016)

How wild?

As a conclusion, consider the extent to which producers can experiment with texts or push to the wild side of communication. Every text type, genre or mode has a set of conventions but as we have seen in this section, texts often cross boundaries or purposefully subvert our notions of a genre. Consider the following two examples.

- In the late 1700s, William Blake wrote poetry that today, when we study it in the classroom, we might find very traditional. However, at the time of its publication Blake's poetry was somewhat revolutionary. In *Songs of Innocence and of Experience* Blake's poems were first published along with his hand-drawn images (images that we often leave out when we are working with the poems in school).

- In order to think about textual experimentation over time, you might consider the Oulipo movement started in Europe in the 1960s. The French writer Raymond Queneau worked with other artists (and mathematicians!) to create work that pushed to the wild and broke limitations by first imposing limitations. Georges Perec, for example, wrote a 300-page detective novel without using the letter "e". *Cent Mille Milliards de poèmes* is a work that consists of ten sonnets printed on different pages with each line of each sonnet written on a separate strip of paper. The sonnets, then, can be rearranged (by folding over various strips) to produce "a hundred thousand billion" poems.

▲ "A Poison Tree", from *Songs of Innocence and of Experience*, William Blake (1789–1794)

▲ *Cent Mille Milliards de poèmes* by Raymond Queneau (1961)

1.6   THINKING AHEAD 2: EXTERNAL ASSESSMENT

The basics

For the IB Language and Literature course, external assessment through the entire course consists of:

Paper 1 The paper consists of two unseen (that is, texts you have not previously encountered) non-literary passages from two different text types, each accompanied by a question. At standard level (or SL), you have to choose one passage and write an analysis of it in 1 hour 15 minutes while at higher level (or HL), you have to write an analysis on both passages in 2 hours 15 minutes.

Paper 2 The paper consists of three general questions. In response to one question you need to write an essay based on any two works studied in the course in 1 hour 45 minutes. The assessment is the same for standard level and higher level.

Higher level essay You will submit an essay on one non-literary text or a collection of non-literary texts by a single author, or a literary text or work studied during the course. The essay must be 1,200–1,500 words in length. The assessment is for higher level only.

Assessment and coursework

While it is true that consistent exam conditions for students globally bring a level of reliability to assessment, one could make a case for the strangely inauthentic situation of, particularly, writing commentaries or essays under timed conditions (and the IB Language and Literature course is not the only place where this might be true). Though true, in this case, the IB needs to balance the reliability of a common task against the authenticity of the work. Nevertheless, the kind of thinking and production expected of students **is** in line with more authentic demands of the discipline. Continued, consistent practice with thinking, trying out ideas and producing independent interpretations is both about what the course is fundamentally and what the assessment aims to measure.

There truly is no trick or shortcut that leads to guaranteed assessment results. While some will promise there is, do not believe it! Everything you do on the course around looking at texts, considering structures, reflecting on your own feelings, asking questions of yourself and the texts, making notes, organizing thoughts and then attempting to communicate these thoughts in a clear and logical manner is the work of preparation for assessment. As with an athlete working to

develop muscle memory, you are also engaged in the practice of reading, thinking and communicating like literary and linguistic thinkers in order to strengthen your skills.

But as with an athlete training for true performance, the stakes can be high. External assessment will account for 70% of your overall mark at standard level, while at higher level the weight will be 80%. For very practical reasons, then, it is important that you take full advantage of your classroom to develop and hone these skills over time. It is unlikely that you begin the course fully able to succeed at the highest levels but it is also unlikely that failing to engage and practise these skills over the full two years will yield any stronger performance. If there is a "trick", it is simply to stay engaged, stay involved and continue working with texts towards an ever-deeper understanding.

Overview: Paper 1

Paper 1 (Guided textual analysis) is fundamentally an exercise in close reading. Throughout this area of exploration (Readers, writers, texts) and, indeed, throughout the remainder as well, we have sought to highlight ways of exploring texts through careful consideration of perceived intentions, structural elements of various text types and of your own personal thoughts and feelings when engaging with texts. All of this accounts for the field of "close reading" where you are asked to look at a small text (often an excerpt) and provide a "large" analysis where you analyse the text in fine detail. Commentary, or close reading, is quite a different skill from writing an essay: in the former, you are asked to build a dense and comprehensive analysis from a small sample of text, while in the latter you are asked to tease out small threads—or topics or themes—from a large sample of text. Sometimes we refer to this as "microscopic" reading versus "macroscopic" reading.

Perhaps the most unnerving part of Paper 1 is that it is unseen. It can be scary to walk into exam conditions, face a work previously unknown and feel like you will either "get" the text or "miss" it entirely. The bad news is that your feelings are real but the good news is that it is not a matter of "getting" or "missing". Paper 1 does require some confidence (in your practice, training and preparedness) but you do have time and you have done this before. Some things that might be helpful to keep in mind include:

- **Time** It does not work only against you. The truth is that students with something to say and organized thoughts can quickly produce an essay. The hard part is the reading, thinking and organizing, and you should be conscious of this. Within the exam period (75 minutes), you can relax and spend up to ten of those minutes reading, thinking, making notes, planning, re-reading, and so on. It is important to see time as part of your plan for engaging with the texts.

- **Read with an open mind** Be open to what texts will offer and how you react to them. Try to read the entire text through on your first reading in order to be open to impressions rather than forcing interpretations.
- **Structure is helpful, but only as a starting point** Your goal is to formulate a line of reasoning that focuses on the effect or purpose of the text and not simply on listing features. Remember that your own thoughts and feelings are important here.
- **Take notes** Whether, for example, ticks, underlinings, small notes or arrows, do make some form of note as you re-read the text. This metacognitive strategy helps you remember ideas, consolidate thinking and opens up further connections.

You have heard us repeatedly resist recipes for extracting truths in favour of engagements for discovering layers, and here is no exception. In truth, all of these acronyms or formulas are connected to the work we do in language and literature. Sometimes, it is very helpful, for instance, to consider setting or mood. What we resist is that these formulae are fixed and apply equally to all texts and that these formulae should somehow supercede you, the reader.

Under duress (such as exam conditions), however, small points may well serve to calm nerves and centre focus. With this understanding, questions such as the following **may** be helpful in the context of a text likely to be seeking to communicate between two or more parties.

- First, consider the guiding question. This is not a question to be answered but rather a sort of safety net should one be lost for direction. As part of the work of the paper-setting team, it is highly likely that the guiding question, even if not essential, is relevant.
- Begin to ask questions of yourself.
  - What are the moments that are strange, confusing, curious or funny?
  - What are your initial thoughts and impressions?
- Begin to consider intentions.
  - Who might be the speaker, as suggested by diction, setting, emotions or other features?
  - Who might be the audience? Is there evidence to indicate purpose (such as persuasion, information, aesthetic)?
  - Is there a primary issue, situation, problem, feeling or memory that is mentioned? Does a subject appear?
- Is the form significant? Does the text appear as a particular text type? If so, what features might indicate this? Are there gaps that disrupt this? Does the form directly impact the meaning?
- Does the text undergo change or offer a consistent perspective?
- Are there inherent contradictions or ambiguities with the text?
- How might the title and/or other paratext impact understanding?

After such reading and thinking, you should now be in a position to organize your thoughts and formulate an argument that conveys your experience of the work. Your argument need not be **the meaning** of the work but rather should reveal something of the experience of engaging with this work and its apparent effect or purpose. To make such an argument compelling, your interpretation must go beyond basic points such as "makes a reader interested in what happens next"; instead, for example, "creates an atmosphere of tension and concern on the part of the reader" would be perfectly appropriate.

Paper 1 assessment criteria

Your teacher will provide you with the full criteria for the marking of Paper 1. You will find that these criteria align with all of the criteria used on the various assessments in the IB Language and Literature course. These are the main concerns of the four criteria for Paper 1.

Criterion A: Understanding and interpretation (5)

- How well does the student demonstrate an understanding of the text and draw reasoned conclusions from implications in the work?
- How well are ideas supported by references to the text?

Criterion B: Analysis and evaluation (5)

- To what extent does the student analyse and evaluate how the writer's choices of language, structure, technique and style shape meaning?

Criterion C: Organization and development (5)

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

Criterion D: Language (5)

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)

Overview: Paper 2

Paper 2 (comparative essay) is that "macroscopic" reading of a text: making larger connections across texts based on themes, topics or threads that you tease out through your reading and thinking. You should still, however, have a sense of close reading and attention to detail.

Unlike unseen commentary in Paper 1, Paper 2 questions involve a consideration of all texts formally studied in your classroom (NB: you are not allowed, however, to use a text that you have already used for another assessment component, either in the IA or the higher level essay). This can feel an "advantage" in already being familiar with the texts. However, as with Paper 1, it is important not to see assessment as discrete performance that one manages to outwit and as disconnected from the constant reading, viewing, thinking and communicating that is at the core of the course. Although the texts you will ultimately make use of in Paper 2 will be familiar, Paper 2 is not intended as a forum to simply pour forth your learning and discussion from your classroom (just as Paper 1 in not intended as a forum to list features). Instead, it can be helpful to think of the texts as secondary and the real work of Paper 2 comes through your interrogation of and engagement with the questions themselves.

Paper 2 questions will generally focus around either a topical/thematic issue or a feature. The nature of the questions is such that they are general, open-ended and may have application across a wide range of texts. The intention is not that you will see a topic or theme or feature that you have formally studied but that questions will stimulate your interest and encourage new ways of thinking about texts, individually and in combination with one another. Paper 2 privileges agile and innovative thinking over reproduction of pre-learned and pre-digested material. Students who perform best on Paper 2 are those who balance familiarity and practice with texts for use in the exam with flexibility and an ability to view texts from multiple angles and/or perspectives. This, however, should not sound daunting: it is, after all, the very work and engagement with texts that you will have spent two years practising (and it is worth noting that you should have an opportunity to practise Paper 2 under exam conditions as well as the constant informal practice with the "parts" of the exam, such as engaging questions, thinking, organizing thoughts, writing essays).

Whether for practice or during the exam itself, below are some hints that, again, are not prescriptive but **may** be helpful to you when comparing and contrasting texts against a question.

- Read through all three questions available to you. Even if the first question feels like a "winner", take the time to consider all options. Though your instincts (thoughts and feelings) should play into your selection, often students will gravitate to a question because it is so similar to something they have learned or heard in class. However, often such an impulse is linked to one text only and may lead to an imbalanced response. Remember, this is a comparative essay and two texts need to be treated evenly.

- Work hard to understand what the question is really asking. Sometimes it can be helpful to rewrite each question in your own words to really understand the gist and nuance of it (but do be careful not to rewrite the questions as you would like them to be and lose

some of the original intent). One of the biggest hurdles for students in Paper 2 is to actually respond to the question, often for reasons related to the first bullet point above.

- Think. Make notes. Plan. As an essay, there is an expectation of some formality in organization and language, and this can be accomplished through clarity of thought and pre-planning before writing. As with Paper 1, while time is a constraint it is not an enemy. With an hour and 45 minutes, your thinking, note-taking and planning can reasonably and safely account for 15–20 minutes.

- Remember, again, that this is a comparative essay. Merely producing your classroom learning about two texts will not be successful; you must compare or contrast both works in relation to the question and an evaluation component must also be present.

- Remember also that you must refer to specific features of the texts. Though you are not required to memorize texts, you should be able to speak broadly about major features or techniques utilized by the texts in relation to the question.

- Although not required, the subject guide suggests to teachers that they identify three texts for use in Paper 2. This is a form of "safety net", of the ilk that the guiding question serves with Paper 1. While this can limit the scope of texts you consider for Paper 2, you may use any text covered in class that you have not already used for another assessment component. You may well enter the exam with a set of three texts you are most considering for use but you do reserve the right to use any previously unused text from your study.

Again, Paper 2 is not intended as an opportunity to showcase your understanding of texts as isolated works in your study. By this, we mean to highlight once more that while the texts you use in your response are important to "know" (to have studied closely, to have considered deeply and from a variety of perspectives), Paper 2 is really intended to showcase your independent thinking through consideration and comparison of works in unfamiliar contexts.

Paper 2 assessment criteria

Your teacher will provide you with the full criteria for the marking of Paper 2. You will find that these criteria align with all of the criteria used on the various assessments in the Language and Literature course. These are the main concerns of the four criteria for Paper 2.

Criterion A: Knowledge, understanding and interpretation (10)

- How much knowledge and understanding has the student shown of the works in relation to the question answered?

- To what extent does the student make use of knowledge and understanding of the works to draw conclusions in relation to the question?

Criterion B: Analysis and evaluation (10)

- To what extent does the student analyse and evaluate how the choices of language, technique and style, or broader choices made by the writers, shape meaning in relation to the question answered?
- How effectively does the student use analysis and evaluation skills to compare and contrast both works in relation to the question?

Criterion C: Focus and organisation (5)

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

Criterion D: Language (5)

- How clear, varied and accurate is the language?
- How appropriate is the choice of register, style and terminology? ("Register" refers, in this context, to the student's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the commentary.)

Overview: portfolio

The portfolio serves as an interactive repository for all of the work you will do in engaging texts in the course. While the portfolio will not necessarily serve directly external assessment in the course, it is the place of the constant practice with both the "micro-" and "macro-" reading, thinking and interpretive skills of the course.

In developing your portfolio, then, it will be useful to have in mind some of the elements of external assessment and to consider these "angles" in your notings, considerations, reflections and thinking. While you will almost certainly also be practising the skills of close reading and comparative analysis both formally and informally in your classroom, the intention of the portfolio is strongly grounded in practices with texts that naturally connect to the external assessment. In other words, external assessment in the IB Language and Literature course should be a familiar and authentic extension of the skills of literary and linguistic thinking.

Some basic considerations for use of the portfolio might include the following.

- Note elements of your close reading with texts.
  - What are some distinguishing and significant features of the text?
  - What "authentic textual problems" emerge in texts in your study? That is, when are the moments of confusion, surprise, difficulty or other that cause pause in your reading and/or engagement?
  - What are your initial "inklings" about the text? What thoughts and feelings emerge?

- What relationship between speaker and reader/view seems to emerge?
- Note comparative elements in your reading.
  - Where do disparate texts find places of connection, particularly in unexpected "places"?
  - Do elements of one text bring to mind elements of other texts, either in similar or different ways?
  - Do you see similar uses of features but sometimes for very different purposes in works you study? What ideas emerge?
  - Can you find connections across vastly different texts and text types in your study?
- Note relationships to external topics.
  - Do various topics or themes emerge in works in your study?
  - Are there subtle links that emerge, not directly through your study of individual texts but through your reflection on, for example, notes, ideas and images in your portfolio?
  - Taking a topic or feature at random, how many ways can you connect various texts in your study?

Guiding conceptual question

This might be a good place to ask the question "Why and how do we study language and literature?" The answer shouldn't be because we have an assessment at the end and we do it by practicing the assessment! Ultimately, the assessments in the course are there to help you see how you have progressed with your thinking about language and literature. But why do we read in the first place? And why would we then study how a text operates?

2

TIME AND SPACE

"I think the use of language is a very important means by which this species, because of its biological nature, creates a kind of social space, to place itself in interactions with other people."

     Noam Chomsky

"The ultimate boundary of world literature is found in the interplay of works in a reader's mind, reshaped anew whenever a reader picks up one book in place of another, begins to read, and is drawn irresistibly into a new world."

     David Damrosch

"World history requires a broader expanse of space; just as crucially, it requires a longer stretch of time. The continuum of historical life does not grant the privilege of autonomy to any spatial locale; it does not grant that privilege of autonomy to any temporal segment."

     Wai Chee Dimock

Sometimes it seems as if we move back and forth in the study of language and literature. At times we stay very close to the text at hand, noting its features, effects and implications. At other times we ask more broadly how a text speaks to the world at large. The fact is that texts are quite complex media for communication. As soon as we think we are only concerned with the words on the page, we begin to understand that we are also concerned with the creator of the text, with the intended audience and with our own understanding of meaning and importance. And we cannot help thinking about how texts relate to the world—whether it is a culture, a nation or an unmapped physical space—or to our own lives. As we do this we might wonder about all the possible worlds a text may speak to and all the different selves. As we read or listen, we are dealing with text in a particular time and space. But we ourselves move through time and space and so do texts. Wai Chee Dimock, a literary critic, once wondered what it means to American literature that the American author Herman Melville was passionate about Shakespeare or that the works of William Faulkner, another American, are popular in Japan. Texts connect us across time and space just as they reflect, perhaps, a given time and space.

"Time and space" focuses on the ability of language to connect people and the fact that language reflects, refracts and shapes communities and cultures.

Think about bedtime stories. "Hansel and Gretel" may have been told in the villages of Germany hundreds of years ago, but you are just as likely to hear it today. But does it affect a child today in the same way that it would have affected a child then? Does the story have the same meaning? And what element is more important: the text itself or the way the reader encounters the story (perhaps as a young child, tucked into bed and listening to the story as they fall asleep)?

For this section of the book we have collected texts, ideas and activities in relation to thematic "units" that you may study in school or that may bring works together in a way that highlights the connections among texts, cultures and times (past, present and future).

These are the guiding conceptual questions that underpin the study in "Time and space".

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

2.1 BORDERS AND BOUNDARIES

Crossing boundaries

Begin by considering this image of German Chancellor Angela Merkel having a selfie taken with Syrian refugee Anas Modamani. Think about the following questions.

1 How would you compare and contrast the people in this image?

2 How would you describe Merkel and her attitude here?

3 What are the possible emotions of Modamani as he takes the selfie?

4 What elements would you say make this a good or interesting photograph? List as many details as possible.

This photograph appeared in newspapers around the world and was frequently a front page item. Why do you think there was such great interest in this image? What does the image suggest about borders? If this suggests something about national boundaries, could it also relate to other kinds of boundaries or borders?

Social media and crossing boundaries

The image of Angela Merkel and Anas Modamani attracted worldwide attention, at least in part because it humanized the plight of refugees, while also showing a possible political response to the issue of accepting people who are in precarious situations in their native countries. The image also, however, polarized responses on social media. Social media is a technological space for mass communication that has the potential to mobilize people and to break down borders such as national, religious and cultural background. At the same time,

social media can lead to even more fixed positions on either side of issues. To complicate matters, social media is a communicative space which demands that consumers are attentive to sources or to the notion of audience, context and purpose. A newspaper is curated by editors and owners, or an organization, but social media is a means of mass communication that allows for the dissemination of ideas or opinions from sources of widely varying reliability. Consider the fallout from the photograph.

Syrian refugee falsely labell

https://www.independent.co.uk/news/world/europe/syrian-refugee-facebook-fake-news-court-case-lawsuit-terrorist-germany-anas-modamani-verdict-merkel-a7615981.html

Syrian refugee falsely labelled a terrorist on Facebook loses "fake news" case against social media giant

Anas Modamani fails to gain order for Facebook to proactively remove defamatory content

Lizzie Dearden
7 March 2017

A German court has rejected a Syrian refugee's attempt to sue Facebook for allowing the spread of "fake news" accusing him of terrorism and attempted murder.

Anas Modamani launched a legal battle to make the social media giant vet and remove libellous posts but the Würzburg district court found against him on Tuesday.

A spokesperson for the court said it dismissed the application because Facebook is "neither a perpetrator or participant in the smears", with culpability sitting with users.

"According to the e-commerce directive of the EU, a host provider is not obliged to 'proactively search' for content that could potentially be objectionable," Tobias Knahn added.

A judge said he would not provide an interim injunction blocking the content as there was not sufficient evidence that the offending posts could be accessed by an average Facebook user in Germany, or that Mr Modamani would be damaged further.

His chance selfie with Angela Merkel at an asylum shelter in Berlin went viral in 2015, just weeks after he arrived in Germany from a war-torn suburb of Damascus, with the initially positive reaction becoming increasingly sinister after a wave of terror attacks in Europe.

The teenager's picture was used in Facebook posts accusing him of links to terrorist attacks and the attempted murder of a homeless man in Berlin, with the images remaining online despite a series of attempts to have them removed.

The lies were repeated on Twitter and on websites posing as "anti-mainstream media" news outlets, where the articles remain.

Mr Modamani, now 19, attempted to sue Facebook for damages and was seeking an injunction that would force the social media giant to actively search for and remove such posts, rather than wait for users to flag violations of the site's "community standards".

"I came to Germany because I wanted to live in peace, away from danger," Mr Modamani told *The Independent* ahead of the court case.

"I don't want anyone to continue using my photo on Facebook. I want to live in peace without any problems."

His lawyer, Chan-jo Jun, argued that Facebook had a legal responsibility to remove defamatory or discriminatory content that violates German law, saying malicious posts about Mr Modamani had remained online despite repeated complaints.

Martin Munz, a lawyer representing Facebook, told the court that a billion pieces of content can be uploaded to the site in a single day, and that a "miracle machine" would be needed to sort through it.

Facebook built in new tools allowing German users to combat the spread of fabricated news stories in January, which allow posts to be flagged and passed to third party fact-checkers.

A spokesperson for the social media giant said it appreciated the "very difficult situation" for Mr Modamani and had worked to disable reported content.

"We will continue to respond quickly to valid reports of the content at issue from Mr Modamani's legal representatives," she added.

"We are pleased that the court shares our view that legal action was not merited or the most effective way to resolve the situation. We will continue meeting our obligations under German law in relation to content which is shared by people on our platform."

www.independent.co.uk

1 How does the text above make us question our initial reactions to the image?

2 What was the purpose of the Facebook posts that manipulated the original image? Was this a political act? Something that should be protected by law?

3 What does this text suggest about boundaries that go beyond national borders?

4 The initial image was meant to be a way to report a "newsworthy event". In what ways is the article about the ensuing scandal newsworthy? Does the shift in focus cause the reader to reconsider issues related to refugees and other border crossers?

Conceptual understanding

TRANSFORMATION

Borders and boundaries

Some of the work you will be doing in this course will relate to the ways in which texts of all kinds reflect, refract or comment upon global issues. Certainly, the notion of borders and boundaries as a focus for reading and discussion can relate to current global issues, and issues that can be seen in your local or even personal context. First, our geopolitical reality is one of nations and states that are separated by borders. Literal border crossing is a mundane reality of the world. But all types of border crossing can raise philosophical, psychological, economic or political issues. What happens when we cross borders? How do we think about people and places on the other side of borders. What are the consequences of changing borders? Of strengthening borders?

By organizing a unit of study around "borders and boundaries" you are able to think about personal and cultural concepts of borders and the ways in which texts operate in defined places and across time. The excerpts in this section offer you a chance to reflect on a variety of borders. You have already considered the representation of the movement of refugees across borders and you have also had the chance to reflect on the notion of borders between types of media texts. Below are texts that offer insights from various perspectives on movement, exile and identity. You will also see the relationships between borders and language. While borders often enforce language differences, the crossing of borders and mixing of languages leads to natural, dynamic language change. Border crossing can be disruptive and border crossing can lead to the building of new communities. The texts here represent, consider and are also part of the borderlands.

Throughout this section you will be reading and responding to texts in order to think critically and to gain skills that will help you in relation to assessment objectives as well as to the broad aims of the language and literature course. The work focuses on the following.

Guiding conceptual question

How does language represent social distinctions and identities? The article and the image we already considered can offer insights into the way we see others and the way we represent ourselves. Throughout this section you can consider the ways in which borders and boundaries are social and/or personal. You can also consider the roles language and image play in representing these tensions between different cultures, classes and identities. How does the opening image, for example, represent both social distinctions and identities? How does the Facebook controversy add to complexity of the representation of self and other? All of the texts throughout this unit help to unpack this question.

Creative response

Read this poem by Xochiquetzal Candelaria, then have a go at writing your own "border" poem using some of the lines from the poem by Candelaria. For example, start your poem with "The person in the building across from me" and progress from there. You can use other lines as starting points like "She(/He) looks a lot like me from twenty feet away" or "I put my thumbs and forefingers/to my eye and frame her(/him)." Your poem can be an investigation between closeness and separation or difference, or simply looking across a border.

Afterwards, read the next poem by Solmaz Sharif and answer the questions that follow.

A Question

The woman in the building across from me
    hauls onto the fire escape a yucca plant
    and squeezes it between a crate
    of herbs and a sapling fern tree.

5   She looks a lot like me from twenty feet away.

A forelock lies sweaty against her cheek
    as if she's forgotten to fix herself.

I put my thumbs and forefingers
    to my eye and frame her. I am reminded
10   of those Chinese boxes made of red paper,
    inside one is another holding another,
    until at the center sits the tiniest mockery
    and celebration of the cell itself.

She looks haggard but happy here, five flights
15   up, bending over a fat leaf as if admiring herself
    in the waxy surface. Then she opens up
    the jewel-case of her voice,
    and I remember how once my sister asked
    my mother which one of us sang better.

20   My mother paused from sewing as if adding
    seventeen to seventy-five and said we sounded
    the same. Good or bad, who knows.
    Each of us now watches the empty,
    open mouth of the other.

"A Question" in *Empire*, by Xochiquetzal Candelaria (2011)

The End of Exile

As the dead, so I come
To the city I am of.
Am without.

To watch play out around me
5   As theater—

Audience as the dead are audience

To the life that is not mine.
Is as not
As never.

10   Turning down Shiraz's streets
It turns out to be such

A faraway thing.

A without which
I have learned to be.

15   From bed, I hear a man in the alley
Selling something, no longer by mule and holler
But by bullhorn and jalopy.

How to say what he is selling—

It is no thing
20   This language thought worth naming.
No thing I have used before.

It is his
Life I don't see daily.
Not theater. Not play.

25   Though I remain only audience.

It is a thing he must sell daily
And every day he peddles

This thing: a without which

I cannot name.

30   Without which is my life.

"The End of Exile", by Solmaz Sharif, in *Poetry* (April 2018)

To what extent is it necessary to share a writer's outlook to be able to understand his/her work?

Many of the texts in this section involve separating people by borders, whether real or imagined. To what extent must we share another person's outlook in order to accept him or her? Is it possible to read or truly understand newspapers, social media posts and works of fiction that ask us to consider or even embrace points-of-view that are significantly different from our own? This is especially important when we consider the meaning of the word "understand". How often do we say we understand when we merely cognitively understand the meaning of another's words as opposed to having some sympathy for a perspective? What are our responsibilities as global citizens in terms of engaging with other points of view?

Conceptual understanding

CULTURE

1 Though it may seem trivial, are there similarities between the experience of exile described in the Sharif poem and Candelaria's consideration of the person in the other building?

2 How can exile become part of an identity? How do the poems explore similarity/difference or having and not having?

3 What are the similarities and differences between the images used by the two poets?

4 How would you compare and contrast the relationships that the speakers have with their cultural context? With the people they encounter?

5 Can you link the experience of these speakers to your own knowledge of or experience with borders?

6 If you were to ignore cultural contexts for a moment, how could you respond to the emotions, thoughts and feelings expressed in these poems? Can identity be separate from space and time?

The graphic novel

The following page from a graphic novel is also an investigation of borders and boundaries. This is a graphic depiction, in three panels, of a scene from the author's experience as a journalist during the conflict in Bosnia in 1995–1996. In the panels, U.N. vehicles are making their way through Serbian-held land to a designated safe area for Bosnian residents. What feelings are evoked here? How does the page function as an investigation of borders or boundaries? What is the purpose of this non-fiction graphic novel?

The graphic novel might be a particularly interesting genre in relation to the representation of time and space. While most stories move through time (even if they jump around, move back and forth or even prove to be circular), a graphic novel can also be said to move through space. The graphic novel, or graphic narrative as some prefer to call it, is a narrative that combines words and images (generally hand drawn). The graphic novel is distinguished from comics as tending to be longer, while comics are recognized as shorter, serial productions. Though the graphic novel has a long tradition in Japan (*manga*) and parts of Europe, it has only more recently been embraced as a mainstream literary medium on a large scale (in terms of both production and reception). In 2004, however, *The New York Times Magazine* identified the graphic novel as an important literary art form that offers an accessible format with mass appeal in the way that used to define the novel. Such a popular pronouncement certainly heralded the legitimacy of the graphic novel in the literary world.

While the presence of images is certainly unique to the graphic novel, the medium actually uses image in an interesting relationship with text. Some of the aspects truly unique to the graphic novel are:

- **Frames** The graphic novel breaks the page into distinct frames or panels. Several frames can make up a strip or a board.

- **Gutters** The frames of a graphic novel are clearly divided with gaps between. These gaps—which may or may not include white/dead/empty space—are not hidden but openly exposed as opposed to other media that use frames (such as film).
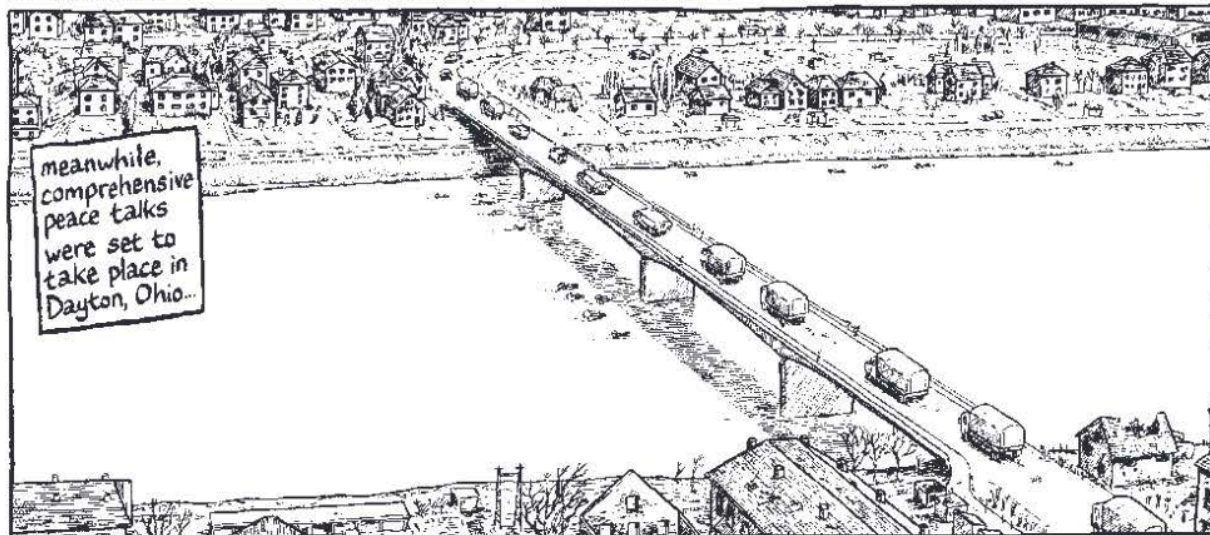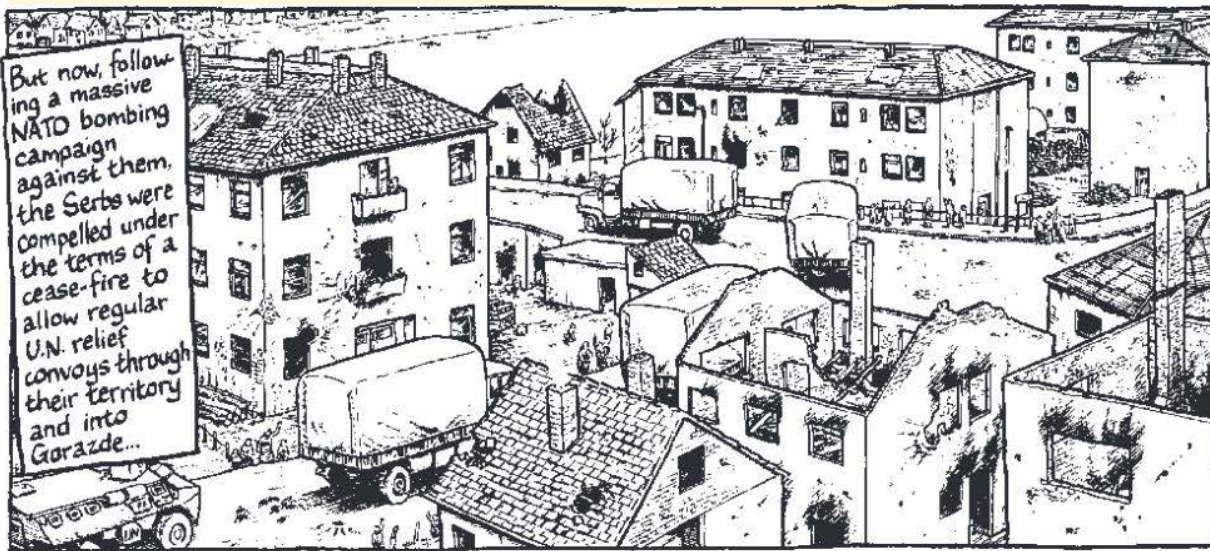
From *Safe Area Goražde*, Joe Sacco (2001)

- **Fragmented** Through the above elements, the graphic novel mimics the processes of memory, recollection and storytelling, where we piece together disparate elements and attempt to provide a whole narrative but where gaps always remain.
- **Collapsed time and space** The frames of a graphic novel can convey multiple time periods on a single page simultaneously. One frame or panel may be in the present while that to the left is in the future and that below is in the past. In no other medium can the reader shift between viewing a part and viewing the whole page and, thus, view isolated time in space or multiple times across space.

Some critics argue that the graphic novel enjoys some singular advantages as a literary medium. These critics liken both the process of producing a graphic novel and of reading a graphic novel as similar to that of the way we view and construct narratives of our worlds and ourselves. The graphic novel essentially "materializes" our thinking processes where we represent and interpret the world in framed visual images combined with language (either verbal or written). In addition, the use of gaps in the graphic novel encourages the reader to "project" causality, which critics believe also mirrors our processes in "real" life. The graphic novel, then, may be a unique form of fiction that most accurately, even if highly stylized, reflects the way we know both ourselves and our larger worlds.

One final unique quality that the graphic novel offers is the reader's ability to exert some choice and control over where they place emphasis and focus. In film, for instance, the medium is also composed of frames but the filmmaker will decide on which frames to pause (through a panning perspective, slow motion movement or other visual features), which to rush and which will occur in the story's "normal" time. Without pausing frame-by-frame, the viewer can only read the text as presented to them. But the graphic novel offers the reader choice: they can focus on the frame or panel of choice and linger as long as desired (though this may be possible with literary texts without images, the lack of visual representation gives this a fundamentally different effect and impact). Perspective and emphasis are shared with the writer rather than dominated by one.

1 How does the combination of image and text add to a representation of place in the page from Sacco's *Safe Area Goražde*?

2 What is the effect of text placement on the meaning or impact of the piece as a whole?

3 How does the piece take advantage of space?

4 Do you recognize elements unique to the study of image? What about elements that are related to storytelling or features of poetry?

Non-fiction: a different kind of migration, movement

There are many reasons for crossing borders. Sometimes, the movement of people for economic reasons does not involve border crossing but involves coming to terms with different kinds of boundaries. In the passage below, translated from the original Russian, Kazadhstani writer of non-fiction Zira Naurzbayeva considers the women of an older generation who first made the difficult transition from villages to a more urban setting. This piece is an interesting consideration of personal identity and memory as well as being a reflection on the hardships parents and grandparents had to endure.

The roar, filled with anger and a hot wrath, changed into a long, sad howl. My horror was quickly replaced by doubt, because that scream had sounded on a sunny summer day in Academgorodok, somewhere among the brand-new, pink seashell–trimmed buildings of the academic institutes and the housing units for
5 the people who worked there.

I came here fairly often after class and during breaks to help my mother fill in her daily data on the ten square yards of peach graph paper that lined one wall, help her plot out every new data point and connect the dots in pencil. This dreary job, which demanded not just precision but also constant strain on the
10 eyes, was too much now for my mother, who was only working a quarter of her former hours. Her sense of responsibility and her pride prevented her from rejecting this hellish burden altogether, and her bosses, all yesterday's graduates she had nurtured herself, tried not to notice it. That was why I was at the institute and heard that shriek through the open window.

15 I looked at Mama. But, contrary to her usual habit, she offered no explanation right away. She looked down, guiltily, somehow, and did not speak. The woman who shared her office did not speak, either. The scream came again. Now I knew for sure it was a person screaming. Mama winced so noticeably that I couldn't ask my question out loud. I went on working on the graph paper, sorting out possible explanations in
20 my mind. A cry of sorrow? The weeping of some alcoholic in the heat of delirium? A domestic quarrel, some scandal or fistfight? Someone who was just plain crazy?

That evening, when it was just the two of us on the way home, Mama finally found the strength to tell me. It turned out it had been a Kazakh woman screaming, in the apartment building across the way.

25 A woman working in the Institute of Biology had been in line to be assigned an apartment, and in order to get a bigger one, she had registered her mother as living with her, though she actually lived back in the aul. A lot of people did that back then. Just to be safe—in case the committee showed up unexpectedly or someone reported her—she talked the old woman into staying with her there in
30 Almaty for a while. Her elderly mother was in a hurry to get home. She was lonely in the city, she wasn't used to it. But her daughter talked her out of it, telling her she needed to stay a little while longer. What if one of the neighbors decided to file a complaint? They'd take the apartment away again. After putting up with it for a while, the old woman made her preparations to go home for good. But by then,
35 she had nowhere to go. Her daughter wanted a new lifestyle to go with her new apartment, and on the sly, she sold her parents' house in the old aul and used the profits to buy some furniture. What was the big deal, she thought? Why should the old woman live in poverty all alone in that distant village, stoking the oven and lugging buckets of water around? Let her live with her daughter in this apartment
40 in the city and enjoy all the comforts and conveniences.

What else could she do? The old woman agreed. Academgorodok was located, back then, in the middle of an uninhabited green space. Below was the Botanical Garden, to the right were the vacant grounds of the Kazakh State University

campus. Since the old woman was used to moving around all day, and being
closer to the earth, she started to go out for walks. But problems arose. All her
life she had lived in one place, in a tiny aul on the steppes, and now, in her
old age, she could not possibly learn to get her bearings in a new, unfamiliar
location, among these thick groves of trees and multistory buildings, which
all looked identical to her. A few times, she got so lost that the whole building
went out searching for her. They'd nearly called the police. Finally her walks
were restricted to the courtyard of the building.

Then there was a new tragedy. In the far-off aul, where strangers were extremely
rare, she had never once locked the door, and that meant that here in the city,
too, she was always forgetting to lock up or leaving her key somewhere. Her
daughter finally took her key away for good. When the daughter left for work
in the morning, the mother walked out into the courtyard with her, sat down
on the bench, chatted with people walking by, and kept at it until her daughter
came home. The neighbors felt bad for the old woman and invited her in for
tea. But the daughter didn't like it that her mother was going in and out of the
neighbors' places like some homeless beggar, so now when she left for work she
left her mother shut up alone in the apartment.

At first the old woman still wandered the courtyard in the evenings, but
the new climate and her new way of life had their effects on her health,
and she grew weaker and weaker. Climbing the stairs to the fifth floor
was becoming too difficult. When winter came, she stopped leaving the
building. Her solitary confinement in the stone box clouded her mind. Now,
from time to time, she walks out onto the balcony of her apartment, and
she stares at the far-off mountains, and the gardens all around her, and the
people going about their business below. And she wails.

In the Almaty of the 1960s and 70s, the older generation in Kazakh families
was represented, almost always, by a sole grandmother, an *azhe* or *apa*,
widowed by the war. If the husband had survived the war years, then the old
folks usually lived out their lives together in the aul. But their grown children
tried as hard as they could to get the widowed old women to move to the city,
mostly to help raise the grandchildren. Love was also a factor, of course, as
was a desire to avoid being accused of leaving an old woman all alone.

It's only now that I understand how hard it was for our grandmothers to settle
in this strange city of stone, where a completely different set of morals is in
force, where you needed to stand in a suffocating line of people for hours on
end to receive a five-pound bundle of bones wrapped in cellophane, where your
grandchildren might not know a single word of your native tongue.

City life itself was more than just unusual to them. It went against their
traditional upbringing and their sense of decency. We knew a man who
came from my mother's village. He was a colonel in the KGB, and when *his*
mother came to visit, he used to have to escort her to the bushes, right there

in the center of the city, early in the morning and late in the evening, because the idea of handling any physiological needs inside the house was shocking to her. "God forbid my son or my daughter-in-law or my grandchildren hear me making noises!" she would say. It was a comical situation in a way, and

90   just one example, but essentially it was a collision of worldviews.

The psychologist Erik Erikson described how Native American girls educated in boarding schools often developed depression due to the differing concepts of cleanliness in their own families and at school. For Indian mothers, the ritual cleanliness of their daughters was very important, while for the white teachers,

95   the essential thing was sanitation and hygiene. As a result, the teenage girls felt dirty in both places. The native people also believed that excrement needed to be exposed to the cleansing effects of sunlight and wind, and they were horrified by the white people's habit of burying their filth and letting it rot in one single place. We city-dwellers can easily imagine what the white people

100   thought about the Indians. But the first thing Kazakhs did when it became possible to remodel their urban apartments during perestroika was to change up the bathroom. They tried to move the door to the lav, so that it would open up into the entranceway, rather than into the same little corridor as the kitchen. In newer apartments, the doorway to the guest toilet is often in the line of sight

105   of anyone sitting at the table in the big room off the main hallway. That still bothers people who retain the rudiments of their traditional upbringing.

From *The Beskempir,* by Zira Naurzbayeva, translated by Shelley Fairweather-Vega (2018)

Considering prose other than fiction   Activity

The broad category of non-fiction prose covers a wide range of particular genres ranging from the personal memoir (a historical or biographical account told from personal knowledge) through letters and speeches to the biography. This passage from *The Beskempir* is a combination of both memoir and an attempt to bring to life the experiences of other people. Like many contemporary works of non-fiction, this work combines elements of storytelling, memoir and reporting. Consider the following questions in relation to the passage and remember, there are no right "answers" to these questions, they are meant to spur your thinking about texts and about the larger conceptual problems posed about language in "time and space".

1   What are some elements used in this passage that we usually associate with works of fiction?

2   How clear is the description? How sure is the narrative voice? To what extent do we know that all of the facts presented are true?

3   Is non-fiction necessarily truthful? Do we expect certain things from nonfiction that we don't expect from fiction?

TOK

What is the status of knowledge that comes from literature? Does it matter if this knowledge of the world and of our feelings or of other cultures comes from fiction or nonfiction?

Conceptual understanding

IDENTITY

The following poem was written by Regie Cabico. Cabico was born in the United States and is of Filipino descent. He often writes about the concerns of recent immigrants. While this poem is also presented to the reader as a kind of personal narrative or a work of nonfiction, Cabico's own biography suggests that the poem may originate in personal history.

Mango Poem

Mother fetches the fruit from the mango grove
    behind closed bamboo.
    Rips its paper-leather cover during midday recess,
before English class, describes their dance
peaches plums cantaloupes before my first-world
    eyes. When the sun blazed on the dust,

she let the mellifluous fluids
    fall on her assignment books.
Where the mangos were first planted, mother,
an infant, hid under gravel
swaddled by Lola, my grandmother,
after my mother's aunt and uncle
were tied to the trunk
    and stabbed
by the Japanese. Mother and daughter living off
    fallen mangos, the pits planted in darkness,
    before I was born.

We left the Philippines
    for California dodging
U.S. Customs with the forbidden fruit,
    thinking who'd deprive mother of her mangos.
Head down, my father denies that we have perishable
    foods, waving passports in the still air,
motioning for us
    to proceed towards the terminal.
Behind a long line of travelers,

my sisters surround mother
like shoji screens as she hides the newspaper-covered
    fruit between her legs. Mangos sleeping
in the hammock of her skirt, a brilliant batik
    billowing from the motion
of airline caddies pushing suitcases
    on metal carts.

We walk around mother
        forming a crucifix where she was center.
On the plane as we cross time zones, mom unwraps
her ripe mangos, the ones from the tree Lola planted
before she gave birth to my mother,

the daughter that left home to be a nurse
in the States,
        who'd marry a Filipino navy man
        and have three children of her own. Mother eating
the fruit whose juices rain
        over deserts and cornfields.

"Mango Poem", by Regie Cabico, in *The World in Us:*
Lesbian and Gay Poetry of the Next Wave (2000)

1   In a similar way to the passage from Naurzbayeva, this poem offers "facts" that have been passed down by other people or that come from stories told by ancestors. To what extent does the accuracy of these facts matter? Is it truthful to imagine some of the feelings and ideas presented?

2   The poem is also presented to the reader as a kind of personal narrative or a work of nonfiction. Indeed, the author's biography suggests that the poem may originate in personal history. How should we therefore approach poetry? Do we expect different kinds of "truth" from poetry?

3   Can a poem ever be considered nonfiction? Who is speaking in this poem, a generic "speaker" or the poet himself?

4   Look for Regie Cabico on the internet. He is one of the most popular spoken word poets in the United States of America. What is the effect of speaking and performing poetry as opposed to writing it to be read? Is written poetry different from spoken poetry? Does speaking a poem encourage different techniques (such as repetition, emphasis, the use of sound)?

The following passage is taken from a nonfiction work by Australian author Doris Pilkington Garimara that traces the experiences of her Aboriginal mother, her mother's sister and a cousin. The story is an interesting investigation of physical and cultural borders. From the early 1900s up until about the 1970s large numbers of Australian children of Aboriginal descent, particularly children of mixed race, were removed from their families and relocated to state-run missions or camps. At the time, the thinking was that Aboriginal populations were dying out and that these

children could be "saved" if taken under the care of other families. In this story, three girls escape from a camp and, in order to return home, follow a long border fence that will eventually lead them to their families. This fence, originally meant to keep rodents and pests from the agricultural land of Western Australia, becomes, in the work, a potent symbol of cultural borders but also a symbol of hope or redemption.

The three girls walked in silence over the next hill where they saw a most unexpected but very welcome sight indeed. Coming towards them were two Mardu men on their way home from a hunting trip. Gracie and Daisy were so pleased to see them that
5 they almost ran to meet them, but Molly held the girls back and whispered softly, "Wait."
   So the three girls waited for the men to come closer. When they saw the men's catch, they drooled—a cooked kangaroo and two murrandus. The girls were more interested in the bush tucker
10 than in the two hunters who introduced themselves and told the girls that they were from Marble Bar.
   "Where are you girls going?" asked one of the men.
   "We are running away back home to Jigalong," replied Molly.
   "Well, you girls want to be careful, this country different from
15 ours, you know," advised the old man with white hair and a bushy white beard.
   "They got a Mardu policeman, a proper cheeky fullah. He flog 'em young gel runaway gels like you three," he added very concerned for them as they were from the Pilbara too.
20 "Youay," said Molly. "We heard about him at the settlement."
   "He follow runaway gels and take 'em back to the settlement. He's a good tracker, that Mardu," the old man told them.
   "We know that, the girl from Port Hedland already told us about him," replied Molly who was very confident that the black
25 tracker would not be able to follow their path because all their footprints would have been washed away by the rain.
   The men gave them a kangaroo tail and one of the goannas. They shook hands with the girls and turned to walk away when the younger man remembered something.
30 "Here, you will need these," he said as he held up a box of matches. Then he emptied another box and filled it with salt.
   The girls thanked them and said goodbye.
   "Don't forget now, go quickly. That Kimberley bloke will be looking for you right now, this time now."
35 It was highly unlikely that an attempt to track them down in this weather would even be considered but Molly wasn't taking any chances. They would only stop when she was satisfied that it was safe to rest.

40 The miles they had covered should have been adequate according to Daisy and Gracie but no, their elder sister made them trudge along until dusk.

Then the three young girls set about preparing a wuungku made from branches of trees and shrubs. They searched under the thick bushes and gathered up handfuls of dry twigs and enough leaves to

45 start a small fire.

There was no shortage of trees and bushes around their shelter as they grew in abundance; quite different from the sparse landscape of the Western Desert.

Each girl carried armfuls of wood and dropped them on the ground

50 near the fire to dry as they had decided that it was safe enough to keep the fire burning all night. They made the fire in a hole in the ground in the centre of the shelter.

After a supper of kangaroo tail, goanna and the last crust of bread, washed down with rain water, they loaded more wood on the fire and

55 slept warm and snug in the rough bush shelter around the fire.

From *Follow the Rabbit-Proof Fence*, by Doris Pilkington Garimara (1996)

1 When Pilkington Garimara first decided to write about the experiences of her mother, she based most of her work on newspaper clippings and on some family stories. Her initial work seemed too much like an academic paper to her publisher. She was told to try her hand at something closer to fiction, something that would sound more personal. How does this complicate issues of fiction and nonfiction? What about notions of truth and history?

2 This short passage alone could be said to be about borders and boundaries. What borders and boundaries exist in this passage? What does this passage suggest about the ways in which we can cross or use boundaries?

Guiding conceptual question

How do we approach literary texts from different times and cultures to our own? To what extent do literary texts offer insight into another culture? You might have thought, as you read through the texts above, that you needed more contextual information in order to understand what you were reading. How helpful is it to know something about the context of a work in order to understand it? Can we ever have enough context in order to truly understand? You may also consider that an individual text, without any context, at least offers a window onto other cultures. How would you evaluate, though, the perspective on culture that you are getting from an individual text?

The nonfictional pact

In relation to fiction versus nonfiction, Virginia Woolf once wrote "let it be fact, one feels, or let it be fiction. The imagination will not serve under two masters simultaneously." Many readers enjoy nonfiction for the very fact that it is fact. A reader of nonficiton might not be concerned about artistry or suspense or even the building of characters, but wants to know something about the world. Some have argued that too much artistry might even lead one to distrust nonfiction, to wonder if it is—worse than fiction—a lie. What are our expectations for nonfictional texts? What are our expectations for art? Can the two be mixed? Look on the internet for the public reaction to James Frey's work *A Million Little Pieces*. This was published as a memoir and very successful. But then it turned out that not everything in it had really happened.

Reflections and identity

The following poem, by Robert Frost, addresses the idea of the boundaries we put up between ourselves and others. But by reflecting on a wall, and his own idea of a wall as compared to his neighbour's idea, the speaker of the poem is also considering personal identity and the ways that we define ourselves in opposition to others. While Plath's poem (on page 156) may not seem to focus on boundaries and may seem more introspective, it also makes use of various tropes— significant metaphors or motifs that frequently recur in literature, art or communication in general—such as the mirror and water that not only represent reflection but also suggest the cultural boundaries that may or may not be crossed. In literature, water can be that substance that offers a placid surface that reflects, it can also offer a place to hide—a place to be both in and separate from the world—and it can be a temptation as a place to lose yourself in drowning. Are these poems about identity different because of a difference between men and women and associated images or metaphors? Frost's reflection stems from the world of manual labour, building and working with stone. Plath's poem starts with mirrors and water. Water in literature is often associated with the maternal, or with the ability to both resist and go along or even with the notion of oppression of the feminine. How do these poets deal with boundaries and identity?

Poem 1:

Mending Wall

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
5   The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
10   No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
15   We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
20   We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
25   My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbours."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
30   "*Why* do they make good neighbours? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
35   Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
40   In each hand, like an old-stone savage armed.

He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
45 He says again, "Good fences make good neighbours."

"Mending Wall" in *North of Boston*,
by Robert Frost (1914)

Poem 2:

Mirror

I am silver and exact. I have no preconceptions.
Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike.
I am not cruel, only truthful,
The eye of a little god, four-cornered.
Most of the time I meditate on the opposite wall.
It is pink, with speckles. I have looked at it so long
I think it is part of my heart. But it flickers.
Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me,
Searching my reaches for what she really is.
Then she turns to those liars, the candles or the moon.
I see her back, and reflect it faithfully.
She rewards me with tears and an agitation of hands.
I am important to her. She comes and goes.
Each morning it is her face that replaces the darkness.
In me she has drowned a young girl, and in me an old woman
Rises toward her day after day, like a terrible fish.

"Mirror" in *Selected Poems of Sylvia Plath* (1985)

Gender, borders and identity

Having considered these poems in relation to identity, gender and the way words and images are used, you may want to consider how difficult it is to talk about gender differences or the ways in which we approach them. The following article was published on the website for the Special Broadcast Services in Australia. This opinion piece addresses the case of Caster Semenya, a world champion and Olympic gold medalist in athletics from South Africa whose gender was called into question when she began winning at the highest levels. Semenya was asked to undergo testosterone testing by the IAAF (International Association of Athletics Foundations), which has made rulings about the levels of testosterone expected or required for qualification to race as a particular gender.

Ask yourself these questions.

- Can gender be seen as a form of border or boundary? How fluid is this boundary?
- To what extent is this border determined by yourself or by others?
- What role does language play in the discussion of gender issues?
- How do poets, advertisers, scientists or athletes use language differently when discussing gender, and why?

Consider the article in relation to identity, gender and the boundaries that exist in society.

Why I now stand with Cast ✕

www.sbs.com.au/topics/zela/article/2016/08/08/why-i-now-stand-caster-semenya
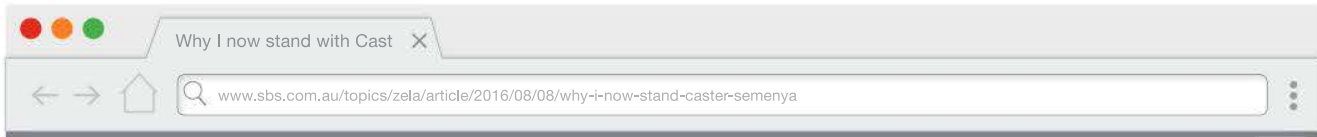
Why I now stand with Caster Semenya

What makes somebody a woman, and an athlete a female? Sport, and Olympic sport in particular, appears to be considered justified in writing its own rules when it comes to defining the boundaries of gender categories for competition.

By Madeleine Pape

I was once a part of that vacuum: an elite athlete willing to stand by and even participate when mobs of people—athletes, fans, officials, media personnel—came after South African 800m runner Caster Semenya at the World Championships in 2009.

5

The spectacle we created was nothing short of a modern-day witch-hunt. We treated Semenya as a freak of nature, a hybrid creature to be feared, someone who might well have been considered a woman elsewhere but was not a legitimate female athlete in our circles. It was a dark period for me personally, given my poor performance representing Australia in the 800m, but it was a far darker period for the sport of athletics.

10

Fast-forward to 2015 and I was, perhaps in the eyes of some people, betraying my athletics tribe by testifying before the Court of Arbitration for Sport (CAS) in support of Dutee Chand, an Indian sprinter, in her effort to overturn the Hyperandrogenism Regulations of the International Association of Athletics Federations (IAAF) and International Olympic Committee (IOC).

15

These regulations specified a limit to the amount of naturally occurring testosterone allowed in the bodies of female athletes. They were the IAAF and IOC's answer to "the Semenya problem," intended to ensure that never again would such a woman seize gold from fairer, more deserving competitors. The CAS ultimately decided to suspend the Regulations for a period of two years, allowing Chand to pursue her dream of becoming an Olympian without having to modify her body to fit within the limits of the so-called biological female. [...]

20

Ask yourself this: how do you know that testosterone is the key factor that distinguishes male from female bodies? Where did you learn this myth, and when—if ever—have you questioned it? Similarly, what makes you think that testosterone is the critical factor shaping athletic performance? [...]

25

Athletes trust that sports governing bodies have long settled the question of whether testosterone produces sex and performance differences. The concept of testosterone carries enormous symbolic power in modern society and particularly in the world of sport. It has a mythology that we've come to perceive as indisputable fact. But most of us know only the simplified version of a complex biological entity that takes natural and synthetic forms and which affects individual bodies in inconsistent ways.

30

It has taken an enormous amount of work and money on the part of the IAAF and IOC to generate even modest scientific evidence that naturally occurring testosterone could serve as the basis for disqualifying certain female athletes. And as ruled by the CAS, the evidence was not nearly good enough. Thus history repeats itself: gender verification, whether it relies on genetics, DNA, hormones, or gonads, is destined to fail. And still the sport of athletics opts to be on the wrong side of history. [...]

35

Semenya is a black, queer, tomboy from South Africa, making her a marginal character in a sport that is predominantly straight, historically dominated by white Europeans, organised

around strict gender segregation and objectification of women's bodies, and where women
40 **are often fairly feminine in their self-presentation. I do not think these details are peripheral to**
the story, I think they are at the heart of it.

It begins with a double standard for men and women: we celebrate the exceptional performances of male athletes unconditionally, think Usain Bolt, David Rudisha, and Mo Farah. Only the taint of doping could quell the enthusiasm with which we put exceptional male athletes up on a pedestal.

45 By contrast, the celebration of female athletes comes with conditions, with which Semenya did not comply. Said the athletics tribe to their women, thou shalt be a fair champion, and here "fairness" has a double meaning: do not cheat, and be sufficiently feminine.

Black feminist thinkers have long reminded us that perceptions of femininity are not colourblind . Add to the colour of Semenya's skin her queerness, her gender non-conformity, her athletic abilities, her
50 African-ness, and many people can no longer see or accept Caster for the woman that she is.

Perhaps the worst part is that we—female athletes—police ourselves by policing Semenya
and others who we presume to have intersex characteristics. We are scared to see in Semenya
a champion worth celebrating. We are reluctant to permit a self-identified female athlete
to go too far ahead, to reach too high, and to achieve something that history suggests is
55 **unattainable for many of us.**

Of course many male athletes face this scenario with no option of pulling the gender card. Athletics is a deep international sport, arguably one of the deepest in the world. Some athletes have access to superior sports medicine, training facilities, nutrition, and sports science. But here is the hard truth: some athletes are simply better than others.

60 I am no longer comfortable with claiming that the world of sport should make its own rules when it comes to determining the gender of its competitors. No matter how you package the Hyperandrogenism Regulations, they constitute a form of discrimination, a double standard, a witch hunt that has no place in athletics and women's sports more broadly.

A taste of the facts that undermine popular perceptions of testosterone

65 • Some male athletes competing at the 2011 and 2013 World Championships had naturally occurring testosterone levels below the "normal" limit for men as defined by the IAAF (10nmol/L), and some even fell within the female range (below 3 nmol/L).

• There are elite female athletes who are androgen-insensitive, meaning that their bodies are unable to benefit from the testosterone they produce. In other words, they are elite athletes with a
70 functional testosterone level of zero.

• The IAAF and the IOC (and some outspoken athletes and coaches) claim that women with "male" testosterone levels perform like men. We may never know the private details of Semenya's testosterone levels, but we do know that she is significantly slower than our male counterparts. Her best time at the 2009 World Championships was around 10 seconds off the men's qualifying
75 standard and their eventual winning time.

• At least 30 female athletes received "treatment" under the Hyperandrogenism Regulations to lower their testosterone levels. But there are not 30 Semenyas, which we should expect if testosterone was the critical factor determining athletic ability in female athletes.

Madeleine Pape is a former 800m runner who represented Australia at the Beijing Olympic Games in 2008, World University Games in 2009, and World Championships in 2009. She is pursuing a PhD in Sociology at the University of Wisconsin-Madison.

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Final thoughts

As a conclusion to this section, let's further consider the ways that borders and boundaries can affect us in physical, psychological or emotional ways.

In her book of poetry *The World's Wife*, Carol Ann Duffy explores a number of perspectives on gender and identity. In this work, Duffy writes poems that retell stories from history and myths from the perspectives of women. Some of the poems are reflective, others playful or even sarcastic. All of the poems, though, share the quality of giving voice to a female perspective that has been obscured.

This poem is told from the perspective of Eurydice. In the famous Greek myth, Eurydice dies and her lover, the talented poet Orpheus, pursues her into the underworld. Once there, he plays and sings so beautifully that Hades decides to free Eurydice on one condition: Orpheus must not look back until both of them have crossed the threshold into the land of the living. Unfortunately, Orpheus forgets his promise and looks back, only to see Eurydice be taken back into the underworld.

- How are borders both permanent and temporary?
- How do borders and boundaries define us?
- Are borders and boundaries easy to cross? Can they protect us?
- What does this poem suggest about gender, power and borders?

Eurydice

Girls, I was dead and down
in the Underworld, a shade,
a shadow of my former self, nowhen.
It was a place where language stopped,
a black full stop, a black hole
Where the words had to come to an end.
And end they did there,
last words,
famous or not.
It suited me down to the ground.

So imagine me there,
unavailable,
out of this world,
then picture my face in that place
of Eternal Repose,
in the one place you'd think a girl would be
safe
from the kind of a man
who follows her round
writing poems,

hovers about
while she reads them,
calls her His Muse,
and once sulked for a night and a day
because she remarked on his weakness for
    abstract nouns.
Just picture my face
when I heard—
Ye Gods—
a familiar knock-knock at Death's door.

Him.
Big O.
Larger than life.
With his lyre
and a poem to pitch, with me as the prize.

Things were different back then.
For the men, verse-wise,
Big O was the boy. Legendary.
The blurb on the back of his books claimed

that animals,
aardvark to zebra,
flocked to his side when he sang,
fish leapt in their shoals
at the sound of his voice,
even the mute, sullen stones at his feet
wept wee, silver tears.

Bollocks. (I'd done all the typing myself,
I should know.)
And given my time all over again,
rest assured that I'd rather speak for myself
than be Dearest, Beloved, Dark Lady, White
     Goddess etc., etc.
In fact girls, I'd rather be dead.

But the Gods are like publishers,
usually male,
and what you doubtless know of my tale
is the deal.

Orpheus strutted his stuff.

The bloodless ghosts were in tears.
Sisyphus sat on his rock for the first time in
years.
Tantalus was permitted a couple of beers.
The woman in question could scarcely
     believe her ears.

Like it or not,
I must follow him back to our life—
Eurydice, Orpheus' wife—
to be trapped in his images, metaphors,
similes,
octaves and sextets, quatrains and couplets,
elegies, limericks, villanelles,
histories, myths…

He'd been told that he mustn't look back
or turn round,
but walk steadily upwards,
myself right behind him,
out of the Underworld
into the upper air that for me was the past.
He'd been warned
that one look would lose me
for ever and ever.

So we walked, we walked.
Nobody talked.

Girls, forget what you've read.
It happened like this—
I did everything in my power
to make him look back.
What did I have to do, I said,
to make him see we were through?
I was dead. Deceased.
I was Resting in Peace. Passé. Late.
Past my sell-by date…
I stretched out my hand
to touch him once
on the back of the neck.
Please let me stay.
But already the light had saddened from
     purple to grey.

It was an uphill schlep
from death to life
and with every step
I willed him to turn.
I was thinking of filching the poem
out of his cloak,
when inspiration finally struck.
I stopped, thrilled.
He was a yard in front.
My voice shook when I spoke—
Orpheus, your poem's a masterpiece.
I'd love to hear it again…

He was smiling modestly,
when he turned,
when he turned and he looked at me.

What else?
I noticed he hadn't shaved.
I waved once and was gone.

The dead are so talented.
The living walk by the edge of a vast lake
near, the wise, drowned silence of the dead.

"Eurydice" in *The World's Wife*, by Carol Ann
Duffy (1999)

2.2 IDENTITY AND AUTHORITY

▲ Still from the music video that accompanies Jay-Z's "Moonlight"

▶ The cast of the original television comedy series *Friends*

In a music video to accompany Jay-Z's "Moonlight", director Alan Yang includes a recreation from the television comedy series *Friends*. The recreation, though, is hardly exact but instead features an entirely new cast in the roles familiar to fans of the sitcom (see the images above and the opening credits of *Friends* online). The effect, however, is actually much stronger than defamiliarization and the video does manage to recontextualize the series in a very different light, which then contextualizes the original song and its critical perspective.

Consider the following brief points.

1. According to a simple Wikipedia search, "*Living Single* was a popular sitcom which aired from 1993–1996. The show focuses on a group of six African-American friends who share personal and professional experiences while living together in a Brooklyn brownstone." (https://en.wikipedia.org/wiki/Living_Single)

2. According to a similarly simple Wikipedia search, "*Friends* was an American sitcom airing from 1994–2004 ... the show revolves around six 20–30 something friends living in Manhattan. It is widely regarded as one of the greatest TV shows of all times." (https://en.wikipedia.org/wiki/Friends)

3. Many wondered what might have contributed to the outsized success of *Friends*, in spite of the similarity of the shows' premises and even how much *Friends* may have developed out of *Living Singles*. Some blame fell on the apparent support of the respective studios, with some claims of bias.

4. Jay Z's "Moonlight" takes its title from the 2017 Oscar Award winner for Best Motion Picture—drama of the same name that was mistakenly initially announced as going to the film *La La Land*. In spite of confusion on live television, the mistake was recognized and *Moonlight* (the movie) was announced as the correct winner.

5. *Moonlight* features an all-African-American cast. *La La Land* features an all-Caucasian cast.

6. A part of the chorus from the song "Moonlight" is: "We stuck in La La Land; even when we win we gon' lose."

Certainly, there are many references to one another, across the two sitcoms, the two movies and the song. With every cross-reference, however, we deepen our understandings and critical perspectives of all of the works. Our contextual awareness of both conditions and purposes of production as well as contextual awareness of reception are enhanced. If any of the above is new to you, note how every point has an impact on how you see the images, the original song, the original music video or other elements in turn.

Over the horizon

You might notice from the consideration of the images above the overlap between two areas of exploration: time and space, and intertextuality. In fact, you should find overlap frequently across all three areas of exploration, boundaries being much more likely to be crossed than maintained. In this particular case, certainly the sitcoms, real-world Oscar experience, the song and a larger historico-socio-economic legacy in the United States of America "speak to one another" in a way that is intertextual (sometimes overtly and very intentionally—as in the song's references—and sometimes less certainly, as in *Friends* referencing *Living Single*). However, these equally speak to influences, cultures, histories and perceptions that are very much concerned with context.

Context of narrative events, focal events and time

Throughout your studies in language and literature, you will be approaching contexts for both literary and linguistic texts. While there is certainly similarity across considerations of context (for example, context remains roughly defined as including the surroundings, circumstances, environment, background and setting/situation of any given event whether social, emotional, historical, economic, aesthetic), there are slight differences that are largely anchored in time. Specifically, many of the texts you will encounter and engage in might be said to be "permanent". These may be artifacts that are physical or stored in some capacity for repeated visits. Examples of "narrative" events could include literary texts but also websites, advertisements, photographs, recorded songs, and so on (that is, those things that have gone through a process of reification). In the case of narrative events, there can be both productive and receptive contexts that may be considered and impact a variety of interpretations or engagements.

On the other hand, a focal event is usually considered a communicative act that has not gone through a process of reification. Context is usually very specific to a time. Consider, for example, a conversation between you and a friend: during the conversation, some of the context that may come into play includes gestures or body language, tone, the very specific circumstances. (For example, is your friend upset after a fight? Frustrated by a test grade? Amused by a meme she has just viewed?) This context is unique to this time and is essential as part of the communicative act itself. In fact, should another friend overhear and report this same communicative act at a later moment, the communicative act changes and is often said to be "out of context".

However, in the context of the IB Language and Literature course, determining whether texts and communicative acts are narrative or focal events can be interesting and a challenge. Some important things to consider include the following.

- How much can we trust speech acts that are second hand? How much should we expect from them? (For instance, can one be excused for telling a joke in very poor taste due to a context such as "trying to fit in"?)
- Though reproducible, can one ever tell the tone in an email? A tweet?
- Do these forms—as mixes of "conversational" focal events and narrative events—demand new ways of considering context (beyond, say, indicating a particular chronological context when such technologies may be/have been widely used)?

Time and space, then, are not only important and interesting considerations in understanding the context of both production and reception but also become important and interesting factors in understanding some structural issues about language itself. Thinking about context allows us to consider deeper intentional possibilities and our own interpretations more fully, which includes an awareness of both the freedoms and limitations of this knowledge.

TOK

In a digital era where one's every experience may be captured and kept on social media, questions and concerns over privacy abound. It's all about context: a selfie that seems funny to you and your friends may not evoke the same reaction when seen by a university admissions committee or an organization where you hope to intern. To what extent do personal or private contexts exist (if they have existed at all)? How do we determine what is private and what is public? Should we?

Context—producer

Historical context, in light of the IB Language and Literature course, can be said to be the life and times of the author/producer.

Much of what you study in this course will include some consideration of context, where context is understood as anything beyond the specific words of a text that may be relevant to understanding that text or may affect the interpretation of that text. As you might imagine, the number of elements that exist beyond the words of a text are near infinite. The ability to imagine multiple contexts and approach texts through a variety of contextual considerations will, though, also lead to greater sensitivity and understanding not just of text but further of cultural contexts different from your own as well as an enhanced understanding and appreciation of your own culture. While this is a clearly stated objective of the course in its own right, this understanding will also yield significant ideas for topics to approach in formal assessment work.

The first context for your consideration is most likely to be the life and times of the author/producer of a text. After all, it is highly probable that something of the author/producer's life and experience informs style, content and purpose of their work. A familiarity, then, with elements of this historical context can prove valuable information.

The range of possible contexts around the life and times of the author/producer is vast but some of the more common, broad categories you may choose to consider include the following. However, be aware that for each of these broad categories there are many subtopics.

Of the author			
gender	nationality	ethnicity	socio-economic status
childhood	education	family life	marital status
sexual orientation	other jobs	status as a writer	friends/connections
range of experience	age	hobbies/interests	political views
religion	other experience	physical health	psychological health

Of the times			
historical era	political policies	social norms	economy
social roles	world events	technology	relationship to past
literary traditions	worldviews	religious norms	world leaders
artistic trends	language usage	educational norms	environment

Conceptual understanding

PERSPECTIVE

Shakespeare then and now

The works of William Shakespeare will be well known to you, regardless of whether you have formally studied either his drama or poetry (though we imagine it highly likely—in an English context—that you will have formally studied some). Even without clear recognition of Shakespeare as the source, some of the language you use, allusions throughout popular and high art, adaptations, and so on, have very likely come from his work.

Some argue that one reason for Shakespeare's continuing relevance is the very adaptability of his work to new contexts, whether in forms of production or reception. Certainly, at the very least, works of more than four hundred years old that continue to see wide engagement and place in our world would seem to merit curious interrogation.

In the following extract from *Hamlet*, Hamlet enlists Horatio to assist him with a trap: he has commissioned a play that Hamlet believes reconstructs the murder of his father by his uncle and he hopes to find signs of his uncle's guilt in watching the play performed. Most of this speech, however, speaks to the honest character of Horatio, who is ruled by faithful allegiance rather than emotion, profit or personal gain. In this, Horatio acts as an interesting counterpart to Hamlet who can be reckless in pursuit of his passions.

Text 1:

(Enter Hamlet and two or three of the Players)

HAMLET
Speak the speech, I pray you, as I pronounced it to you,
trippingly on the tongue. But if you mouth it, as many of
your players do, I had as lief the town-crier had spoke my
lines. Nor do not saw the air too much with your hand,
thus, but use all gently; for in the very torrent, tempest,
and, as I may say, the whirlwind of your passion, you
must acquire and beget a temperance that may give it
smoothness. O, it offends me to the soul to hear a robustious
periwig-pated fellow tear a passion to tatters, to very rags,
to split the ears of the groundlings, who, for the most part,
are capable of nothing but inexplicable dumb shows and
noise. I would have such a fellow whipped for o'erdoing
Termagant. It out-Herods Herod. Pray you avoid it.

FIRST PLAYER
I warrant your honour.

HAMLET
Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature. For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature: to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others'. O there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor no man, have so strutted and bellowed that I have thought some of Nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

FIRST PLAYER
I hope we have reformed that indifferently with us, sir.

HAMLET
O reform it altogether. And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh to set on some quantity of barren spectators to laugh too, though in the mean time some necessary question of the play be then to be considered. That's villainous, and shows a most pitiful ambition in the fool that uses it. Go make you ready.

(Exeunt Players)

[...]

(Exeunt Horatio)

HORATIO
Here, sweet lord, at your service.

HAMLET
Horatio, thou art e'en as just a man
As e'er my conversation coped withal.

HORATIO
O my dear lord—

HAMLET
Nay, do not think I flatter;
For what advancement may I hope from thee
That no revenue hast but thy good spirits
To feed and clothe thee? Why should the poor be flattered?
No, let the candied tongue lick absurd pomp,
And crook the pregnant hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice
And could of men distinguish, her election
Hath sealed thee for herself. For thou hast been
As one, in suff'ring all, that suffers nothing,
A man that Fortune's buffets and rewards
Hath ta'en with equal thanks; and blest are those
Whose blood and judgement are so well commingled
That they are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee. Something too much of this.
There is a play tonight before the King.
One scene of it comes near the circumstance
Which I have told thee of my father's death.
I prithee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle. If his occulted guilt
Do not itself unkennel in one speech,
It is a damnèd ghost that we have seen,
And my imaginations are as foul
As Vulcan's stithy. Give him heedful note;
For I mine eyes will rivet to his face;
And, after, we will both our judgements join
To censure of his seeming.

HORATIO
Well, my lord.
If he steal aught the whilst this play is playing
And scape detecting, I will pay the theft.

From *Hamlet*, Act III, scene ii, by William Shakespeare (1609)

1 Where do you find language that speaks to control and measure
in the passage and how does the language give rise to this notion?
Similarly, where do you find language that speaks to passion?
How does the passage balance the two?

2 What do you make of the use of gendered pronouns when Hamlet speaks of Horatio's qualities? How might the notion of a "soulmate" be construed here?

3 Though dismissive of flattery, how does the language operate as flattering?

4 While this scene is ostensibly about setting a trap, it includes a lengthy compliment of Horatio. In what ways do these elements operate in tandem?

Conceptual understanding

TRANSFORMATION

Drama

It is possible that at least one of the literary works in your study will be a dramatic work. Works of drama are fundamentally different from the other genres you may study, not only in how the texts appear physically (filled mostly with dialogue in addition to other kinds of writing, like stage directions, that you will not find in other genres), but in how you must approach them. In brief, the primary distinction is that drama is meant to be performed rather than "simply" read. While we are sure this is not a new idea to you, it is much more difficult to remember or internalize as you are studying a dramatic work. Many students will go about reading a dramatic work as though it is a novel or short story and thus forget this most primary element of drama.

In other works, we have referred to drama as an "indirect" literature. We mean this in contrast to prose, which can provide a complete world for the reader with fully fleshed-out characters, events and background. Drama, though, is filled with empty spaces that need to be completed, or filled-in, by the reader/director. Drama demands that a reader considers both the text and an interpretation of the work to move towards a production or performance and, with drama, the ultimate performance can take many formats. Many readers of prose fiction believe that they visualize the stories they read as performances. But these performances are scripted by the detail already provided by the story. Drama, on the other hand, demands that you do this same feat but without all of the detail. Instead, you must fill in this detail based on how you see the play developing and/or on how you would ultimately like to see the work presented (both of these approaches represent interpretation but slightly different kinds of interpretation). Drama, then, provides the raw ingredients (dialogue, stage directions, act and scene breaks, set or prop suggestions) but you must ultimately put them together and produce the final recipe. To read the words of a play as you would a poem or a piece of prose is to miss out on much of what most distinguishes drama as a unique genre. Conversely, understanding what distinguishes drama as a genre opens up worlds of possibility for interpretation and performance.
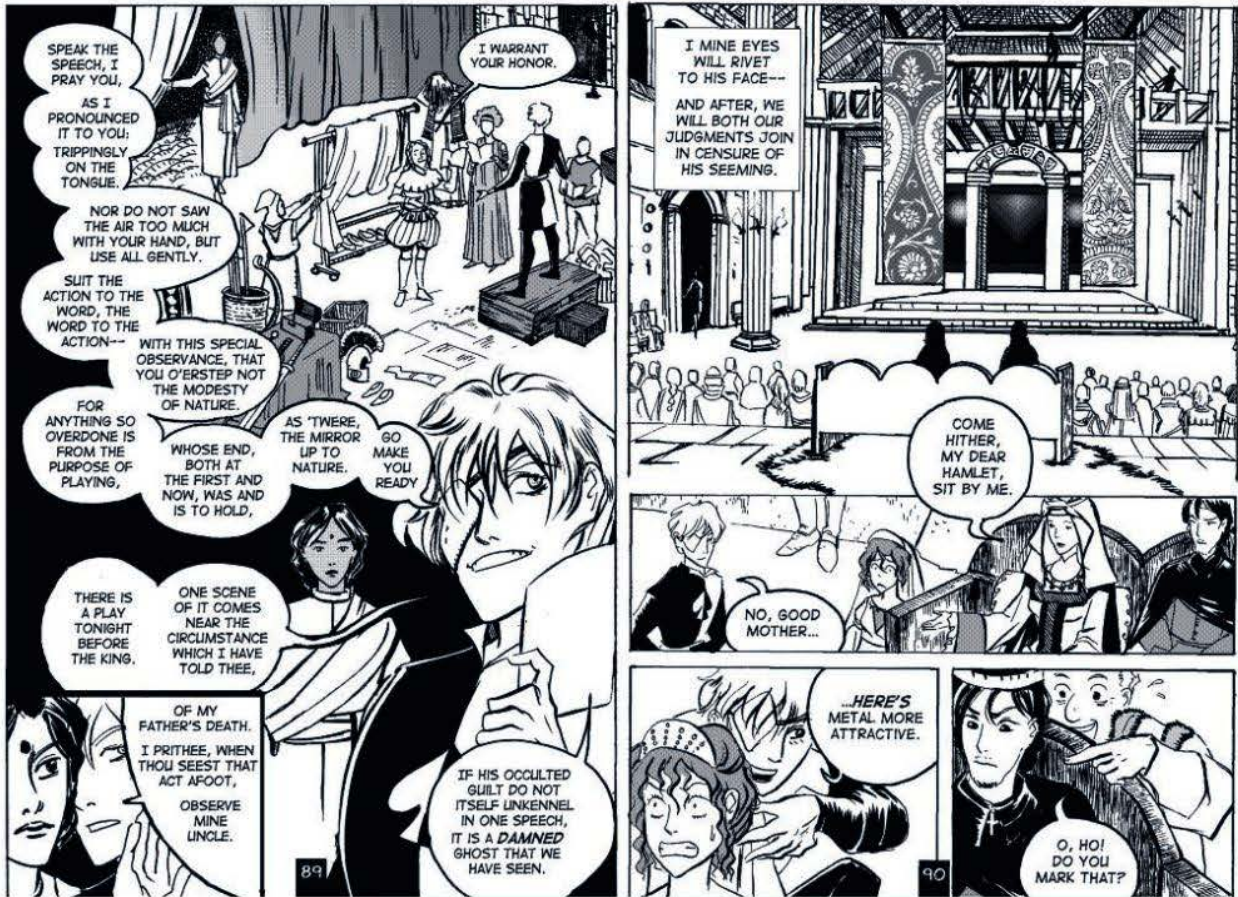
From *Shakespeare's Hamlet*: *The Manga Edition*, Adam Sexton and Tintin Pantoja (2008)

The graphic novel

We have already considered some of the unique properties of the graphic novel (or graphic narrative) in the previous unit. In some ways, though, the graphic novel can be interestingly compared to drama. How has this version of *Hamlet* transformed the written text?

1 What thoughts do you have about decisions regarding what is kept and what is cut in the manga version?

2 How do the visuals fill in some of the original? Do you feel that the intention remains true or has the space of the drama been completed in ways that surprise you? In what ways?

3 What do you know differently about either Hamlet or Horatio across the different versions?

4 While targeting different audiences, how much of the manga do you find similar to the original? How much is different? Do you think these differences distort or enhance the work? In what ways?

5 What interesting overlaps can you find between drama and the graphic novel as modes of literature?

Text 3:

In 1996, Baz Luhrmann directed an updated and highly stylized version of *Romeo and Juliet* in his *Romeo + Juliet*. While most of the dialogue remained unchanged, the setting represented a much more modern and dystopian world of violence, sexuality, color and pace.

1 What medium appeals to you or makes the strongest impression? Why?

2 Can there be said to be a most accurate medium or context for the works above? What might be preserved and/or lost in the transformation across media? Should this matter?

3 Arguably, the original dramatic text is the most difficult to access. How do image and sound serve to enhance understanding? How might these same qualities distort?
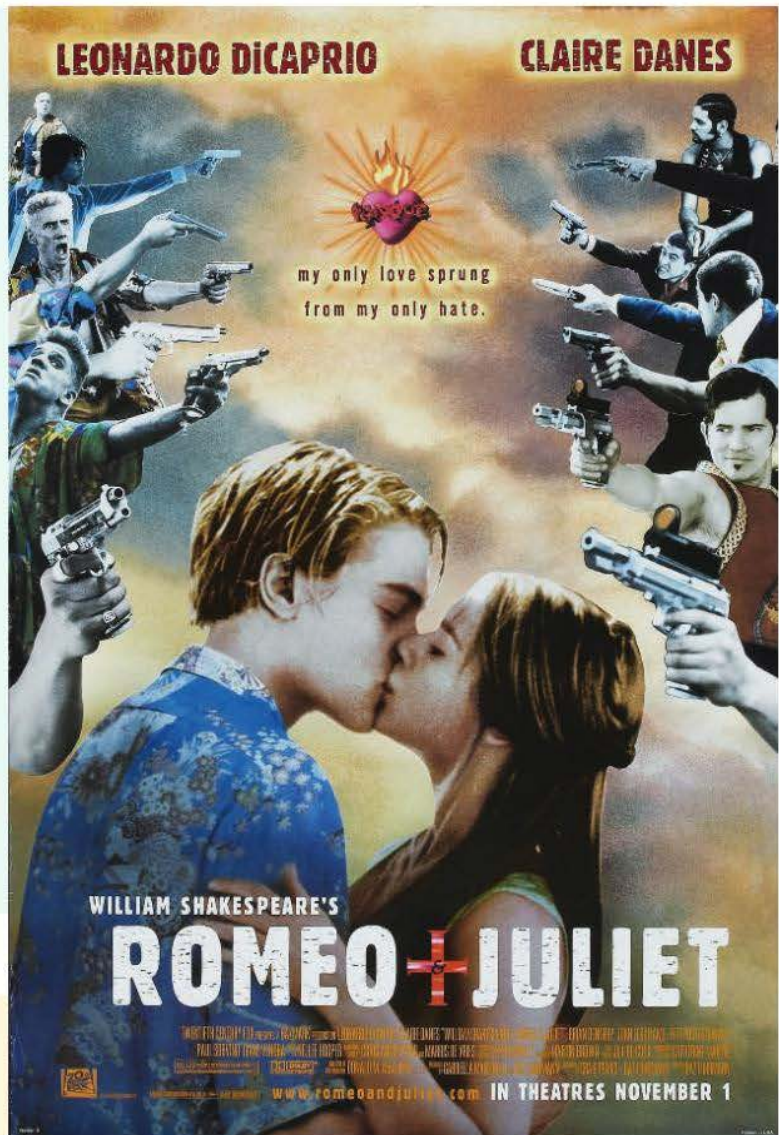
Movie trailers and sound

Most commercially produced movies employ a repetitive and limited set of sound devices in their trailers. This process is by design because the repetition actually does promote specific emotional responses in viewers/listeners. Though some smaller, art-house productions intentionally flout such conventions, three of the most popular and frequently used sounds are as follows.

- **The loud horn/blast** This triggers an emotional response associated with high intensity adrenaline. We know the stakes are high!

- **The bending bass** The deep bass sound is "bent" or sounds similar to slowing down and speeding up. We now know that there is an important moment to which we must pay attention.

- **The cymbal crash** The clang and crash of cymbals spells inspiration and our emotions are primed to be moved with this sound.

See if you can identify all three in the short trailer from *Romeo + Juliet*: www.imdb.com/title/tt0117509

Reader-response theories

Reader-response is both a general term that can be used to imply a number of popular critical approaches to reading and interpreting literature that arose after New Criticism and a specific early theory and approach as a fundamental shift from New Criticism. As the name implies, Reader-response turns its focus from the work of literature to the work of the reader.

You may recall that New Criticism believed in the objective truth of the literary text as a self-contained artifact with all of its meaning contained within the confines of the work. A reader's work was to uncover and recognize all of the allusions, images, allegories and other employed devices that conveyed the inherent meaning within a text. Although this type of close reading is by no means a simple feat, there is an element of passivity on the part of the reader under New Criticism, in that a reader plays no role in the production of meaning but merely follows clues left by a text towards a meaning pre-determined within that text.

Some early critics took exception with this approach, arguing that readers must be actively involved in the production of meaning. At its simplest, there is the basic transactional requirement for a reader in order for a text to have meaning at all; after all, if nobody is there to read a book, can its meaning be said to truly exist? But, of course, early Reader-response theory was much more subtle with critics like Louise Rosenblatt arguing that a work is "what the reader lives through under the guidance of the text and experiences as relevant to the text". This implies a much more cooperative effort between reader and text to manufacture a meaning that would always be greater than a text in isolation could be (i.e. without a reader).

A Reader-response approach is obviously more affective than the objective approach of New Criticism. Rather than a text containing all of the answers, Reader-response theorists argued for gaps in works that required a reader and their unique experiences to complete. Such aspects, then, do not exist within works but are instead inspired through the reading of works. It is possible, then, that a single text could evoke multiple interpretations based on the variety of experiences different readers will bring to a text. In fact, this suggests that even individual readers could have multiple and different experiences with a text. It is likely, for instance, that your reading of a literary work at age 17 will be very different from your reading of that same work at age 37 and informed by an additional two decades of reading and life experience.

Reader-response theory has continued to grow and change into more specific literary approaches, such as "Feminism", "Marxism" and "Postcolonial criticism/New Historicism", over time and even the term "Reader-response" is now sometimes referred to as "Reader-oriented

theories" to reflect the larger range of approaches associated with Reader-response. However, you need to understand that the Reader-response theory does not allow for a "free-for-all" approach to reading and that, especially for the demands of this course, you are expected to support assertions with logical textual analysis. In general, you are asked to combine the close reading skills promoted by New Criticism with the active engagement promoted by Reader-response.

Because we know literature is created to have an effect, we also read with this knowledge and know, based on clues as well as our understanding of what literature is, to read it looking to create and find meaning or effect. We understand that we read as what the literary critic Wayne Booth called "implied readers". We don't, for instance, pick up a poem and read it as Rob Allison and Brian Chanen the actual people but as Rob Allison and Brian Chanen, readers of literature. Because we know we are reading literature, we shift our thinking and open up to what we know to be literary possibilities and operations within a work and perform a kind of process of give-and-take: we look for what we think or expect a text to do (as literature) and bring to this work our own experiences, understandings and backgrounds. In taking these together and balancing our own readings with what we know to be happening within a work as literature, we are that much more likely to develop rich and viable interpretations of literary works.

Memes and context

While they are most familiar as an internet phenomena, memes are truly any style, behaviour or idea that spreads from person to person within a culture. Early thinking around memes believed that memes would behave similarly to genes and follow evolutionary biology; for example, memes could appear at random, go through sudden leaps or changes, are quickly replicated/imitated, and would survive if strong or go extinct if not. Memes today—internet memes—are obviously altered with very intentional purposes, in a way that is quite different from the random mutation originally associated with memes (which, in a way, is an interesting evolution in itself). But the most successful memes are also those that prove adaptable for repeated use in a variety of slightly-changed contexts while also maintaining elements that are more stable and consistent.

This image could be pulled up through a Google search for "smiling dog". Consider the following.

- What stable elements appear that would make this useful for a meme?
- What is it about the dog that opens up possibilities for humour and mirth?

Conceptual understanding

REPRESENTATION

- What range of human attributes are possible as associations?
- How does the familiar (for instance, the idea of a grin that suggests embarrassment or shame) function with the unexpected to make a meme effective?
- What do we make of an image intentionally—though creatively— altered from an original context?

Memory and context

An interesting notion of identity and authority is with our constructions of self. One might imagine that there can be no greater authority of oneself rather than... well... oneself. But are we ever static enough to know in such a manner? With constant change, experience and perspective, can we ever know ourselves totally across space and time?

The following passage comes from the work of the late neurologist, Oliver Sacks, who spent time studying memory, hallucination and neurological disorders among many other divergent interests. Read the short section and consider the questions that follow.

In 1993, approaching my sixtieth birthday, I started to experience a curious phenomenon—the spontaneous, unsolicited rising of early memories into my mind, memories which had lain dormant for upwards of fifty years. Not merely memories, but frames of mind, thoughts, atmospheres, and passions associated with them— memories, especially, of my boyhood. Moved by these, I wrote two little memoirs, one about the grand Science Museums in South Kensington, which were so much more important than school to me when I was growing up in London; the other about Humphry Davy, an early-nineteenth-century chemist who had been a hero of mine in those far-off days, and whose vividly described experiments excited me and inspired me to emulation. I think a more general autobiographical impulse was stimulated rather than sated by these brief writings, and late in 1997 I launched on a three-year project of dredging, reclaiming memories, reconstructing, refining, seeking for unity and meaning, which finally became my book *Uncle Tungsten*.

I expected deficiencies of memory—partly because the events I was writing of had occurred fifty or more years earlier, and most of those who might have shared their memories, or checked my facts, were now dead; partly because, in writing about the first fifteen years of my life, I could not call on the letters, notebooks, etc., which I started to keep assiduously from the age of eighteen or so; and, of course, because of the weakness and fallibility of memory itself. I accepted that I must have forgotten or lost a great deal. But I assumed that the memories I did have, especially those which

were very vivid, concrete, and circumstantial, were essentially valid and reliable, and it was a shock to me when I found that some of them were not.

A striking example of this, the first that came to my notice, came up in relation to the two bomb incidents that I describe in *Uncle Tungsten*, both of which occurred in the winter of 1940–1941, when London was bombarded in the Blitz:

> One night, a thousand-pound bomb fell into the garden next to ours, but fortunately it failed to explode. All of us, the entire street, it seemed, crept away that night (my family to a cousin's flat)—many of us in our pajamas—walking as softly as we could (might vibration set the thing off?). The streets were pitch dark, for the blackout was in force, and we all carried electric torches dimmed with red crepe paper. We had no idea if our houses would still be standing in the morning.

> On another occasion, an incendiary bomb, a thermite bomb, fell behind our house and burned with a terrible, white-hot heat. My father had a stirrup pump, and my brothers carried pails of water to him, but water seemed useless against this infernal fire—indeed, made it burn even more furiously. There was a vicious hissing and sputtering when the water hit the white-hot metal, and meanwhile the bomb was melting its own casing and throwing blobs and jets of molten metal in all directions.

A few months after the book was published, I spoke of these bombing incidents to my brother, Michael. Michael is five years my senior and had been with me at Braefield, the boarding school to which we had been evacuated at the beginning of the war (and in which I was to spend four miserable years, beset by bullying schoolmates and a sadistic headmaster). My brother immediately confirmed the first bombing incident, saying, "I remember it exactly as you described it." But regarding the second bombing, he said, "You never saw it. You weren't there."

I was staggered at Michael's words. How could he dispute a memory I would not hesitate to swear on in a court of law and had never doubted as real?

"What do you mean?" I objected. "I can see the bomb in my mind's eye now, Pop with his pump, and Marcus and David with their buckets of water. How could I see it so clearly if I wasn't there?"

"You never saw it," Michael repeated. "We were both away at Braefield at the time. But David [our older brother] wrote us a letter about it. A very vivid, dramatic letter. You were enthralled by it." Clearly, I had not only been enthralled, but must have constructed the scene in my mind, from David's words, and then taken it over, appropriated it, and taken it for a memory of my own.

After Michael said this, I tried to compare the two memories—the primary one, whose direct experiential stamp was not in doubt, with the constructed or secondary one. With the first incident, I could feel myself into the body of the little boy, shivering in his thin pajamas—it was December, and I was terrified—and because of my shortness compared to the big adults all around me, I had to crane my head upwards to see their faces.

The second image, of the thermite bomb, was equally clear, it seemed to me—very vivid, detailed, and concrete. I tried to persuade myself that it had a different quality from the first, that it bore evidences of its appropriation from someone else's experience and its translation from verbal description into image. But although I now know, intellectually, that this memory was "false," secondary, appropriated, translated, it still seems to me as real, as intensely my own, as before. Had it, I wondered, become as real, as personal, as strongly embedded in my psyche (and, presumably, my nervous system) as if it had been a genuine primary memory? Would psychoanalysis, or, for that matter, brain imaging, be able to tell the difference?

From "On Memory", by Oliver Sacks, in *The Threepenny Review* (Winter 2005), www.threepennyreview.com

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Quite simply, what does the excerpt by Oliver Sacks suggest about memory as a way of knowing? Is memory in this story really suspect or is it simply the source of memory that is tenuous? If we can doubt the memories of personal experiences should we also equally doubt any other knowledge we hold in our minds?

1 Sacks speaks to issues of identity and authority through an exploration of memory in this piece. Where would you place authority and why?

2 As an exercise, divide a page into two columns. On the left side, record the moments of the text you can recall off the top of your head. On the right side, note what you think might have seemed most significant that you have committed these details—however temporary—to memory. If possible, enlist a friend or classmate to do the same. How similar or different are the recordings/memories? What might this say about perspective?

Home and displacement

Home is, as the say, where the heart is. Upon reflection, this cliché is more complex: is this a space? A time? A metaphor for state of mind? Our world is more transient than ever with connections both literally and virtually possible as never before. Sometimes, however, questions of home, or heart, can be not just a product of desire but necessity or even force. Consider the following collection of texts, and particularly the way in which language operates to speak to homes and hearts.

Text 1:

Jacinda Ardern says more women "must be at the decision-making table"

Prime Minister Jacinda Ardern is calling for stronger female representation in politics.

In a piece written by Ardern in the *Financial Times*, New Zealand's third female Prime Minister said it was not good enough for women to just be heard but rather they needed to be at the decision-making table in good numbers. Ardern referred to her own dizzying rise to power just months after being made leader of the Labour Party.

"The short time frame between these two events was always likely to cause some interest," she said. "But the day when a female leader becomes so commonplace that it doesn't merit comment—that will be the day when everything really will have changed."

Ardern said New Zealand has been "especially blessed" with a number of female leaders and role models, her own of which included former Prime Minister Helen Clark, who have helped forge a path. She also referred to the fact that women currently serve in the roles of prime minister, governor-general and chief justice of New Zealand.

"But we can never assume that a path that is cleared remains that way—that everything from this point becomes automatically easier for those that follow," she said.

"I'm one of only 12 women who are current heads of government. That's fewer than 7 percent of all world leaders. Only about 23 percent of national parliamentarians are women." Ardern said Labour planned to address this by pursuing its target of women making up 50 percent of MPs. [...]

"We must have stronger female representation to drive solutions to those issues that are having a dramatic and devastating impact on people, particularly millions of young girls and women. I'm talking about poverty, lack of education, reproductive health, gender equality, pay equity, violence and climate change, to name just some," she said. Ardern said politics was a place where one could make change, which she planned on doing "in our small corner of the world".

"We have a gender pay gap that sends a message to our children and grandchildren, that as girls they will earn less for no other reason than their gender. That isn't fair, and it isn't right. We want to start by weeding out the gender pay gap in our core public service. At the same time, we will lift our minimum wage, knowing that women are over-represented in our lowest-paid sectors."

Ardern also reiterated her plan to tackle child poverty, which she said could hold girls back from achieving their potential. She said her hope for 2018 was that we continue to make progress across the world so that all females "can learn, prosper and grow, and live with dignity, equality and basic human rights".

"But hope alone isn't acceptable or any answer, nor is carving a path that is left to grow over. There is no room for complacency. I feel a huge sense of responsibility for that, not only at home in New Zealand but as a female leader in the world today."

www.nzherald.co.nz

Text 2:

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Jacinda Ardern: "we ✕

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Jacinda Ardern: "we should not expect women to be superwomen"

I know that the world's youngest female prime minister is on her way when a burly plain-clothes policeman appears at the door and starts scanning the room. There are only seven or eight tables in the Hillside Kitchen & Cellar, a quietly stylish café-cum-restaurant opposite Jacinda Ardern's official residence in Wellington, so it doesn't take long for him to spot me
5 in the corner. "All good?" he asks, introducing himself as Eric from New Zealand Diplomatic Protection.

If her security seems down-to-earth, then it is very much in keeping with the public image that persuaded New Zealanders to vote Ardern into office late last year. Fuelled as much by the 37-year old Labour politician's fresh, informal style as by her championing of progressive
10 causes, "Jacindamania" quickly became a global phenomenon, giving her a prominent place alongside France's Emmanuel Macron and Canada's Justin Trudeau in the liberal counter-narrative to resurgent right-wing populism. The sense of a leader in a new optimistic mould only deepened after the announcement in January that she was pregnant with her first child, which in June will make her the first head of government to give birth in office since the late
15 Benazir Bhutto.

Eric is satisfied and moments later, Ardern strides into the café flashing her trademark toothy smile, that bump visible beneath a bright red blouse. At her side is a sporty-looking man dressed in jeans and a casual top.

"I hope you don't mind, I'm just back from travelling from an event last night in Wanaka
20 so I've brought my partner Clarke [Gayford] with me," she says, gesturing towards the "first bloke" already known to many New Zealanders as the host of a popular TV angling show, *Fish of the Day*.

Ardern ushers Gayford to a separate table, where he is joined by a few others in the prime minister's entourage. Settling into her chair, she talks of the effort she is making to lead a normal life despite
25 the pressures of the job and her pregnancy— "I still get the groceries and I still go to Kmart to get my maternity clothes"—and how fortunate she feels that Gayford has agreed to be a stay-at-home dad.

"The only reason I can do what I'm doing is because my partner has the ability to be a pretty much full-time carer," she says. "So I don't want to appear to be superwoman because we should not
30 expect women to be superwomen."

Ardern plans to take six weeks of maternity leave before returning to work. She tells me how she suffers the same doubts and fears that grip many prospective parents— although she is clearly one of a select few in having had the opportunity to discuss them with Barack Obama, who visited New Zealand last month.

35 "I asked him, 'How do you manage guilt?' I consider myself a high-guilt person. Probably being in politics is the worst place for me to be," she says disarmingly. "His advice was, 'You've just got to do your best.'"

Such intimate disclosures are not your average fare when interviewing prime ministers. One of Ardern's big electoral selling points is her apparent normality. Openness has
40 tripped her up on occasion: when a friend revealed that Donald Trump had mistaken Ardern for Trudeau's wife at an Asian summit, for example, the story generated excited headlines in New Zealand.

Just as I'm about to ask her about that incident, a waitress appears at the prime minister's shoulder and takes us through the menu—an eclectic blend of brunch offerings and
45 European-inspired lunch dishes including sauerkraut, Italian sausage and black pudding. I choose beef cheeks with pickles followed by halloumi, whole wheat and roasted beetroot, while she orders a tomato and beetroot salad and some sourdough toast. Ardern insists I try a glass of New Zealand wine and orders a peppermint tea for herself. "You'll have to drink for me. I'd prefer someone had some joy," she laughs.

50 It has been a whirlwind year for Ardern. Elected deputy leader of New Zealand's Labour party in March 2017, she assumed the top job just seven weeks before last September's election after her predecessor's sudden resignation. Even Ardern seemed downbeat about her chances: "Everyone knows that I have just accepted, with short notice, the worst job in politics," she said at the time. Labour, out of office for nine years and trailing the governing
55 National party by more than 20 percentage points in opinion polls, was steeling itself for a fourth consecutive defeat and another demoralising spell in opposition.

Then something unexpected happened. In a country repeatedly praised by HSBC Bank for its "rock star economy", a campaign that focused sharply on inequality and rising homelessness struck a chord and closed the gap. Though Labour's support fell back in the final stages,
60 leaving it as the second-largest bloc in parliament, Ardern was still able to cobble together a coalition government with the nationalist New Zealand First party and the Greens.

Ardern says she was conscious of a turning point when media commentary began focusing on homeless people in Auckland who were forced to sleep in their cars, some with their children.

65 "Fairness is in our DNA," she says. "There was a sense, I think, that we were moving away from some of the things that, regardless of political stripes, had been pretty central to New Zealand's values and the way we saw ourselves."

Ardern's commitment to progressive politics took root at a young age. She grew up in a small town in rural New Zealand, where her father was a police officer and her mother worked in the
70 school canteen, and says she witnessed many families struggling to make ends meet during a period of "jarring" free-market reforms that swept through New Zealand in the 1980s.

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Jacinda Ardern: "we　　✕

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75　At school she founded a chapter of Amnesty International, which still exists today. Brought up by her family in the Mormon faith, Ardern left the church in her early twenties because of its conservative views on homosexuality. John Inger, her former school principal, whom I called the day before meeting her, told me that Ardern was a wonderful student, a brilliant debater and probably too nice a person to be in politics.

Yet Ardern's ability to tap into public unease about rocketing house prices, low wage growth and inadequate infrastructure also reflects the sharp political skills she honed while working 80　as a staffer for Helen Clark, a former Labour prime minister who won three terms in office between 1999 and 2008. Ardern later worked briefly in the UK Cabinet Office under Tony Blair. "I was there when Gordon Brown basically was taking over—so right in the middle of that transition," she says. "It was fantastic, I learnt a lot."

Indeed, for all Ardern's engaging style and ability to connect with the public, it is possible to 85　cast her as an insider rather than an insurgent—a consummate career politician with little experience in other fields. "I worked as long in a fish and chip shop as I did in parliament," she says when asked about this, referring to an after-school job. "I've had particular experiences in politics but they're not my only ones and they're not the ones that defined me."

As we turn to the unsettled state of international politics, Ardern's tea arrives along with what 90　looks like a rather cloudy glass of wine. Sensing my concern, the waitress explains that this particular Canterbury variety is fermented with the grape skins for several weeks to give it more flavour and texture—and it is delicious.

"I think a vast demographic of people feel they have missed out from the GFC [great financial crisis] and at least the perception of globalisation," Ardern says. "My sense is that some of the 95　reaction that we have seen in, let's just call it broadly referendums and elections, has been disquiet around there being a lack of response to people's growing sense of insecurity—be it financial insecurity or other. Politicians can either fill that void with a message of hope … or we can capitalise on it with fear and blame."

Ardern's response has involved big commitments to the electorate: solving the housing 100　crisis, lifting 100,000 children out of poverty and setting New Zealand on a path to becoming a carbon-neutral economy by 2050, to list but a few.

Her government has begun boldly. This month Ardern banned future offshore oil and gas exploration, a big departure from the policy of the National party, which actively courted Big Oil. She has raised the minimum wage by 75 cents to NZ$16.50 per hour, started to phase out 105　tertiary education fees and legislated against foreigners buying residential property. But Ardern has also shown a pragmatic streak by signing up to the Trans-Pacific Partnership, a trade deal encompassing 11 countries in the Pacific region that she had criticised in opposition.

A feminist, Ardern is clearly no fan of Trump but is too diplomatic to say so, given New Zealand's close trading and security relationship with the US (New Zealand is a

Jacinda Ardern: "we   ✕

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110 member of the Five Eyes spy network, which also includes the US, Canada, Australia and UK). I remind her that before she became prime minister, she joined hundreds of demonstrators at Auckland's Women's March, which took place the day after Trump's inauguration as president in January 2017.

115 "For me that wasn't a post-election march—it was a march about the future of women's rights in New Zealand," says Ardern. Still, at an Asian summit meeting in November, when Trump joked that she had "caused a lot of upset in her country" by winning the election, Ardern promptly replied: "No one marched when I was elected."

Can the woman dubbed the "Anti-Trump" by Vogue magazine build a close relationship with his administration? "Oh yes, we have to," she says. "You'll find in every relationship points of
120 difference."

We look up as a brief commotion erupts at the next table, where someone is joining the prime-ministerial entourage. Across the restaurant a few diners have left their seats to examine the paintings by local artists that adorn the walls, and I'm struck that no one seems to be paying any attention to the prime minister eating her lunch—here at least, New Zealanders are living
125 up to their grounded reputation and eschewing the cult of celebrity.

I move on to growing concerns over Chinese Communist party influence in New Zealand's politics and society, which have come just as the government attempts to upgrade its trade deal with Beijing. Australia has moved to tighten its foreign espionage laws, yet New Zealand has taken no overt action to date.

130 "We keep a rolling review in that regard," says Ardern, who insists her government is not afraid to speak out on human rights even when it involves its largest trade partner, China.

John Key, a former New Zealand prime minister, was criticised for not meeting the Dalai Lama when he visited New Zealand in 2009, despite a pre-election promise to do so. Ardern says any future meetings with the Tibetan leader would be considered by her government on a
135 case-by-case basis, suggesting her government has no plan to anger Beijing.

Just as it looks like Ardern's patience with this line of questioning is wearing thin, our food arrives. My plate is beautifully presented with an assortment of pickles, including fiery hot kimchi. Ardern's salad is tiny but she insists it is sufficient.

"I ate a huge amount of food yesterday. I had a breakfast event, a lunch event and a dinner
140 event — maybe the baby is sitting on my stomach but I just don't feel hungry," she says.

Jacindamania was in full flow last week as Ardern travelled to Europe for the Commonwealth leaders' summit in London, stopping along the way to lobby Macron and Angela Merkel on trade and concluding with something of a masterclass in the art of political symbolism when she turned up to meet the Queen in Buckingham Palace wearing a traditional Maori Kahu
145 huruhuru cloak.

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Back home, however, there are signs that Ardern's political honeymoon is coming to an end. A plan to raise petrol excise duties recently prompted accusations that she was reneging on a promise not to introduce new taxes, while last month her broadcasting minister become embroiled in an influence scandal that led to the resignation of a Radio New Zealand
150 executive.

All governments encounter such problems but for Ardern they will require skilful handling, given the fractious nature of the coalition she leads. Winston Peters, the populist leader of the New Zealand First party and deputy prime minister, is regarded by commentators as a maverick and is not a natural ally of the Green party, whose support is critical to the
155 coalition.

As the waitress swoops to remove our dishes, I tell Ardern about my conversation with her former school principal, whose comments echoed questions raised after she resisted calls to sack her broadcasting minister in the wake of the RNZ scandal. What does she think of the charge that she is simply "too nice" to make the tough decisions required of a prime minister?
160
Ardern shakes her head. "Should the minister have been sacked? No. That would have set the threshold in an unattainable place for the whole government. Sometimes actually riding out those situations—when forcing someone to resign wouldn't be the right thing to do—takes leadership too," she says.

"Politics is a very hard place so you have to be resilient … Yes, I do feel things rather acutely but
165 that means that my [political] compass is probably still very much intact as well, and my sense of empathy and kindness still sits really at the forefront of this."

And with that she gets up and attempts to pay the bill. I rush over to stop her, no doubt alarming Eric and the rest of the security detail, and as Ardern heads for the door she turns to call out: "I'll see you next time you are here and we'll see whether I'm at a high point or a low
170 point." For now at least, New Zealand's prime minister does not seem to be losing any sleep.

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1 How do the two profiles either support or contradict portraits of Arden? Are the structural elements that contribute?

2 What notions of authority, nation and power are conveyed through these pieces?

3 What kind of place is New Zealand, as presented through these articles?

Text 3:

Us Versus Them

In December 1993, my sister and parents arrived as refugees in Hamilton, Ontario. In the first couple of months, my parents attended English-language courses, while Kristina worked at Taco Bell, a purveyor of fast
5 "ethnic" food, which she preferred to refer to as Taco Hell. Things were very complicated for them, what with the language my parents couldn't speak, the generic shock of displacement, and a cold climate that was extremely unfriendly to randomly warm human interactions. For my parents, finding a job was a frightening operation of major proportions,
10 but Hamilton is a steel-mill town teeming with job-hungry immigrants, where many of the natives are first-generation Canadians and therefore friendly, and supportive of their new compatriots. Soon enough my parents did find work—Father at a steel mill, Mother as a superintendent in a large apartment building, in which many of the tenants were foreign-
15 born.

Yet within months, my parents started cataloguing the differences between us and them—*we* being Bosnians or ex-Yugoslavs, *they* being purely Canadian. That list of differences, theoretically endless, included items such as sour cream (our sour cream—*mileram*—was creamier and
20 tastier than theirs); smiles (they smile, but don't really mean it); babies (they do not bundle up their babies in severe cold); wet hair (they go out with their hair wet, foolishly exposing themselves to the possibility of lethal brain inflammation); clothes (their clothes fall apart after you wash them a few times), et cetera. My parents, of course, were not the only ones
25 obsessing over the differences. Indeed, their social life at the beginning of their Canadian residence largely consisted of meeting people from the old country and exchanging and discussing the perceived dissimilarities. Once I listened to a family friend in what could fairly be called astonishment as he outlined a substratum of differences proceeding from
30 his observation that *we* like to simmer our food for a long time (*sarma*, cabbage rolls, being a perfect example), while *they* just dip it in extremely hot oil and cook it in a blink. Our simmering proclivities were reflective of our love of eating and, by extension and obviously, of our love of life. On the other hand, *they* didn't really know how to live, which pointed
35 at the ultimate, transcendental difference—*we* had soul, and *they* were soulless. The fact that—even if the food-preparation analysis made any sense—*they* did not love committing atrocities either and that *we* were at the center of a brutal, bloody war, which under no circumstances could be construed as love of life, didn't at all trouble the good analyst.

40 Over time, my parents stopped compulsively examining the differences, perhaps because they simply ran out of examples. I'd like to think, however, it was because they were socially integrated, as the family expanded over the years with more immigration and subsequent marriages and procreation, so that we now included a significant

45　number of native Canadians, in addition to all the naturalized ones. It has become harder to talk about *us* and *them* now that we have met and married some of them—the clarity and the significance of differences were always contingent upon the absence of contact and proportional to the mutual distance. You could theoritize Canadians only if you didn't
50　interact with them, for then the vehicles of comparison were the idea, abstract Canadians, the exact counterprojection of *us*. *They* were the not-us, *we* were the not-them.

The primary reason for the spontaneous theoretical differentiation was rooted in my parents' desire to feel at home, where you can be who you
55　are because everyone else is at home, just like you. In a situation in which my parents felt displaced, the interior to the Canadians, who were always already at home, constant comparison was a way to rhetorically equate ourselves with them. We could be equal because we could compare ourselves with them; we had a home too. Our ways were at least as good
60　as theirs, if not even better—take our sour cream or the philosophical simmering of *sarma*. Not to mention that they could never get our jokes or that their jokes are not funny at all.
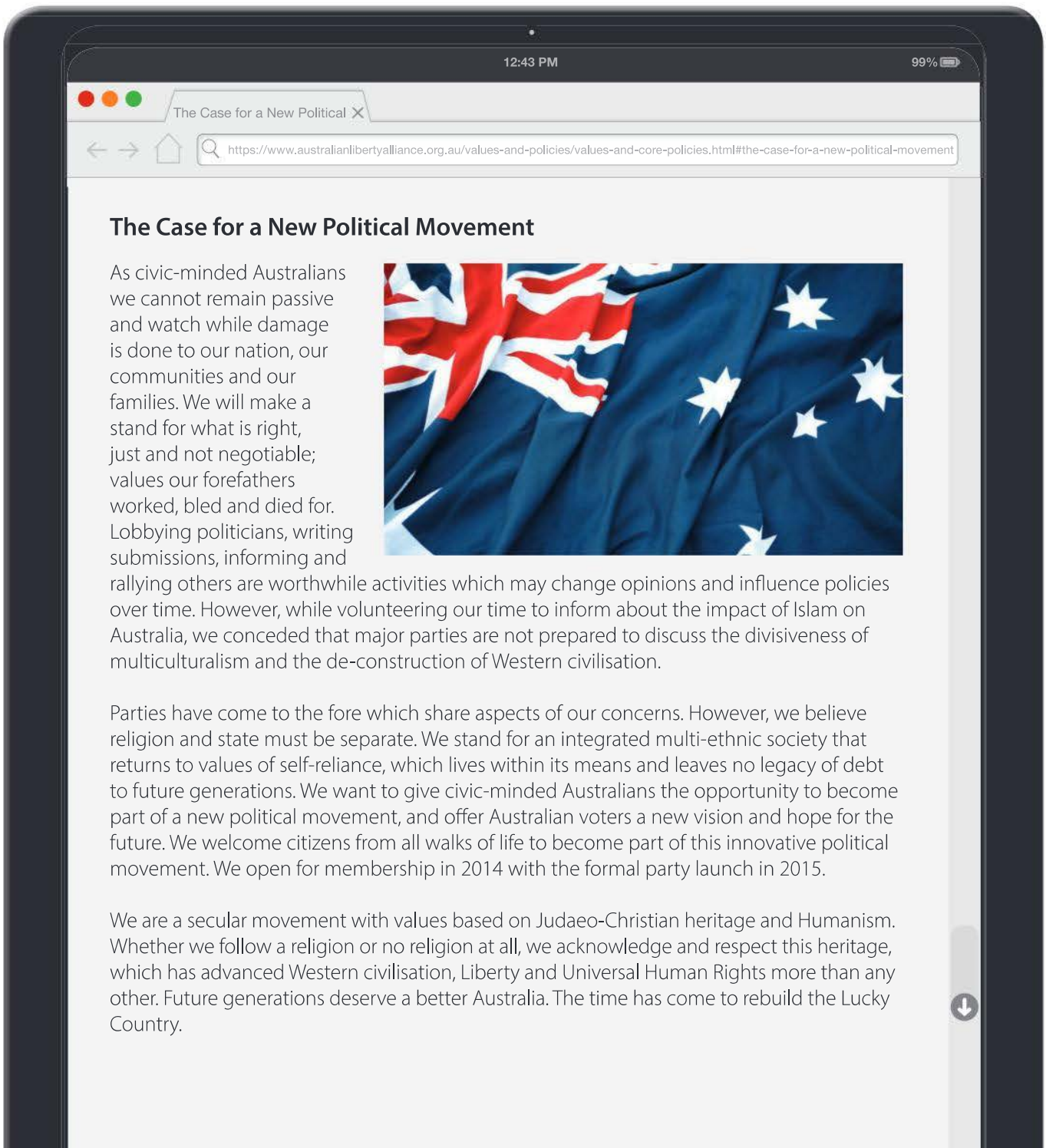
But my parents' instinctive self-legitimization could only be collective, because that was what they carried over from the old country, where the
65　only way to be socially legitimate had been to belong to an identifiable collective—a greater, if more abstract, *raja.* Neither did it help that an alternative—say, defining and identifying yourself a professor—was no longer available to them, since their distinguished careers disintegrated in the process of displacement.

70　The funny thing is that the need for collective self-legitimization fits snugly into the neoliberal fantasy of multiculturalism, which is nothing if not a dream of a lot of *others* living together, everybody happy to tolerate and learn. Differences are thus essentially required for the sense of belonging: as long as we know who we are and who we are not, *we*
75　are as good as *they* are. In the multicultural world there are a lot of *them*, which ought not to be a problem as long as they stay within their cultural confines, loyal to their roots. There is no hierarchy of cultures, except as measured by the level of tolerance, which, incidentally, keeps Western democracies high above everyone else. And where the tolerance level is
80　high, diversity can be celebrated and mind-expanding ethnic food can be explored and consumed (Welcome to Taco Hell!), garnished with the exotic purity of otherness. A nice American lady once earnestly told me: "It is *so neat* to be from other cultures," as though the "other cultures" were an Edenic archipelago in the Pacific, unspoiled by the troubles of advanced
85　civilizations, home to many a soul-soothing spa. I had no heart to tell her that I was often painfully and sometimes happily complicated.

From *The Book of Lives*, by Aleksandar Hemon (2013)

1 How does the tone of the Hemon passage compare to that of the Arden articles above?

2 Hemon seems to treat differences as complex: it can be the cause of loneliness, the root of community, a source of conflict, an imagined ideal to pursue and/or all of the above. Trace through the passage where and how Hemon moves through possibilities.

Text 4:

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The Case for a New Political ✕

https://www.australianlibertyalliance.org.au/values-and-policies/values-and-core-policies.html#the-case-for-a-new-political-movement

The Case for a New Political Movement

As civic-minded Australians we cannot remain passive and watch while damage is done to our nation, our communities and our families. We will make a stand for what is right, just and not negotiable; values our forefathers worked, bled and died for. Lobbying politicians, writing submissions, informing and rallying others are worthwhile activities which may change opinions and influence policies over time. However, while volunteering our time to inform about the impact of Islam on Australia, we conceded that major parties are not prepared to discuss the divisiveness of multiculturalism and the de-construction of Western civilisation.

Parties have come to the fore which share aspects of our concerns. However, we believe religion and state must be separate. We stand for an integrated multi-ethnic society that returns to values of self-reliance, which lives within its means and leaves no legacy of debt to future generations. We want to give civic-minded Australians the opportunity to become part of a new political movement, and offer Australian voters a new vision and hope for the future. We welcome citizens from all walks of life to become part of this innovative political movement. We open for membership in 2014 with the formal party launch in 2015.

We are a secular movement with values based on Judaeo-Christian heritage and Humanism. Whether we follow a religion or no religion at all, we acknowledge and respect this heritage, which has advanced Western civilisation, Liberty and Universal Human Rights more than any other. Future generations deserve a better Australia. The time has come to rebuild the Lucky Country.

Part 1 Our Name: Australian Liberty Alliance

On Australia
Australia is not just the place we call home. Australia is our commonwealth, our nation and the sum of our communities. Whether old or new Australians, this is the continent we want our children and grandchildren to own as free citizens, to be safe, prosperous and advance confidently with a happy heart.

Our Australia stands for individual liberty, small government, Western values built on Judaeo-Christian and Humanistic foundations, social fairness and an integrated multi-ethnic society with one set of laws for all, regardless of colour, gender or creed. There is no place for big government, racism, political correctness, moral relativism, divisive multiculturalism or tolerance for the intolerant.

Migrants do not dream of a new life in Australia because we are a Socialist, Islamic or tribal society. Migrants come for the freedom, justice and prosperity only Western civilisation creates.

On Liberty
We choose Liberty over Freedom because Freedom has a different meaning to different people. Liberty is defined as absence of coercion and as such is an absolute, whereas democratically established laws can limit Freedom. Liberty is civilised Freedom.

On Alliances
Australian Liberty Alliance is inclusive and seeks to unite individuals and groups for a common cause. Australians fought in alliance with like-minded people against the foes of Liberty and Western civilisation.

Today, we stand on the shoulders of those who sacrificed everything and overcame great odds to build and preserve Australia. Compared with our forefathers, our sacrifices are small and the odds are better.

With dedication, courage and perseverance we join together to advance policies for the benefit of our families, communities and the nation.

Let's Rebuild the Lucky Country!

www.australianlibertyalliance.org.au

Conceptual understanding

CULTURE

1 To what interests does this political party seem to serve? What core values does this text highlight?

2 What primary rhetorical strategies do you find in evidence to construct an ideal landscape?

3 Do you find elements of intolerance of difference that the excerpt from Hemon discusses? How would you situate the two texts together?

4 How do the texts work either with or against one another?

Pigeon and creole: home and language

Pidgin and creole languages are closely related to dialects in that they are variations of a wider-spread standard language. Pidgins and creoles, however, hold special interest for some linguistic researchers because they represent a concrete example of our need to communicate, a way of studying how languages develop and a strong connection between among culture, global events and language. Pidgin and creole are examples of what happens when people of different cultures and nationalities interact, in both positive and negative ways.

A pidgin language is a means of communication that is no one's native language; it is a new language that develops when two groups of people, speaking mutually unintelligible languages, need to communicate. Many pidgin languages developed because of the forced interaction of peoples during times of exploration, colonialism and the slave trade. Because pidgin languages are born out of immediate necessity, the variations do not often follow consistent grammatical rules and are unstable in terms of vocabulary. Interestingly, these ad hoc languages frequently borrow the structure of one language and the vocabulary of another. Sometimes these languages are so "needs based" that they are considered "contact specific". A pidgin, for example, may be based solely on the language needed in a trading marketplace where two groups meet to buy and sell.

A creole language is born of pidgin. When the children of pidgin speakers begin speaking pidgin as a native language, the language essentially develops along with the group of speakers, taking on more stable grammatical structures and more varied vocabulary. While a creole may borrow its vocabulary from another language, the grammatical rules are often quite distinct from those in the original tongue. In addition, while a pidgin may be limited in scope, a creole, like any language, is more flexible and adaptive.

Pidgin and Creole on maps

Activity

In order to begin thinking about the cultural importance of pidgins and creoles, consider the two maps on the next page and the questions that follow. The first is a map produced by a project, for The Atlas of Pidgin and Creole Language Structures, that has attempted to describe and analyse both the most widely studied creole language communities and some lesser-studied communities as well. The map represents the locations of communities studied. The Trans-Atlantic Slave Trade Database produces a graphic representation of the volumes of slave trade in the Atlantic region before the 1900s in the following map.

Map 1:

Atlas of Pidgin and Creole
Language Structures:
Pidgin and Creole Language
in the world
- English-based
- Dutch-based
- Portuguese-based
- Spanish-based
- French-based
- Arabic-based
- Bantu-based
- Malay-based
- Other-based

Map 2:

Overview of the Slave Trade
Out of Africa
Number of slaves

8,000,000

4,000,000
2,000,000
1,000,000

Width of routes indicates
number of slaves transported
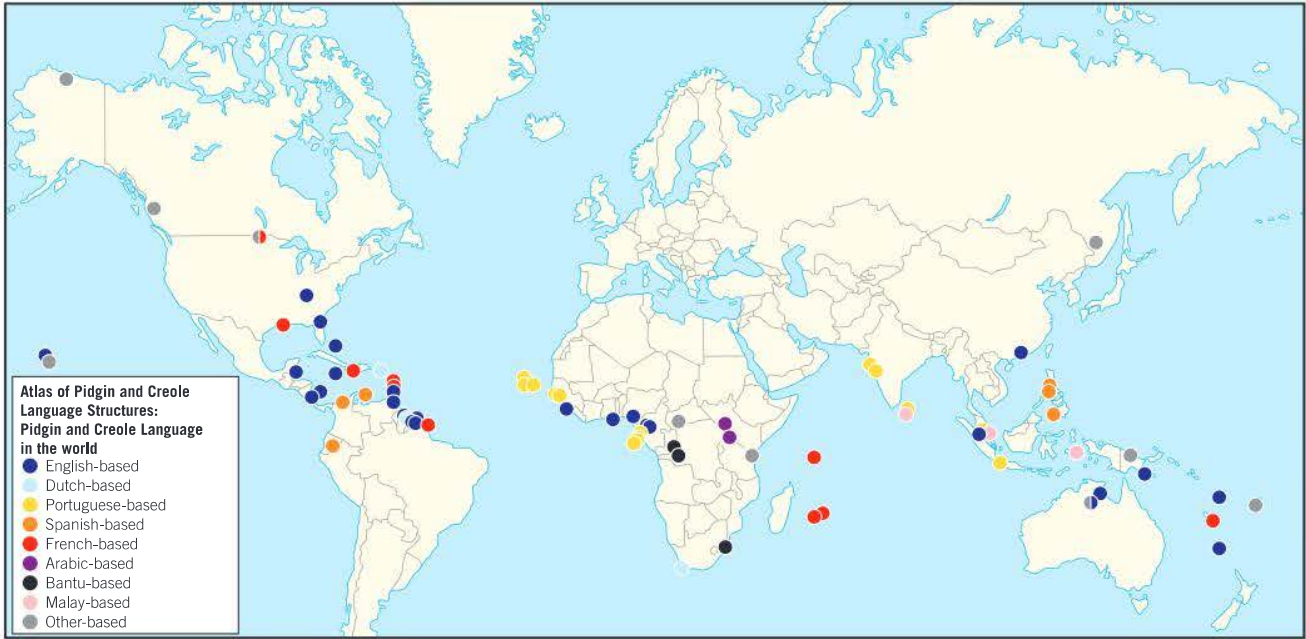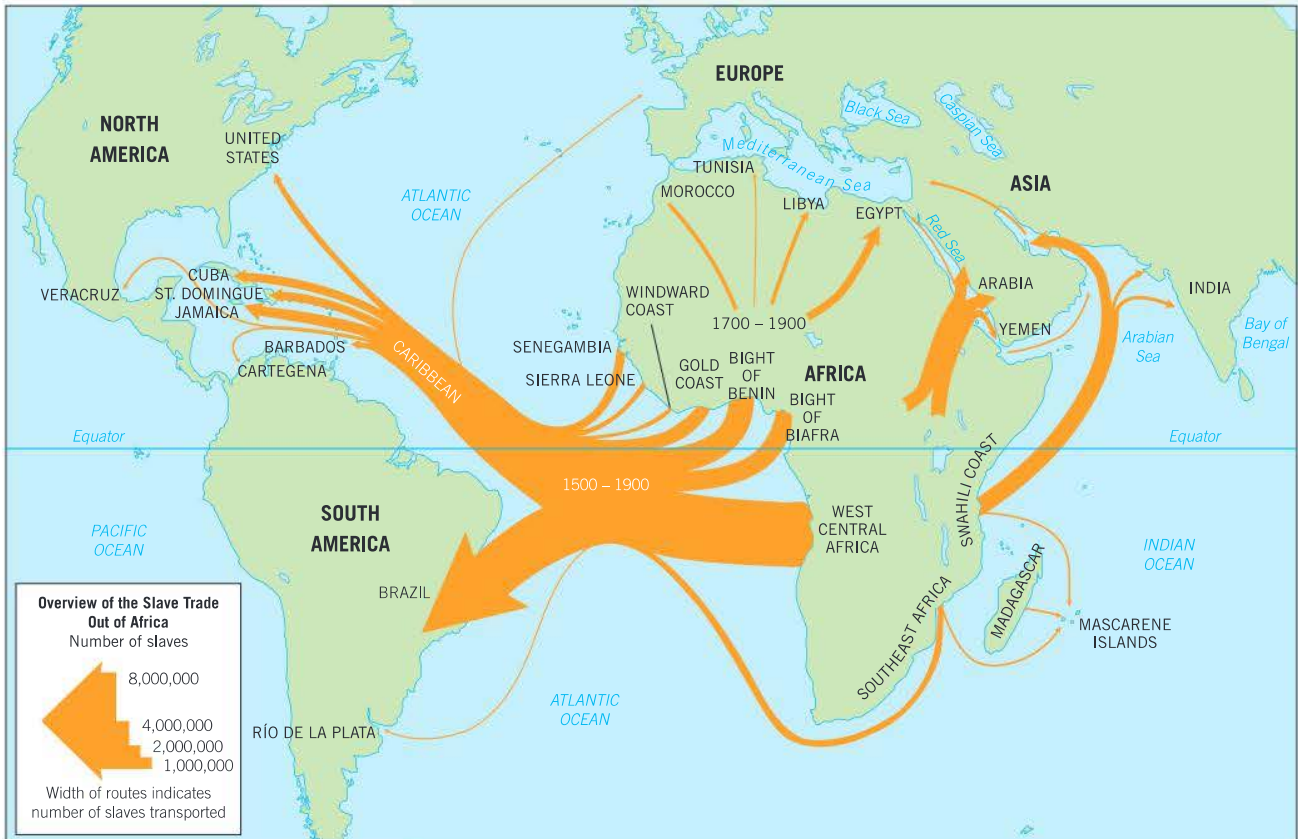
1 What is the obvious overlap in the two maps?

2 What does this overlap suggest about the cultural or historical importance of pidgins and creoles?

3 Speakers of creole languages are often subject to negative bias. How does this map suggest historical or cultural origins for this bias?

4 Pidgin languages often developed through forced contact. Can you think of other situations where pidgin languages might arise?

Text 5:

Most days I wish I was a British pound coin instead of an African girl. Everyone would be pleased to see me coming. Maybe I would visit with you for the weekend and then suddenly, because I am fickle like that, I would visit with the man from the corner shop instead—but you would not be sad because
5   you would be eating a cinnamon bun, or drinking a cold Coca-Cola from the can, and you would never think of me again. We would be happy, like lovers who met on holiday and forgot each other's names.

A pound coin can go wherever it thinks it will be safest. It can cross deserts and oceans and leave the sound of gunfire and the bitter smell of burning
10 thatch behind. When it feels warm and secure it will turn around and smile at you, the way my big sister Nkiruka used to smile at the men in our village in the short summer after she was a girl but before she was really a woman, and certainly before the evening my mother took her to a quiet place for a serious talk.
15 Of course a pound coin can be serious too. It can disguise itself as power, or property, and there is nothing more serious when you are a girl who has neither. You must try to catch the pound, and trap it in your pocket, so that it cannot reach a safe country unless it takes you with it. But a pound has all the tricks of a sorcerer. When pursued I have seen it shed its tail like a lizard so
20 that you are left holding only pence. And when you finally go to seize it, the British pound can perform the greatest magic of all, and this is to transform itself into not one, but two, identical green American dollar bills. Your fingers will close on empty air, I am telling you.

How I would love to be a British pound. A pound is free to travel to
25 safety, and we are free to watch it go. This is the human triumph. This is call, *globalization*. A girl like me gets stopped at immigration, but a pound can leap the turnstiles, and dodge the tackles of those big men with their unifrom caps, and jump straight into a waiting airport taxi. *Where to, sir?* Western Civilization, my good man, and make it snappy.
30 See how nicely a British pound coin talks? It speaks with the voice of Queen Elizabeth the Second of England. Her face is stamped upon it, and sometimes when I look very closely I can see her lips moving. I hold her up to my ear. What is she saying? *Put me down this minute, young lady, or I shall call my guards.*

If the queen spoke to you in such a voice, do you suppose it would be possible to
35 disobey? I have read that the people around her—even kids and prime ministers—they
find their bodies responding to her orders before their brains can even think why not.
Let me tell you, it is not the crown and the scepter that have this effect. Me, I could pin
a tiara on my short fuzzy hair, and I could hold up a scepter in one hand, like this, and
police officers would still walk up to me in the their big shoes and say, *Love the ensemble,*
40 *madam, now let's have a quick look at your ID, shall we?* No, it is not the Queen's crown and
scepter that rule in your land. It is her grammar and her voice. That is why it is desirable
to speak the way she does. That way you can say to police officers, in a voice as clear as
the Cullinan diamond, *My goodness, how dare you?*

45 From *Little Bee*, by Chris Cleave (2008)

1 How does the text create a unique perspective?

2 How does the notion of audience come through in this piece? How
is this different from the text from the Australian Liberty Alliance? In
what ways do the two construct audience in language?

3 Do you find the work humorous? Angry? Depressed? In what ways is
this so? How might the tone change through the excerpt?

Text 6:
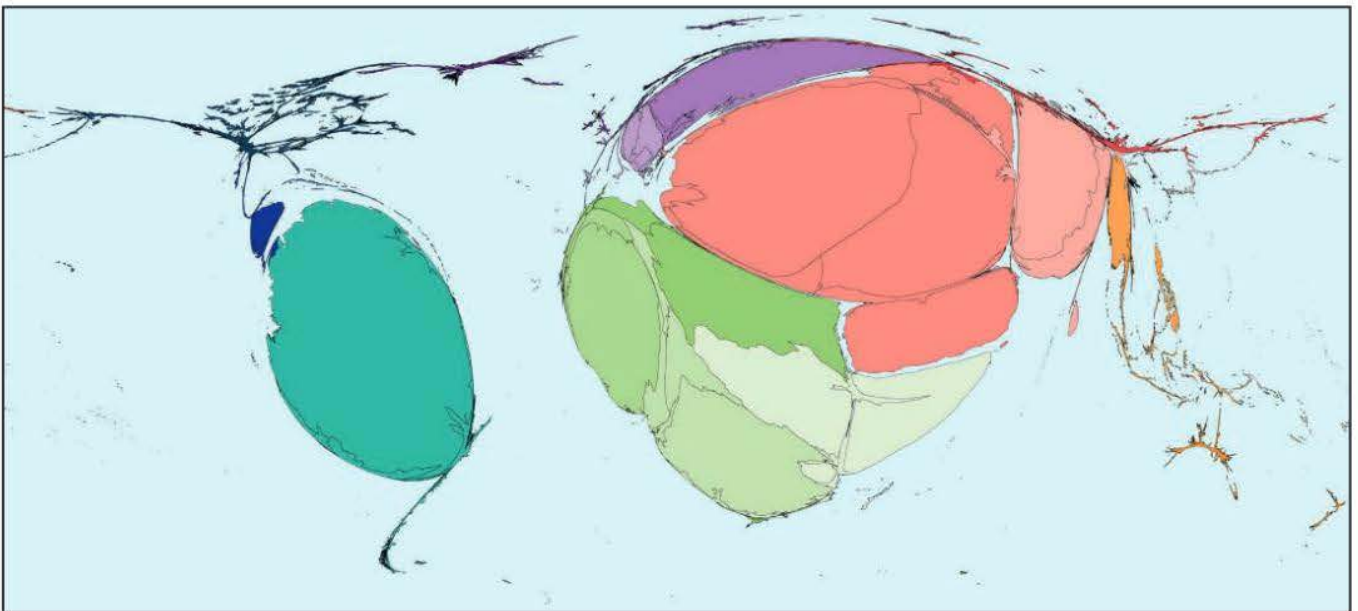
Data and mapping have become sub-fields in themselves that tell stories or present information in a variety of formats. Differences in map features or scales, for instance, can suggest wildly different realities from relative-size of countries to place—physical and metaphorical—on the globe. New technologies have only enhanced both our ability to view and re-view data and mapping in a variety of interesting ways.

1 Considering the digital mapping of the globe based on displaced persons on the opposite page, how does this text operate alongside the others in this unit?

2 Are the "numbers" (populations) surprising? Is this map recognizable?

3 What kind of perspective and message does the map seem to suggest?

Final thoughts

As a topic, "identity and authority" is about negotiation: these concepts are never fixed but always in flux based on a variety of internal and external factors. Negotiations may not always be intentional, conscious or even wanted in the construction of identity and authority but they are always present. In the context of the IB Language and Literature course, this can be a valuable perspective. The literary critic Terry Eagleton, among others, argues that we now know there is never truly a neutral text, either in production or reception. What Eagleton is getting at is that all texts are produced "under the influence" of a variety of forces and factors that have informed everything from choice of topic to style to content to value. But these same influences also impact our reception of texts. To *know* a text is never as "simple" as receiving passively a mass of content and we are constantly negotiating understandings just as we negotiate, for example, identities, power, community and authority. If there is a frustration with the lack of absolute, however, we hope that this is mitigated by the freedom and possibility that is equally promised. To read more on Eagleton's views, read his book *Literary Theory: An Introduction.*

2.3 THINKING AHEAD 3: INTERNAL ASSESSMENT

The area of exploration called "Time and space" might seem an obvious place from which to unearth, explore and further develop global issues and that would have likely relationships with texts you have studied. With its strong focus on various contexts involved in the production and reception or consumption of texts, it **is** highly likely that global themes will emerge. However, it is important to note that the global theme you select for use with your internal assessment is not intended as simply a re-presentation of material explored in class but an extension of your reading and thinking across texts from which global issues emerge.

As an example, it may well be that in your course study you discuss gender through language as a unit (say, across an advertising campaign for cosmetics, through lyrics in popular music and through readings by Mary Wollstonecraft). To select "gender inequity" as a global theme and then use a passage from Wollstonecraft and an advertisement as the selected extracts compromises the true intentions of the assessment task. In this case, you would simply be restating classroom study rather than "teasing out" independently significant themes through agile engagement with texts. Further, it is likely in the case above that the selected texts are reduced to simply "being about the global theme" and miss aims and objectives of the course around knowledge and understanding of texts in their own right.

It is important, then, that your global issues are not "ready-made" or part of the make-up of your course study. Instead, the strongest oral presentations will be those that reveal an ability to see trends across disparate texts and from which to extend thinking in imagining how these texts reveal larger global themes. Your approach should not be to select a global theme and then choose texts that best illustrate this theme, but instead to read and think carefully about texts from which interesting global themes emerge.

While "Time and space", again, will likely offer themes, these themes might best operate as springboards from which further thinking takes place. Certainly in this part of the course you will consider eras, movements and geographical, social and historical norms. What is most ideal, however, is that this contextual information enlivens your thinking and extension with and across texts rather than simplistically and artificially predetermining the content of an oral presentation.

The portfolio and "Time and space"

In order to most fully achieve the above, the portfolio will be an essential tool. With each text, the portfolio should prove an ideal place to record

not just your classroom learning but further observations, connections, impacts and opportunities. The portfolio should not be a place to only record important elements from a unit of study but should also reflect your individual engagement with texts. While some of these engagements may connect to units of study, this space is dedicated to your personal understandings, questions, considerations and extensions as they arise.

Nonetheless, there may be strategies for best approaching texts that lead to the above. Though not intended as a notebook of learned classroom material, there are approaches for imagining, reimagining and extending the texts you encounter. It may be helpful to consider some of the following as approaches for the portfolio.

- Think text first. Global issues should emerge through further thinking and not as a part of taught material.
- Keep track of personal feelings about texts. Note likes, dislikes, connections, challenges, for example. Personal engagement is important here.
- Note, for example, specific features, passages, topics, themes and tropes within and across texts that suggest interesting global themes.
- Map out texts. Are there colours you can use that focus on broad categories such as "aesthetic", "social critique", "identity" or "knowledge"? In periodically reviewing categories, new ideas and thoughts emerge as well as connections across various texts.
- Consider textual elements/possible worlds.
  - What is the background/primary world of the author?
  - What are the life and times of the author?
  - What is the world of the story? Is there a "life and times" of the setting?
  - What might be the conditions of production or reception that make this text available to us?
  - How can we view and re-view this text through multiple critical lenses?
  - Are there barriers or opportunities available to us as readers in "our" primary worlds?
  - Does the text seek to speak to "us"? Seek to avoid "us"? If not the intended audience, are there opportunities to access different texts?
- Creative exercises. Whether pastiche, reproduction, remediation or transformation, look to replicate elements of original texts in novel contextual circumstances.
- Make personal connections. True global issues emerge from personal and extended engagement with texts. What do these texts make you think about? What ideas or extensions from your own life emerge?
- What external connections occur? The portfolio is the perfect place to explore the connection between texts and your own life.

- "The devil is in the detail." The portfolio should also be a space for recording details: those of the features, key passages or elements, significant themes or topics, recurring trends.

As a reminder, along the course of your portfolio reflections, it is helpful to remember the following properties for determining at viable global theme.

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

General topics include (see previous chapters for more detail):

- culture, identity and community
- beliefs, values and education
- politics, power and justice
- art, creativity and the imagination
- science, technology and the natural world.

Exemplar

In our minds, one of the finest living writers producing the kinds of essays that the oral presentation is meant to replicate is Zadie Smith. Although lengthy, the following essay by Smith discerns and explores an interesting global theme across a film and nonfiction text.

Generation Why?

Zadie Smith

25 November 2010

The Social Network
a film directed by David Fincher, with a screenplay by Aaron Sorkin

You Are Not a Gadget: A Manifesto
by Jaron Lanier

How long is a generation these days? I must be in Mark Zuckerberg's generation—there are only nine years between us—but somehow it doesn't feel that way. This despite the fact that I can say (like everyone else on Harvard's campus in the fall of 2003) that "I was there" at Facebook's inception, and remember Facemash and the fuss it caused; also that tiny, exquisite movie star trailed by fanboys through the snow wherever she went, and the awful snow itself, turning your toes gray, destroying your spirit, bringing a bloodless end to a squirrel on my block: frozen, inanimate, perfect—like the

Blaschka glass flowers. Doubtless years from now I will misremember my closeness to Zuckerberg, in the same spirit that everyone in '60s Liverpool met John Lennon.

At the time, though, I felt distant from Zuckerberg and all the kids at Harvard. I still feel distant from them now, ever more so, as I increasingly opt out (by choice, by default) of the things they have embraced. We have different ideas about things. Specifically we have different ideas about what a person is, or should be. I often worry that my idea of personhood is nostalgic, irrational, inaccurate. Perhaps Generation Facebook have built their virtual mansions in good faith, in order to house the People 2.0 they genuinely are, and if I feel uncomfortable within them it is because I am stuck at Person 1.0. Then again, the more time I spend with the tail end of Generation Facebook (in the shape of my students) the more convinced I become that some of the software currently shaping their generation is unworthy of them. They are more interesting than it is. They deserve better.

In *The Social Network* Generation Facebook gets a movie almost worthy of them, and this fact, being so unexpected, makes the film feel more delightful than it probably, objectively, is. From the opening scene it's clear that this is a movie about 2.0 people made by 1.0 people (Aaron Sorkin and David Fincher, forty-nine and forty-eight respectively). It's a *talkie*, for goodness' sake, with as many words per minute as *His Girl Friday*. A boy, Mark, and his girl, Erica, sit at a little table in a Harvard bar, zinging each other, in that relentless Sorkin style made famous by *The West Wing* (though at no point does either party say "Walk with me"—for this we should be grateful).

But something is not right with this young man: his eye contact is patchy; he doesn't seem to understand common turns of phrase or ambiguities of language; he is literal to the point of offense, pedantic to the point of aggression. ("Final clubs," says Mark, correcting Erica, as they discuss those exclusive Harvard entities, "*Not* Finals clubs.") He doesn't understand what's happening as she tries to break up with him. ("Wait, wait, this is real?") Nor does he understand *why*. He doesn't get that what he may consider a statement of fact might yet have, for this other person, some personal, painful import:

ERICA: I have to go study.

MARK: You don't have to study.

ERICA: *How do you know I don't have to study?!*

MARK: *Because you go to B.U.!*

Simply put, he is a computer nerd, a social "autistic": a type as recognizable to Fincher's audience as the cynical newshound was to Howard Hawks's. To create this Zuckerberg, Sorkin barely need brush his pen against the page. We

came to the cinema expecting to meet this guy and it's a pleasure to watch Sorkin color in what we had already confidently sketched in our minds. For sometimes the culture surmises an individual personality, collectively. Or thinks it does. Don't we all know why nerds do what they do? To get money, which leads to popularity, which leads to girls. Sorkin, confident of his foundation myth, spins an exhilarating tale of double rejection—spurned by Erica and the Porcellian, the Finaliest of the Final Clubs, Zuckerberg begins his spite-fueled rise to the top. Cue a lot of betrayal. A lot of scenes of lawyers' offices and miserable, character-damning depositions. ("Your best friend is suing you!") Sorkin has swapped the military types of *A Few Good Men* for a different kind of all-male community in a different uniform: GAP hoodies, North Face sweats.

At my screening, blocks from NYU, the audience thrilled with intimate identification. But if the hipsters and nerds are hoping for Fincher's usual pyrotechnics they will be disappointed: in a lawyer's office there's not a lot for Fincher to *do*. He has to content himself with excellent and rapid cutting between Harvard and the later court cases, and after that, the discreet pleasures of another, less-remarked-upon Fincher skill: great casting. It'll be a long time before a cinema geek comes along to push Jesse Eisenberg, the actor who plays Zuckerberg, off the top of our nerd typologies. The passive-aggressive, flat-line voice.

The shifty boredom when anyone, other than himself, is speaking. The barely suppressed smirk. Eisenberg even chooses the correct nerd walk: not the sideways corridor shuffle (the *Don't Hit Me!*), but the puffed chest vertical march (the *I'm not 5'8"*, *I'm 5'9"!*).

With rucksack, naturally. An extended four-minute shot has him doing exactly this all the way through the Harvard campus, before he lands finally where he belongs, the only place he's truly comfortable, in front of his laptop, with his blog:

> Erica Albright's a bitch. You think that's because her family changed their name from Albrecht or do you think it's because all B.U. girls are bitches?

Oh, yeah. We know this guy. Overprogrammed, furious, lonely. Around him Fincher arranges a convincing bunch of 1.0 humans, by turns betrayed and humiliated by him, and as the movie progresses they line up to sue him. If it's a three-act movie it's because Zuckerberg screws over more people than a two-act movie can comfortably hold: the Winklevoss twins and Divya Navendra (from whom Zuckerberg allegedly stole the Facebook concept), and then his best friend, Eduardo Saverin (the CFO he edged out of the company), and finally Sean Parker, the boy king of Napster, the music-sharing program, although he, to be fair, pretty much screws himself. It's in Eduardo—in the actor Andrew

Garfield's animate, beautiful face—that all these betrayals seem to converge, and become personal, painful. The arbitration scenes—that should be dull, being so terribly static—get their power from the eerie opposition between Eisenberg's unmoving countenance (his eyebrows hardly ever move; the real Zuckerberg's eyebrows *never* move) and Garfield's imploring disbelief, almost the way Spencer Tracy got all worked up opposite Frederic March's rigidity in another courtroom epic, *Inherit the Wind*.

Still, Fincher allows himself one sequence of (literal) showboating. Halfway through the film, he inserts a ravishing but quite unnecessary scene of the pretty Winklevoss twins (for a story of nerds, all the men are surprisingly comely) at the Henley Regatta. These two blond titans row like champs. (One actor, Armie Hammer, has been digitally doubled. I'm so utterly 1.0 that I spent an hour of the movie trying to detect any difference between the twins.) Their arms move suspiciously fast, faster than real human arms, their muscles seem outlined by a fine pen, the water splashes up in individual droplets as if painted by Caravaggio, and the music! Trent Reznor, of Nine Inch Nails, commits exquisite brutality upon Edward Grieg's already pretty brutal "In the Hall of the Mountain King." All synths and white noise. It's music video stuff—the art form in which my not-quite generation truly excels—and it demonstrates

the knack for hyperreality that made Fincher's *Fight Club* so compelling while rendering the real world, for so many of his fans, always something of a disappointment. Anyway, the twins lose the regatta, too, by a nose, which allows Fincher to justify the scene by thematic reiteration: sometimes very close is simply not close enough. Or as Mark pleasantly puts it across a conference table: "If you guys were the inventors of Facebook you'd have invented Facebook."

All that's left for Zuckerberg is to meet the devil at the crossroads: naturally he's an Internet music entrepreneur. It's a Generation Facebook instinct to expect (hope?) that a pop star will fall on his face in the cinema, but Justin Timberlake, as Sean Parker, neatly steps over that expectation: whether or not you think he's a shmuck, he sure plays a great shmuck. Manicured eyebrows, sweaty forehead, and that coked-up, wafer-thin self-confidence, always threatening to collapse into paranoia. Timberlake shimmies into view in the third act to offer the audience, and Zuckerberg, the very same thing, essentially, that he's been offering us for the past decade in his videos: a vision of the good life.

This vision is also wafer-thin, and Fincher satirizes it mercilessly. Again, we know its basic outline: a velvet rope, a cocktail waitress who treats you like a king, the best of everything on tap, a special booth of your own, fussy tiny expensive food ("Could you bring out some

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things? The lacquered pork with that ginger confit? I don't know, tuna tartar, some lobster claws, the foie gras and the shrimp dumplings, that'll get us started"), appletinis, a Victoria's Secret model date, wild house parties, fancy cars, slick suits, cocaine, and a "sky's the limit" objective: "A million dollars isn't cool. You know what's cool? … A *billion* dollars." Over cocktails in a glamorous nightclub, Parker dazzles Zuckerberg with tales of the life that awaits him on the other side of a billion. Fincher keeps the thumping Euro house music turned up to exactly the level it would be in real life: the actors have to practically scream to be heard above it. Like many a nerd before him, Zuckerberg is too hyped on the idea that he's in heaven to notice he's in hell.

Generation Facebook's obsession with this type of "celebrity lifestyle" is more than familiar. It's pitiful, it pains us, and we recognize it. But would Zuckerberg recognize it, the real Zuckerberg? Are these really *his* motivations, *his* obsessions? No— and the movie knows it. Several times the script tries to square the real Zuckerberg's apparent indifference to money with the plot arc of *The Social Network*—and never quite succeeds. In a scene in which Mark argues with a lawyer, Sorkin attempts a sleight of hand, swapping an interest in money for an interest in power:

Ma'am, I know you've done your homework and so you know that money isn't a big part of my life, but at the moment I could buy Harvard University, take the Phoenix Club and turn it into my ping pong room.

But that doesn't explain why the teenage Zuckerberg gave away his free app for an MP3 player (similar to the very popular Pandora, as it recognized your taste in music), rather than selling it to Microsoft. What power was he hoping to accrue to himself in high school, at seventeen? Girls, was it? Except the girl motivation is patently phony— with a brief interruption Zuckerberg has been dating the same Chinese-American, now a medical student, since 2003, a fact the movie omits entirely. At the end of the film, when all the suing has come to an end ("Pay them. In the scheme of things it's a parking ticket"), we're offered a Zuckerberg slumped before his laptop, still obsessed with the long-lost Erica, sending a "Friend request" to her on Facebook, and then refreshing the page, over and over, in expectation of her reply. [...] Fincher's contemporary window-dressing is so convincing that it wasn't until this very last scene that I realized the obvious progenitor of this wildly enjoyable, wildly inaccurate biopic. Hollywood still believes that behind every mogul there's an idée fixe: Rosebud—meet Erica.

If it's not for money and it's not for girls—what is it for? With Zuckerberg we have a real American mystery. Maybe it's not mysterious and he's just playing the long game, holding out: not a billion dollars but a hundred billion dollars. Or is it possible *he just loves programming*? No doubt the filmmakers considered this option, but you can see their dilemma: how to convey the pleasure of programming—if such a pleasure exists—in a way that is both cinematic and comprehensible? Movies are notoriously bad at showing the pleasures and rigors of art-making, even when the medium is familiar.

Programming is a whole new kind of problem. Fincher makes a brave stab at showing the intensity of programming in action ("He's wired in," people say to other people to stop them disturbing a third person who sits before a laptop wearing noise-reducing earphones) and there's a "vodka-shots-and-programming" party in Zuckerberg's dorm room that gives us some clue of the pleasures. But even if we spent half the film looking at those busy screens (and we do get glimpses), most of us

would be none the wiser. Watching this movie, even though you know Sorkin wants your disapproval, you can't help feel a little swell of pride in this 2.0 generation. They've spent a decade being berated for not making the right sorts of paintings or novels or music or politics. Turns out the brightest 2.0 kids have been doing something else extraordinary. They've been making a world.

World makers, social network makers, ask one question first: How can I do it? Zuckerberg solved that one in about three weeks. The other question, the ethical question, he came to later: Why? Why Facebook? Why this format? Why do it like that? Why not do it another way? The striking thing about the real Zuckerberg, in video and in print, is the relative banality of his ideas concerning the "Why" of Facebook. He uses the word "connect" as believers use the word "Jesus," as if it were sacred in and of itself: "So the idea is really that, um, the site helps everyone connect with people and share information with the people they want to stay connected with. …" Connection is the goal. The quality of that connection, the quality of the information that passes through it, the quality of the relationship that connection permits—none of this is important. That a lot of social networking software explicitly encourages people to make weak, superficial connections with each other (as Malcolm Gladwell has recently

argued, and that this might not be an entirely positive thing, seem to never have occurred to him.

He is, to say the least, dispassionate about the philosophical questions concerning privacy—and sociality itself—raised by his ingenious program. Watching him interviewed I found myself waiting for the verbal wit, the controlled and articulate sarcasm of that famous Zuckerberg kid—then remembered that was only Sorkin. The real Zuckerberg is much more like his website, on each page of which, once upon a time (2004), he emblazoned the legend: *A Mark Zuckerberg Production.* Controlled but dull, bright and clean but uniformly plain, nonideological, affectless.

In Zuckerberg's *New Yorker* profile it is revealed that his own Facebook page lists, among his interests, Minimalism, revolutions, and "eliminating desire." We also learn of his affection for the culture and writings of ancient Greece. Perhaps this is the disjunct between real Zuckerberg and fake Zuckerberg: the movie places him in the Roman world of betrayal and excess, but the real Zuckerberg may belong in the Greek, perhaps with the Stoics ("eliminating desire"?). There's a clue in the two Zuckerbergs' relative physiognomies: real Zuckerberg (especially in profile) is Greek sculpture, noble, featureless, a little like the Doryphorus (only facially, mind—his torso is definitely not seven times his head). Fake Mark looks Roman, with all the precise

facial detail filled in. Zuckerberg, with his steady relationship and his rented house and his refusal to get angry on television even when people are being very rude to him (he sweats instead), has something of the teenage Stoic about him. And of course if you've eliminated desire you've got nothing to hide, right?

It's *that* kind of kid we're dealing with, the kind who would never screw a groupie in a bar toilet—as happens in the movie—or leave his doctor girlfriend for a Victoria's Secret model. It's this type of kid who would think that giving people *less* privacy was a good idea. What's striking about Zuckerberg's vision of an open Internet is the very blandness it requires to function, as Facebook members discovered when the site changed their privacy settings, allowing more things to become more public, with the (unintended?) consequence that your Aunt Dora could suddenly find out you joined the group Queer Nation last Tuesday. Gay kids became un-gay, partiers took down their party photos, political firebrands put out their fires. In real life we can be all these people on our own terms, in our own way, with whom we choose. For a revealing moment Facebook forgot that. Or else got bored of waiting for us to change in the ways it's betting we will. On the question of privacy, Zuckerberg informed the world: "That social norm is just something that has evolved over time." On this occasion, the world protested, loudly, and so Facebook

has responded with "Groups," a site revamp that will allow people to divide their friends into "cliques," some who see more of our profile and some who see less.

How "Groups" will work alongside "Facebook Connect" remains to be seen. Facebook Connect is the "next iteration of Facebook Platform," in which users are "allowed" to "connect their Facebook identity, friends and privacy to any site." In this new, open Internet, we will take our real identities with us as we travel through the Internet. This concept seems to have some immediate Stoical advantages: no more faceless bile, no more inflammatory trolling: if your name and social network track you around the virtual world beyond Facebook, you'll have to restrain yourself and so will everyone else. On the other hand, you'll also take your likes and dislikes with you, your tastes, your preferences, all connected to your name, through which people will try to sell you things.

Maybe it will be like an intensified version of the Internet I already live in, where ads for dental services stalk me from pillar to post and I am continually urged to buy my own books. Or maybe the whole Internet will simply become like Facebook: falsely jolly, fake-friendly, self-promoting, slickly disingenuous. For all these reasons I quit Facebook about two months after I'd joined it. As with all seriously addictive things, giving up proved to be immeasurably

harder than starting. I kept changing my mind: Facebook remains the greatest distraction from work I've ever had, and I loved it for that. I think a lot of people love it for that. Some work-avoidance techniques are onerous in themselves and don't make time move especially quickly: smoking, eating, calling people up on the phone. With Facebook hours, afternoons, entire days went by without my noticing.

When I finally decided to put a stop to it, once and for all, I was left with the question bothering everybody: Are you ever truly removed, once and for all? In an interview on *The Today Show*, Matt Lauer asked Zuckerberg the same question, but because Matt Lauer doesn't listen to people when they talk, he accepted the following answer and moved on to the next question: "Yeah, so what'll happen is that none of that information will be shared with anyone going forward."

You want to be optimistic about your own generation. You want to keep pace with them and not to fear what you don't understand. To put it another way, if you feel discomfort at the world they're making, you want to have a good reason for it. Master programmer and virtual reality pioneer Jaron Lanier (b. 1960) is not of my generation, but he knows and understands us well, and has written a short and frightening book, *You Are Not a Gadget*, which chimes with my own discomfort, while coming from a position of real knowledge and insight,

both practical and philosophical. Lanier is interested in the ways in which people "reduce themselves" in order to make a computer's description of them appear more accurate. "Information systems," he writes, "need to have information in order to run, but information *underrepresents reality*" (my italics). In Lanier's view, there is no perfect computer analogue for what we call a "person." In life, we all profess to know this, but when we get online it becomes easy to forget. In Facebook, as it is with other online social networks, life is turned into a database, and this is a degradation, Lanier argues, which is

> based on [a] philosophical mistake … the belief that computers can presently represent human thought or human relationships. These are things computers cannot currently do.

We know the consequences of this instinctively; we feel them. We know that having two thousand Facebook friends is not what it looks like. We know that we are using the software to behave in a certain, superficial way toward others. We know what we are doing "in" the software. But do we know, are we alert to, what the software is doing to us? Is it possible that what is communicated between people online "eventually becomes their truth"? What Lanier, a software expert, reveals to me, a software idiot, is what must be obvious (to

software experts): software is not neutral. Different software embeds different philosophies, and these philosophies, as they become ubiquitous, become invisible.

Lanier asks us to consider, for example, the humble file, or rather, to consider a world without "files." (The first iteration of the Macintosh, which never shipped, didn't have files.) I confess this thought experiment stumped me about as much as if I'd been asked to consider persisting in a world without "time." And then consider further that these designs, so often taken up in a slap-dash, last-minute fashion, become "locked in," and, because they are software, used by millions, too often become impossible to adapt, or change. MIDI, an inflexible, early-1980s digital music protocol for connecting different musical components, such as a keyboard and a computer, takes no account of, say, the fluid line of a soprano's coloratura; it is still the basis of most of the tinny music we hear every day—in our phones, in the charts, in elevators—simply because it became, in software terms, too big to fail, too big to change.

Lanier wants us to be attentive to the software into which we are "locked in." Is it really fulfilling our needs? Or are we reducing the needs we feel in order to convince ourselves that the software isn't limited? As Lanier argues:

> Different media designs stimulate different potentials in human

nature. We shouldn't seek to make the pack mentality as efficient as possible. We should instead seek to inspire the phenomenon of individual intelligence.

But the pack mentality is precisely what Open Graph, a Facebook innovation of 2008, is designed to encourage. Open Graph allows you to see everything your friends are reading, watching, eating, so that you might read and watch and eat as they do. In his *New Yorker* profile, Zuckerberg made his personal "philosophy" clear:

> Most of the information that we care about is things that are in our heads, right? And that's not out there to be indexed, right? … It's like hardwired into us in a deeper way: you really want to know what's going on with the people around you.

Is that really the best we can do online? In the film, Sean Parker, during one of his coke-fueled "Sean-athon monologues," delivers what is intended as a generation-defining line: "We lived on farms, then we lived in cities and now we're gonna live on the internet." To this idea Lanier, one of the Internet's original visionaries, can have no profound objection. But his skeptical interrogation of the "Nerd reductionism" of Web 2.0 prompts us to ask a question: What kind of life? Surely not this one, where 500 million connected people all decide to watch the reality-TV show *Bride*

Wars because their friends are? "You have to be somebody," Lanier writes, "before you can share yourself." But to Zuckerberg sharing your choices with everybody (and doing what they do) *is* being somebody.

Personally I don't think Final Clubs were ever the point; I don't think exclusivity was ever the point; nor even money. E Pluribus Unum—that's the point. Here's my guess: he wants to be like everybody else. He wants to be liked. Those 1.0 people who couldn't understand Zuckerberg's apparently ham-fisted PR move of giving the school system of Newark $100 million on the very day the movie came out—they just don't get it. For our self-conscious generation (and in this, I and Zuckerberg, and everyone raised on TV in the Eighties and Nineties, share a single soul), *not being liked* is as bad as it gets. Intolerable to be thought of badly for a minute, even for a moment. He didn't need to just get out "in front" of the story. He had to get right on top of it and try to stop it breathing. Two weeks later, he went to a screening. Why? Because everybody liked the movie.

When a human being becomes a set of data on a website like Facebook, he or she is reduced. Everything shrinks. Individual character. Friendships. Language. Sensibility. In a way it's a transcendent experience: we lose our bodies, our messy feelings, our desires, our fears. It reminds me that those of us who turn in disgust from what we consider an overinflated liberal-

bourgeois sense of self should be careful what we wish for: our denuded networked selves don't look more free, they just look more owned.

With Facebook, Zuckerberg seems to be trying to create something like a Noosphere, an Internet with one mind, a uniform environment in which it genuinely doesn't matter who you are, as long as you make "choices" (which means, finally, purchases). If the aim is to be liked by more and more people, whatever is unusual about a person gets flattened out. One nation under a format. To ourselves, we are special people, documented in wonderful photos, and it also happens that we sometimes buy things. This latter fact is an incidental matter, to us. However, the advertising money that will rain down on Facebook—if and when Zuckerberg succeeds in encouraging 500 million people to take their Facebook identities onto the Internet at large—this money thinks of us the other way around. To the advertisers, we are our capacity to buy, attached to a few personal, irrelevant photos.

Is it possible that we have begun to think of ourselves that way? It seemed significant to me that on the way to the movie theater, while doing a small mental calculation (how old I was when at Harvard; how old I am now), I had a Person 1.0 panic attack. Soon I will be forty, then fifty, then soon after dead; I broke out in a Zuckerberg sweat, my heart went crazy, I had to stop and lean against a trashcan. Can you have that feeling, on Facebook? I've noticed—and been ashamed of noticing—that when a teenager is murdered, at least in Britain, her Facebook wall will often fill with messages that seem to not quite comprehend the gravity of what has occurred. You know the type of thing: *Sorry babes! Missin' you!!! Hopin' u iz with the Angles. I remember the jokes we used to have LOL! PEACE XXXXX*

When I read something like that, I have a little argument with myself: "It's only poor education. They feel the same way as anyone would, they just don't have the language to express it." But another part of me has a darker, more frightening thought. Do they genuinely believe, because the girl's wall is still up, that she is still, in some sense, alive? What's the difference, after all, if all your contact was virtual?

Software may reduce humans, but there are degrees. Fiction reduces humans, too, but bad fiction does it more than good fiction, and we have the option to read good fiction. Jaron Lanier's point is that Web 2.0 "lock-in" happens soon; is happening; has to some degree already happened. And what has been "locked in"? It feels important to remind ourselves, at this point, that Facebook, our new beloved interface with reality, was designed by a Harvard sophomore with a Harvard sophomore's preoccupations. What is your relationship status? (Choose one. There can be only one answer.

People need to know.) Do you have a "life"? (Prove it. Post pictures.) Do you like the right sort of things? (Make a list. Things to like will include: movies, music, books and television, but not architecture, ideas, or plants.)

But here I fear I am becoming nostalgic. I am dreaming of a Web that caters to a kind of person who no longer exists. A private person, a person who is a mystery, to the world and—which is more important—to herself. Person as mystery: this idea of personhood is certainly changing, perhaps has already changed. Because I find I agree with Zuckerberg: selves evolve.

Of course, Zuckerberg insists selves simply do this by themselves and the technology he and others have created has no influence upon the process. That is for techies and philosophers to debate (ideally techie-philosophers, like Jaron Lanier). Whichever direction the change is coming from, though, it's absolutely clear to me that the students I teach now are not like the student I once was or even the students I taught seven short years ago at Harvard. Right now I am teaching my students a book called *The Bathroom* by the Belgian experimentalist Jean-Philippe Toussaint—at least I used to *think* he was an experimentalist. It's a book about a man who decides to pass most of his time in his bathroom, yet to my students this novel feels perfectly realistic; an accurate

portrait of their own denuded selfhood, or, to put it neutrally, a close analogue of the undeniable boredom of urban twenty-first-century existence.

In the most famous scene, the unnamed protagonist, in one of the few moments of "action," throws a dart into his girlfriend's forehead. Later, in the hospital they reunite with a kiss and no explanation. "It's just between them," said one student, and looked happy. To a reader of my generation, Toussaint's characters seemed, at first glance, to have no interiority—in fact theirs is not an absence but a refusal, and an ethical one. *What's inside of me is none of your business*. To my students, *The Bathroom* is a true romance.

Toussaint was writing in 1985, in France. In France philosophy seems to come before technology; here in the Anglo-American world we race ahead with technology and hope the ideas will look after themselves. Finally, it's the *idea* of Facebook that disappoints. If it were a genuinely interesting interface, built for these genuinely different 2.0 kids to live in, well, that would be something. It's not that. It's the wild west of the Internet tamed to fit the suburban fantasies of a suburban soul. Lanier:

> These designs came together very recently, and there's a haphazard, accidental quality to them. Resist the easy grooves they guide you into. If you love a medium made of software, there's a danger that you will become entrapped in

someone else's recent careless thoughts. Struggle against that!

Shouldn't we struggle against Facebook? Everything in it is reduced to the size of its founder. Blue, because it turns out Zuckerberg is red-green color-blind. "Blue is the richest color for me—I can see all of blue." Poking, because that's what shy boys do to girls they are scared to talk to. Preoccupied with personal trivia, because Mark Zuckerberg thinks the exchange of personal trivia is what "friendship" *is*. A Mark Zuckerberg Production indeed! We were going to live online. It was going to be extraordinary. Yet what kind of living is this? Step back from your Facebook Wall for a moment: Doesn't it, suddenly, look a little ridiculous? *Your* life in *this* format?

The last defense of every Facebook addict is: *but it helps me keep in contact with people who are far away!* Well, e-mail and Skype do that, too, and they have the added advantage of not forcing you to interface with the mind of Mark Zuckerberg—but, well, you know. We all know. If we *really* wanted to write to these faraway people, or see them, we would. What we actually want to do is the bare minimum, just like any nineteen-year-old college boy who'd rather be doing something else, or nothing.

At my screening, when a character in the film mentioned the early blog platform LiveJournal (still popular in Russia), the audience laughed. I can't imagine life without files but I can just about imagine a time when Facebook will seem as comically obsolete as LiveJournal. In this sense, *The Social Network* is not a cruel portrait of any particular real-world person called "Mark Zuckerberg." It's a cruel portrait of us: 500 million sentient people entrapped in the recent careless thoughts of a Harvard sophomore.

"Generation Why?", by Zadie Smith, in *The New York Review of Books* (25 November 2010), www.nybooks.com

1 Clearly, Smith finds a connection (global theme) across these two texts. Though slightly artistic in its presentation, what themes might you detect?

2 Create two columns on a page: on one half, trace through Smith's attention to textual detail of both texts, and on the other, trace through connections to global themes.

3 What are the most striking connections that Smith details across quite disparate texts?

4 In your portfolio, imagine in what ways Smith noticed connections across these texts.

Selecting passages

The selection of passages for the internal assessment goes beyond selecting passages used for commentary exercise. Rather than selecting passages to be analysed in detail, passages for the oral presentation are intended as exemplary works that highlight elements of the global theme. As such, there is the need for a clear connection to the global theme, at least to the extent that you can explain it in your oral presentation.

The passages, though, should also hint at some of the understanding and knowledge that you hope to convey. By this, passages should also enable you to reveal general understanding of the larger work and to assist in clarifying how you came to see the text as connected to the larger global theme. In many ways, the selection of passages is one of the more important elements of the oral presentation, and sophistication with selection is likely to have clear connections with the quality of global theme and analysis of the works.

Determining selection of passages may be in close consultation with your teacher. Once you come to define texts and a global theme emerging from them, your teacher will be an important resource for assisting you in determining the most appropriate passage. It is important to note that the oral presentation need not focus on the passages solely—in fact, should not (this is not a commentary exercise)—but that the passages serve as "anchors" that help keep you focused during your presentation. Notice, for example, how Smith's example above utilizes specific textual moments more in order to further explore global themes than offer detailed commentary analysis.

Outline

For the oral presentation, you must make use of an IB-provided template on which you can record up to 10 bullet points (this will need to be submitted to your teacher and may be required by IB). The bullet points are not intended to serve as a script or space for the full text of a speech but only brief points that can assist with organizing main ideas and that highlight what you aim to convey. One of the purposes of the outline is to serve as an overt reminder of the kind of speech the individual oral is intended to be: it is more extemporaneous than fully pre-prepared.

This is not to say that you will not prepare in advance. On the contrary, you will have been thinking, viewing and reading over time through the portfolio and, in producing the outline itself, you will certainly plan and outline the gist of your position. But the oral presentation is intended to convey a more natural tone, flow and style than a formal, pre-prepared speech. Indeed, the final 5 minutes (after your 10-minute presentation of material) is intended for questions and answers between you and your teacher, and clearly assumes a more conversational exchange than a formal, directive oratory. While you will have prepared, then, it is important to think of the outline as a starting point of ideas from which your oral presentation will emerge rather than as an ending point, or finished product, that you are simply "handing in".

Formal speech

While the oral presentation is not a formal speech, the larger aims of the course include communicating:

- ideas in clear, logical and persuasive ways
- in a range of styles, registers and situations.

It is highly likely, then, that during your course of this study, you may be delivering presentations and speeches (perhaps also in other courses or in other venues) that are intended to be more fully prepared.

There are three questions to ask yourself: Why would you give a speech? How do you write a speech? And what in the world does "giving a speech" have to do with the IB Language and Literature course? First, you may find yourself in a situation, such as graduation, where you actually give a speech. More importantly (but less nerve-wrackingly), though, giving an oral presentation in front of a class is very similar to delivering a speech. This process is important beyond production, however. Looking at how to prepare a speech can give you insight into the rhetorical strategies used in speeches in general; an understanding of these strategies is at the heart of this course.

First steps

Before even thinking about how to craft a speech you have to think about the why and what. The situation often dictates your topic as well as your general approach or tone. You should consider the following first.

1 **Occasion** Why is the speech being given? If you are delivering a graduation speech you know the occasion but you might want to brainstorm some specifics about the occasion. Why is it important? What elements are already highlighted without the speech? When will you speak? When creating a written task, the supposed occasion should also be considered and either implied, directly stated or mentioned in the rationale.

2 **Audience** To whom will you be speaking? A graduation is difficult because your primary audience may be peers but you will also address family members, guests, teachers and administrators. This audience should greatly affect your speech. Politicians, for example, often walk a fine line between appealing to a very specific and partisan audience sitting in the seats in front of them, and a varied and critical audience that will watch a short clip on television.

3 **Topic** What will you talk about? It is important, right from the beginning, to try to narrow your ideas. It has been said that an audience forgets 70% of what they hear. Taking this into consideration you should make your main idea clear, you should be able to repeat the idea throughout the speech and you should be able to build upon and support your idea.

ATL

Communication skills

You will have many opportunities in class to communicate with your peers and with your teacher. You should also have the chance to more pointedly develop your communication skills as you prepare for the oral presentation. And once again, by doing the assessment, you are taking another step in developing skills that you will use in university or in the workplace.

4   **Objectives** While part of your objective is to communicate your topic, you should also consider whether you are trying to inform, entertain, persuade or a bit of all three. You should also consider broader objectives. Do you want your audience to act on your speech? To simply consider your ideas? To respond directly afterwards?

Building the speech

1   **Research** Don't forget this important stage. You should support your argument or build your idea with quotations, references, details or even funny stories. How can you find elements that will appeal to logic? Emotion?

2   **Outline** As in all writing, never forget the value of an outline.

3   **Write** Writing a speech is like writing an essay. The only advice here, though, is that you should keep speeches short. The brevity of a speech goes beyond its overall length, however. If you look at a printed version of a politician's speech you will find the general trend today is to keep language direct, sentences short and paragraphs even shorter.

4   **Read and revise** A speech is meant to be spoken so that part of the revision process should be reading the speech out loud. If you stumble, you may want to rewrite.

Rhetorical effects

1   **Repetition** This is one of the most important rhetorical devices in a speech. If you want the audience to hear something, let alone remember it, you probably have to repeat it. A nice rhetorical effect can be to repeat an idea a few times with subtle variation as the speech progresses to a climax.

2   **Figurative language** Don't be afraid to use metaphor, interesting simile or evocative imagery. Recent studies suggest that even clichéd images (the officer was "hard as nails") affect sensory parts of our brains and make a speech more evocative.

3   **Delivery** Know your speech well, speak slowly, speak clearly, pause for effect.

While a presentation of this nature is not identical to the oral presentation for your assessment, practice with such can be a valuable preparatory strategy as well as a useful skill in its own right.

2.4 HISTORIES AND FUTURES

The image above is an advertisement for a "shopping festival" for the Chinese online shopping site Taobao. An investigation of the image can help you to engage with some of the important questions of the area of study, "Time and Space", and can also help to prepare you for assessments such as the Paper 1 commentary, which focuses on non-literary texts. You might also note some connections in the text to important global issues. Consider these three sets of questions.

Set 1: Text type and features

1 What elements in this image are typical to advertising?

2 In what ways does the design attract attention?

3 What elements are surprising in relation to advertising? Why is the name of the festival not more prominently displayed?

4 Is there a clear link between this advertisement and the online aspect of Taobao?

5 In what ways does this advertisement encourage a consumer culture?

Set 2: Text and context?

1 Are the images in this text culturally specific?

2 The advertisement shares features with the genre of "steampunk". Steampunk is a type of science fiction that is usually set in the past—often in Victorian England—and is modelled on adventure stories from that era, but includes futuristic or fanciful technology. Why would "steampunk" be chosen as an inspiration for an advertisement for online shopping?

3 Does this advertisement appeal to a particular audience?

4 Does this text suggest anything about our views of the past? Of the future?

Set 3: Thinking critically

1 While the advertisement might seem positive or bright, can this advertisement be viewed in negative ways beyond the fact that its intention is to sell a product or is this just a playful and fanciful text?

2 What does this text suggest about the nature of consumer culture?

Steampunk versus solarpunk

Activity

The advertising image opposite borrows heavily from the genre of "steampunk". Steampunk is essentially a kind of fantasy or science fiction set in an imagined past that is infused with futuristic elements or devices that would not have been possible at that time, or even now. Steampunk is often set, for example, in Victorian England and, borrowing from popular adventure tales and science fiction of that time, the action revolves around heroes who use their wits and new technology to save the day. An interesting element of steampunk is that it combines the past, present and future in interesting ways. Are these stories meant to be a romantic re-imagining of the past—a kind of nostalgia for the old days of storytelling? Do these stories (or films and images) suggest something about our contemporary relationship with technology?

Recently a new genre of science fiction has emerged. Steampunk essentially was born out of cyberpunk: rebellious, gritty stories of our futuristic relationship with technology. Now solarpunk explores the possibilities of our relationships with nature in the future. Solarpunk, while often set in a future in which humankind has catastrophically changed the environment, surprisingly offers hope. Set in a utopian future, much solarpunk shows humankind settling into a new relationship with the natural world. Steampunk and solarpunk both offer windows into our present relationship with the past and the future, and both suggest something about our desire to understand what is important in culture and in our present-day contexts.

Read the following text, an excerpt from a work of Solarpunk. After the Earth has been made uninhabitable because of ecological disaster, humans find a new way of living in hoverships in the sky. They live in a peaceful, well-ordered society that values conservation of resources.

Today is our wedding day. Nowadays, so long as two people want to get married, they just have to fill out an application with the Hover Alliance and take part in a ceremony with the marriage committee to join their hoverships together. It's a symbolic ceremony, one that also marks the christening of a
5 new symbiotic hovership out of two individual hoverships.

The Hover Alliance encourages marriage and family planning. A married couple may only have one child—supposedly, this policy was inspired by China's—to reduce the density of the hoverships in the atmosphere. People in the stratosphere and troposphere typically don't intermarry, as
10 stratospherians would have to move to the troposphere. Shuangshuang says she doesn't mind moving, though.

Hard as it is to believe, I still haven't seen what she looks like. I haven't even heard her voice. All our communication has been via text, or as she calls it, "carrier pigeon." But I believe that she must be beautiful, that kind of
15 vivacious, gentle beauty, just like her name: "bright frost."

The marriage committee's official announcement of symbiosis finally sounds in the hold: "We hereby congratulate Ye Chengke, husband, and Su Haoshuang, wife, on their marriage in the 198th year of the Hover Era. May your union last until death do you part."
20 But I'm not paying attention to those clichéd words. Nervous and impatient, I'm standing before the cabin door, my hands wrapped tightly around my safety belt as I count down in my mind.

4, 3, 2, 1 … I close my eyes.

A violent lurch unites our ships. After the humming dies down, an
25 indescribable fragrance fills the cabin. Unable to wait any longer, I open my eyes and say, "Shuangshuang, is that you?"

No response.

I've fantasized a thousand times about the moment I see Shuangshuang, but the room before me is empty. "Shuangshuang, where are you?" She must
30 be shy.

I enter Shuangshuang's hovership—no, our hovership. The sight before me stops me in my tracks.

Bookcases line every wall of this modest hovership, each shelf packed full of antique tomes. Just a glance tells me that these books are from the Surface
35 Era. Although they're old, each one is spotless. Now I understand where that curious perfume came from.

I think of a Song Dynasty saying: Beautiful women are found within books. In that moment, I swear I see a graceful silhouette walking toward me. As giddiness overtakes me, the hovership screen suddenly beeps. Line after line
40 of text cascade into being, all in that beautiful, sky-blue script:

My darling Chengke,

You must already be in our home if you're reading this letter.

I'm so sorry for deceiving you. In truth, I'm not Su Haoshuang; I'm a

45   program that Shuangshuang wrote. The real Su Haoshuang passed away
twenty years ago. As you know, the Hover Alliance requires that the
hovership of the deceased must be destroyed. If Shuangshuang's death were
known, all the books that Grandpa left for her would have been incinerated
in the thermosphere.

50   You probably don't know this, but Shuangshuang was the last disciple of
Tianyi2 of Ninbo. Two hundred years ago, during the chaos of atmosphere
colonization, her ancestors went to great lengths to move all these precious
books to this ship. Shuangshuang was cataloguing and digitizing them, but
her health had deteriorated badly because of all her hard work; she needed
to find a successor to ensure that these books wouldn't be destroyed. So she

55   used the last of her energy, the last of her willpower, to create me.

Over the past twenty years, I've successfully hidden in this ship despite
multiple inspections. I kept looking for her successor—until that day I saw
that you'd entered "drinking congee" as one of your interests. Shuangshuang's
favorite food was plain congee. She said once that in this drifting, anchorless

60   age, someone whose taste buds long for their ancestor's food surely would not
have forgotten their roots. And in my conversations with you, I found that you
and Shuangshuang had so much in common. I figured that you must be the
person that Shuangshuang was looking for all along.

I came to love you. Or perhaps what I mean to say is, if Shuangshuang

65   were still alive, she would have loved you too.

Perhaps I have been selfish. I can only ask for your forgiveness; my
selfishness comes from a family's reverence for their ancestors' culture and
history. This is the mission of children: selfless, regretless.

I believe you'll like these books too. I hope you'll live up to

70   Shuangshuang's final wishes and keep passing them down forever and ever.
Love,
Shuangshuang

From "Speechless Love", by Yilun Fan, translated by S Qiouyi, in *Sunvault:
Stories of Solarpunk and Eco-Speculation*, AC Wise et al.

1   What does this passage suggest about our current relationship
with the environment?

2   What is the effect of particular elements in the passage, such as
the names of the characters and the names of the places they
live in?

3   While this is a passage about the future, how can it also be about
the present day?

4   What are the possible similarities and differences between setting
a work in an imagined past versus setting a work in an imagined
future? If neither exists, and both contain science fictional
elements, are they different at all?

The possibilities of the future (from the past)

Conceptual understanding

CREATIVITY

From this day natural philosophy, and particularly chemistry, in the most comprehensive sense of the term, became nearly my sole occupation. I read with ardour those works, so full of genius and discrimination, which
5 modern enquirers have written on these subjects. I attended the lectures, and cultivated the acquaintance, of the men of science of the university; and I found even in M. Krempe a great deal of sound sense and real information, combined, it is true, with a repulsive physiognomy and manners, but not on that account the less valuable. In M. Waldman I found a true friend. His gentleness
10 was never tinged by dogmatism; and his instructions were given with an air of frankness and good nature, that banished every idea of pedantry. In a thousand ways he smoothed for me the path of knowledge, and made the most abstruse enquiries clear and facile to my apprehension. My application was at first fluctuating and uncertain; it gained strength as I proceeded, and soon became so ardent and eager, that the stars often disappeared in the light
15 of morning whilst I was yet engaged in my laboratory.

As I applied so closely, it may be easily conceived that my progress was rapid. My ardour was indeed the astonishment of the students, and my proficiency that of the masters. Professor Krempe often asked me, with a sly smile, how Cornelius Agrippa went on? whilst M. Waldman expressed the most heart-felt exultation in my progress. Two years
20 passed in this manner, during which I paid no visit to Geneva, but was engaged, heart and soul, in the pursuit of some discoveries, which I hoped to make. None but those who have experienced them can conceive of the enticements of science. In other studies you go as far as others have gone before you, and there is nothing more to know; but in a scientific pursuit there is continual food for discovery and wonder. A mind of moderate capacity,
25 which closely pursues one study, must infallibly arrive at great proficiency in that study; and I, who continually sought the attainment of one object of pursuit, and was solely wrapt up in this, improved so rapidly, that, at the end of two years, I made some discoveries in the improvement of some chemical instruments, which procured me great esteem and admiration at the university. When I had arrived at this point, and had become as well acquainted with
30 the theory and practice of natural philosophy as depended on the lessons of any of the professors at Ingolstadt, my residence there being no longer conducive to my improvements, I thought of returning to my friends and my native town, when an incident happened that protracted my stay.

One of the phenomena which had peculiarly attracted my attention was the structure of
35 the human frame, and, indeed, any animal endued with life. Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our enquiries. I revolved these circumstances in my mind, and determined thenceforth to apply myself more particularly to
40 those branches of natural philosophy which relate to physiology. Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome, and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of anatomy: but this was not sufficient; I must

45 also observe the natural decay and corruption of the human body. In my education my father had taken the greatest precautions that my mind should be impressed with no supernatural horrors. I do not ever remember to have trembled at a tale of superstition, or to have feared the apparition of a spirit. Darkness had no effect upon my fancy; and a churchyard was to me merely the receptacle of bodies deprived of life, which, from being the seat of beauty and

50 strength, had become food for the worm. Now I was led to examine the cause and progress of this decay, and forced to spend days and nights in vaults and charnel-houses. My attention was fixed upon every object the most insupportable to the delicacy of the human feelings. I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeed to the blooming cheek of life; I saw how the worm inherited the wonders of the eye

55 and brain. I paused, examining and analysing all the minutiæ of causation, as exemplified in the change from life to death, and death to life, until from the midst of this darkness a sudden light broke in upon me—a light so brilliant and wondrous, yet so simple, that while I became dizzy with the immensity of the prospect which it illustrated, I was surprised, that among so many men of genius who had directed their enquiries towards the same science, that I alone

60 should be reserved to discover so astonishing a secret.

Remember, I am not recording the vision of a madman. The sun does not more certainly shine in the heavens, than that which I now affirm is true. Some miracle might have produced it, yet the stages of the discovery were distinct and probable. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.

From *Frankenstein; or, The Modern Prometheus*, by Mary Shelley (1818)

1 Mary Shelley's *Frankenstein; or, The Modern Prometheus,* is a classic novel of horror and science fiction. While it is a novel from a distant period, it deals with scientific possibilities we grapple with today: Can we create human life in a laboratory and if we could, what are the consequences? To what extent would you argue that it is valuable to look to older texts like this one to consider modern debates in science, technology and ethics?

2 *Frankenstein* is often considered a classic or canonical novel. It is one of the most frequently taught works in secondary English and it pre-figures much horror and science fiction writing. What do you think makes this novel a classic work? Is it the writing style? The artistic choices? The topic?

History and future in a work: time in narrative

The "past and present" is not only an important theme or issue in a work, but is an integral part of a story. While time moves inexorably forward, time in a narrative is flexible. Many stories progress chronologically and quite clearly from the beginning to the end of a story and follow a straight timeline. But if we look at even the most simple story, time and order can become quite complex. Take the following examples:

TOK

Is the notion of a canon helpful in the study and understanding of literature? How does a canon get established? A "canon" is a group of accepted, valued or oft-studied texts. A canon could be considered a group of works that are central to a pursuit or discipline. At the same time a "canon" is never fixed or codified. It could be argued, for example, that Shakespeare will always be one of the canonical or important English writers. Others would suggest that the texts we value and study change over time, and that even Shakespeare might be considered less "canonical" in the future. How does this canon get created? Is a canon self-perpetuating? If *Frankenstein* is part of the canon, is it because it has simply been taught so consistently that now it is unavoidable?

Story 1:

He made a quick stop before going home. Only a quick stop. When he arrived, however, and opened the door, he saw a terrible mess and realized that he had made a mistake. He saw his pet dog in the corner, holding the tiny bird in his mouth …

Story 2:

Mark looked over at Duncan. "Did I ever tell you the story about what happened to me about 10 years ago?"

Duncan shook his head, knowing he didn't really want to hear.

"So I made a quick stop before going home. Only a quick stop. When I arrived, however, and opened the door, I saw a terrible mess and realized that I had made a mistake. I saw my dog in the corner, holding a tiny bird in his mouth ..."

- How is the second story more complex than the first in relation to time?
- Does the use of two time periods change the meaning or effect of the story?
- Would you argue that these are different "stories"?
- What is the effect of using "10 years ago" in the second story as opposed to saying "yesterday"?

Story versus plot

Sometimes this distinction is called the difference between "story" and "discourse". Basically, plot is the way we order events in a story. Sometimes we start at the beginning, sometimes in the middle. Sometimes a story has many anachronies (any change or disruption in an order of events like a flashback or flash forward). If I asked you to tell me the "story" of *The Hunger Games* you might do it in order, explaining the situation in the world, where Katniss was living and then what happens. That makes sense. The movie and the book tell the same story. But the discourse, or the way in which the story is told or presented, is somewhat different. The book starts with Katniss hunting in the woods near her home, the movie starts with people on television building up to the excitement of the Hunger Games. A story can remain the same, but the order, sometimes, can affect the meaning of that story or the way a reader responds to a story.

Time in a story and literary prizes

Scholars at Yale University recently conducted a study using complex digital tracking and the complete text of hundreds of literary works. They tried to compare the language used in "prize winning" texts (works that had won the The Man Booker Prize, for example) with bestselling works that were popular but had not won prizes (such as romance novels, suspense and detective fiction). What significant difference was found? Prize-winning novels more frequently use natural or broad words for time (winter, youth, sometime, old, born, once) while popular bestsellers used more immediate time (tonight, minute, second, tomorrow, immediately, next). Why do you think this distinction exists? What is the effect of different types of language for time? Why would something deemed "literary" and worthy of a prize be more likely to use these more general time words? Does this suggest any kind of bias of critics, or of readers of "popular" fiction?

Conceptual understanding

PERSPECTIVE

Digital humanities

The Yale study mentioned above is an example of digital humanities at work. Digital humanities is a discipline or approach that combines the humanistic work of literature, the arts and social sciences, with digital tools. The Yale study used a "corpus" of books—a large collection of digitized texts—as the basis for their study and then used digital concordance tools to map language use. Similar tools are used in the study of natural stories (the stories people tell each other on a daily basis) in linguistic studies or in the study of news stories. In addition, many of these tools are used by advertisers and corporations to track trends, to keep track of social media "likes" and to better target their market. Just as you might add an image that you create to your learner portfolio as a way of creatively responding to a text, you could add the products created by digital humanities to your learner portfolio—a computer generated word cloud of a passage, a map of geographical locations in a text, or a digital re-arrangement of a poem. Text analysis tools such as Voyant (https://voyant-tools.org/) are available online but you could also use tools such as "Amazon search-inside" to look for patterns in works or simple tools like "word clouds". Again, new perspectives can give you new ideas or confirm thoughts you had about a text. Digital humanities labs exist at universities all over the world and a quick search will show you some interesting things being done with a variety of digital tools to offer insight into languages, art and social sciences.

Past, present, future

Text 1:

In the novel *How to Live Safely in a Science Fictional Universe* by Charles Yu, past, present and future are all important. The novel is about the protagonist, also named Charles Yu, who is essentially the captain of a time travel machine. While the novel is clearly about time travel, it also, almost necessarily, uses time in interesting ways in the narrative, jumping back and forth in time in different chapters, with the help of the time machine, and in the mind of the narrator. The novel is also a reflection on memories of the past and the ways in which we hold on to memories through storytelling. In this passage, the time traveller simply reflects on a memory he has of his mother.

When my mother taught me grammar, me at the kitchen table with a worksheet and blanks to fill in and verbs to conjugate, she was doing the dishes, cooking dinner, mopping the floor, I was six years old, I was seven, eight years old, I was young, I was hers, still her mamma's boy, I hadn't yet entered the father-
5   son axis, the continuum of expectation and competition and striving, I hadn't yet left the comfortable and snug envelope of the mother-space, I hadn't gone outside these parameters, out into the larger, free-form world of science fiction. My first understanding of chronogrammatical principles, of the present, the past, the future. I fall/fell/I will fall. I am a good boy. I will always be her boy. I
10   don't know what I would do without you. I don't know what I will do without you. I learned about the future tense, how anxiety is encoded into our sentences, our conditionals, our thoughts, how worry is encoded into language itself, into grammar.
    Worry was my mother's mechanic, her mechanism for engaging with the
15 machinery of living. Worry was an anchor for her, a hook, something to clutch on to in the world. Worry was a box to live inside of, worry a mechanism for evading the present, for re-creating the past, for dealing with the future.

From *How to Live Safely in a Science Fictional Universe,* by Charles Yu (2011)

Text 2:

The image on the opposite page is of a student project to "map" the first nine chapters of Yu's work. The map attempts to capture the progression of time in the novel both from chapter to chapter but also within each chapter.

> ## Learner portfolio
> Drawing, mapping and diagramming are good ways to gain insight into a work. What other kinds of maps, charts or graphs could help you to work with a novel? Try to use graphics to look at information in a text from a new perspective.
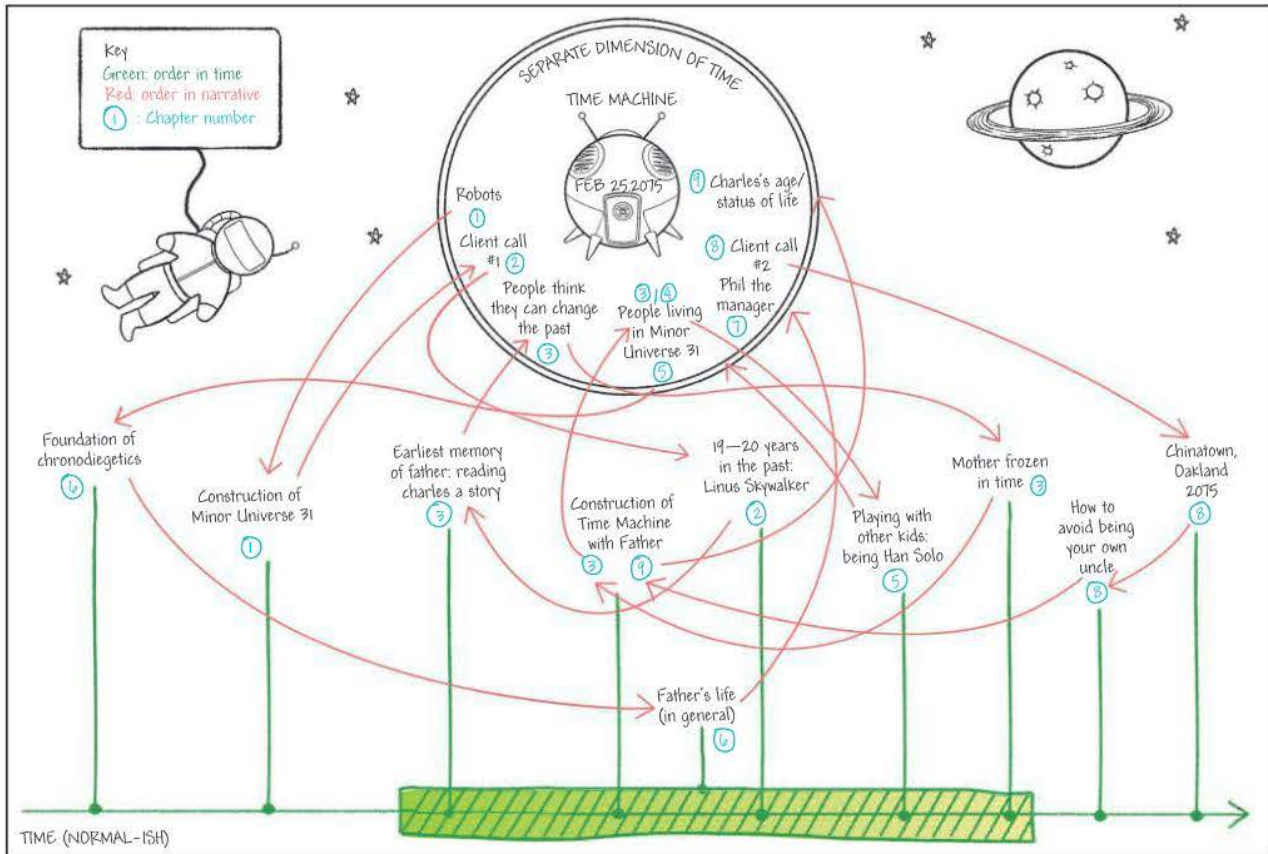
1 Based on these two texts, what would you say this work is "about"?

2 What would be the benefits and drawbacks to having such a complex timeline in a novel? Does the timeline itself affect the themes and issues in a work?

Alternate history and a possible future

Deeper meaning

Deeper meaning is an idea or a term that we often hear around the English classroom. It seems that the job of the critic, teacher or student is to find some sort of hidden meaning in a text. This may not be the best metaphor for reading and interpretation, though. Certainly, there is a sense that a text has a surface or literal meaning and that a text also has implications. But if we think of this as deeper meaning, we might begin to think this meaning has been purposefully buried and hidden from us. Usually, texts simply try to communicate. The problem is that certain thoughts, feelings or ideas are very complex, ambiguous or simply hard to describe. Looking for deeper meaning might also push us to "make up" ideas about a text. Another way to think about meaning is that we have a text and reactions to a text. We may be able to describe what is happening in a text, the literal level, or general situation quite easily. But all texts create some sort of reaction—emotion or thought— in a reader. Trying to describe what a text makes you think, and how it made you think it, is a way of getting at what a text means. It is not really a question of unlocking a box or breaking a code but of describing a reaction or idea you have already had.

The following passage is taken from Colson Whitehead's novel *Underground Railroad* (2017). From the title—taken from the name for the informal network of people who helped some African–American slaves escape to freedom in pre-Civil War United States—and from many of the details and stories at the beginning of the work, the novel seems to be a work of historical fiction. Historical fiction is a genre that takes historical fact and adds fictional characters or stories to make this history "come alive" while still remaining relatively accurate. The intention is often to paint a picture of the past. In recent times, however, some historical fiction has been more experimental. When the characters in Whitehead's novel board an actual train, the reader knows that we are in a strange alternate history. Later in the novel, the main character Cora is in a town where she is hired to be a live exhibit in a museum. Again, the passage is realistic and disturbing, but it is not based on historical fact. Consider the effects of this notion and what it might suggest.

> ## Guiding conceptual question
>
> How important is cultural or historical context to the production and reception of a text?
>
> Cultural context is everything that surrounds a text and may have influenced how and why that text was written and how we may understand that text. If a text is written in a language we know, we can understand the text. But what about audience? Purpose? What about the political situation of the day? All texts raise issues related to context. We all understand texts differently because of our own backgrounds, experience and knowledge. But how much does this difference matter? In *Narrative of the Captivity and Restoration of Mrs Mary Rowlandson*, the author is writing about the "underground railroad" in the United States of America during the time of slavery, but as you will see, in this work of fiction the railroad is somewhat different. What do we need to know about history in order to understand this work? Does it help to understand the political reality of when it was written in order to consider what Whitehead is trying to do in his work?
>
> **There is not an answer** in relation to context. There is not a neat set of facts that will give you the key to everything surrounding a work like *Underground Railroad*. Considering contexts is another element to considering more broadly how language and literature make meaning. The question of context is not answered with a "handout" of background information or a link to the "further study: context" page on a revision website.

He explained the business of museums. In this one, the focus was on American history—for a young nation, there was so much to educate the public about. The untamed flora and fauna of the North American continent, the minerals and other splendors of the world beneath their
5 feet. Some people never left the counties where they were born, he said. Like a railroad, the museum permitted them to see the rest of the country beyond their small experience, from Florida to Maine to the western frontier. And to see its people. "People like you," Mr. Fields said.

Cora worked in three rooms. That first day, gray drapes covered the
10 large glass windows that separated them from the public. The next morning the drapes were gone and the crowds arrived.

The first room was Scenes from Darkest Africa. A hut dominated the exhibit, its walls wooden poles lashed together under a peaked thatch roof. Cora retreated into its shadows when she needed a break from
15 the faces. There was a cooking fire, the flames represented by shards of red glass; a small, roughly made bench; and assorted tools, gourds, and shells. Three large black birds hung from the ceiling on a wire. The intended effect was that of a flock circling over the activity of the natives. They reminded Cora of the buzzards that chewed the flesh of
20 the plantation dead when they were put on display.

The soothing blue walls of Life on the Slave Ship evoked the Atlantic sky. Here Cora stalked a section of a frigate's deck, around the mast, various small barrels, and coils of rope. Her African costume was a colorful wrap; her sailor outfit made her look like a street rascal, with a
25 tunic, trousers, and leather boots. The story of the African boy went that after he came aboard, he helped out on deck with various small tasks, a kind of apprentice. Cora tucked her hair under the red cap. A statue of a sailor leaned against the gunwale, spyglass pointed. The eyes, mouth, and skin color were painted on its wax head in disturbing hues.

30 Typical Day on the Plantation allowed her to sit at a spinning wheel and rest her feet, the seat as sure as her old block of sugar maple. Chickens stuffed with sawdust pecked at the ground; from time to time Cora tossed imaginary seed at them. She had numerous suspicions about the accuracy of the African and ship scenes but was an authority in this room. She
35 shared her critique. Mr. Fields did concede that spinning wheels were not often used outdoors, at the foot of a slave's cabin, but countered that while authenticity was their watchword, the dimensions of the room forced certain concessions. Would that he could fit an entire field of cotton in the display and had the budget for a dozen actors to work it. One day perhaps.

40 Cora's criticism did not extend to Typical Day's wardrobe, which was made of coarse, authentic negro cloth. She burned with shame twice a day when she stripped and got into her costume.

Mr. Fields had the budget for three actors, or types as he referred to them. Also recruited from Miss Handler's schoolhouse, Isis and Betty

45 were similar in age and build to Cora. They shared costumes. On their breaks, the three discussed the merits and disadvantages of their new positions. Mr. Fields let them be, after a day or two of adjustments. Betty liked that he never showed his temper, as opposed to the family she had just worked for, who were generally nice but there was always the possibility of
50 a misunderstanding or a bad mood that was none of her doing. Isis enjoyed not having to speak. She hailed from a small farm where she was often left to her own devices, save on those nights when the master needed company and she was forced to drink the cup of vice. Cora missed the white stores and their abundant shelves, but she still had her evening walks home, and
55 her game with the changing window displays.

On the other hand, ignoring the museum visitors was a prodigious undertaking. The children banged on the glass and pointed at the types in a disrespectful fashion, startling them as they pretended to fuss with sailor's knots. The patrons sometimes yelled things at their pantomimes,
60 comments that the girls couldn't make out but that gave every indication of rude suggestions. The types rotated through the exhibits every hour to ease the monotony of pretending to swab the deck, carve hunting tools, and fondle the wooden yams. If Mr. Fields had one constant instruction, it was that they not sit so much, but he didn't press it. They
65 teased Skipper John, as they nicknamed the dummy sailor, from their stools as they fiddled with the hemp rope.

From *Underground Railroad*, by Colson Whitehead (2017)

Conceptual understanding

COMMUNICATION

1 Why change history? Why use history?

2 How can a changed history comment on today's world?

3 Can an altered, fantastic history be a way of shedding light on actual history? On certain truths of history concealed by facts?

4 Is it possible to learn about different times and places, or about the concerns of cultures and people, even from a story that is purposefully fantastic?

The history of English

To study the history of English is to study its present and its future. Understanding how language changes over time is one of the main outcomes of the language in the cultural context section of this course and investigating the history of English could help you understand the scope and depth of language change. In addition, the history of English is a possible topic in and of itself. The study of the history of English offers a chance for reflection not only on change but on social and cultural forces, the roles of various national groups, the intricacies of audience and purpose, and the details of individual texts. Most importantly, the English language today is tied to its varied history, and this history points to a future that is dynamic and global.

Origins of English

Though it is almost impossible to talk about the birth of a language (and this in itself is interesting to consider: What languages are being born right now?), the history of English usually begins with the arrival of the Angles, Saxons and Jutes—three Germanic tribes—in England. As the Celtic tribes were pushed towards Wales, Scotland and Ireland, an "anglisc" language took hold that was to form many of the roots of future English. This period of English, from approximately 450–1100 CE is known as Old English and if you have ever attempted to read the epic *Beowulf* in the original Old English, you know that it is almost completely unrecognizable to a modern English speaker. By the 900s the language began to change under the influence of yet more visitors to the island: the invading Norseman. By the late 1000s English was taking root as an interesting hybrid.

Norman invasion

The Norman conquest of much of England in 1066 brought with it the influence of French on the language. It was common during this period that a form of French was spoken by the upper classes while English was spoken in lower class households. By the end of this period (Middle English, ranging from 1066–1500) English itself regained its dominance but was forever marked by borrowings from French. A look at Chaucer's *Canterbury Tales* shows us that while drastically different from Modern English, Middle English has many recognizable words and structures.

The Renaissance and Early Modern English

The period from the time of Queen Elizabeth (1558) up until approximately 1800 was a time of growth, expansion and standardization for English. The Renaissance was a time for the expansion of the arts and it was a time of exploration and budding colonialism. For many, this period marked the beginning of what we now think of as "global English". English not only began to spread around the world, but its spread meant that the language itself changed to allow for an ever-widening vocabulary. At the same time as the language was experiencing this expansion, the printing press was also causing a push for a greater standardization of spelling and construction.

Late modern

The late modern period that we are still in today is marked by further change brought about first by the Industrial Revolution and then with continued growth of technology and the shrinking of the globe through accessible travel. New technology, trade, political upheaval: all of these forces affect a language.

Learner portfolio

As the basis for a reflection in your learner portfolio, or even something that could be related to a global concern for your oral presentation, you could research a side issue in the development of Old English: Where is the Celtic influence? Very little of Celtic language is evident in the English that developed from the languages of the Germanic tribes. Some scholars do suggest that there may have been some structural influence on the language though. When English developed through the mixing and mingling of so many languages, what happened to Celtic languages?

Learner portfolio

As a topic for your learner portfolio, consider exploring the links between early colonialism and the growth of English and the current use of English on the internet or the changes in a variety such as American English in relation to the expansion of Indian English.

Links across disciplines

The history of English above is only the briefest outline of the dynamic forces that have shaped English over the centuries. An in-depth study of the history of English can be fascinating simply because of the content itself and the topic is, in fact, one of the most "content heavy" topics that you could study in language and literature. The history of the language, however, clearly points to interesting ideas that are up for consideration or debate, such as those mentioned in previous text boxes above.

Linguists tend to study language either **synchronically**, that is how a language is used at one particular moment in time, or **diachronically**, that is looking at how a language element changes over time. A diachronic investigation sheds light on our particular moment in time and allows us to realize that language today will not be language tomorrow. The study of English offers insights that relate to history or to population and culture changes that you might consider in geography. In your language and literature class, considering the history of English might offer insights into the ways in which cultural context can affect the production of a text and the ways in which text—or language itself—can go on to create culture.

Facing history

facinghistory.org

Before 1994, South Africa had an official policy of racial segregation. After years of sometimes violent unrest and protest, apartheid was abolished in 1994. As part of the process of healing the countries wounds and moving forward, the government established a "Truth and Reconciliation Commission". This body, that functioned like a court, allowed victims to tell their stories and also allowed perpetrators of injustice to testify and request amnesty. In a way, the country has inadvertently become expert at dealing with a troubling past. www.facinghistory.org is a website dedicated to facing difficult truths in history. On its teacher resource page, there are links for resources on a number of historical events. Who would you say the audience is for this website? The purpose? Look up the website on the internet and answer these questions.

1   The images on this website are relatively benign or inviting. Why not put more evocative or difficult images on this page?

2   To what extent is it useful to look at troubling historical events from other countries? Is it more important to look at the past of your own culture?

3   What can we learn from other cultures about dealing with the past?

4   Is a website a sufficient mode of communication to begin investigating these kinds of historical events?

Native Americans

An autobiography or personal memoir is an interesting text type or genre. While a personal narrative can tell a variety of stories, ranging from the recounting of an entire life to the particulars of a single incident, all personal narratives have self at the centre, regardless of subject. Mary Rowlandson, a colonial American, wrote *Narrative of the Captivity and Restoration of Mrs Mary Rowlandson* after being captured and kept in captivity for 11 weeks by Native Americans during King Philip's War in 1676. While it could be argued that the narrative does not offer much insight into the historical situation of the time, or Native American culture, it does shed some light on Rowlandson's attitudes and beliefs, and perhaps those of her community. The **purpose**, then, of this text becomes rather complex. On one level, the purpose is simply to relate a harrowing tale to readers from her own community or similar colonial communities. But there is the added purpose of portraying the self, or conveying ideas about an experience. There are, then, also purposes that we, as readers today, might read into the text that were not necessarily intended, for example, a justification for expansion into land owned by indigenous peoples.

Purpose

The rhetorical analysis of any text or "speech act" involves determining, or coming to some suppositions about "audience", "context" and "purpose". In some ways, purpose can seem quite simple. An advertisement, for example, has the purpose of selling or of persuading an audience member to buy something. Even this seemingly simple explanation of purpose can be helpful. If we think of what the purpose of the communication is, we begin to understand some of the choices the speaker or writer has made (bold headlines, the use of certain colours, an appeal to our emotions). But purpose is also almost always more complex than it seems at face value. While an advertisement might have the purpose of persuading us to buy, it may also have additional purposes: to portray a company in a good light (as environmentally responsible or, as in the advertisement for Airbnb, progressive and multiculturally sensitive), or to align a company with a certain attitude or disposition (the desire to be strong and fit, for example). Purpose may not be something that seems important in a literary work. The purpose of a story might be simply to entertain … or maybe to "be art"? But literary works can have a variety of purposes. Some literary works are clearly didactic, or meant to teach a lesson. While others may be "art for art's sake", they still serve a purpose in some way, for example to suggest something about the nature of art or to offer an aesthetic experience. Also, written works can have a variety of embedded purposes, or stories within stories that have a different audience, context and purpose. So, something that seems relatively straightforward can lead to interesting insights about how a text impacts us and how we critically approach it.

Guiding conceptual question

How does the meaning and impact of a text change over time? How do texts reflect, represent or form a part of cultural practices? Can a text that is entertainment to one audience become a form of history many years later? Can a text be, at one time, a symbol of pride in a culture and then, after some time, become a symbol of shame? You could argue that any text that becomes significant to a community or culture is bound to be a lightning rod for discussion, debate or controversy.

The first remove

Now away we must go with those barbarous
creatures, with our bodies wounded and bleeding,
and our hearts no less than our bodies. About a
mile we went that night, up upon a hill within
5   sight of the town, where they intended to lodge.
There was hard by a vacant house (deserted by the
English before, for fear of the Indians). I asked them
whether I might not lodge in the house that night, to
which they answered, "What, will you love English
10   men still?" This was the dolefulest night that ever
my eyes saw. Oh the roaring, and singing and
dancing, and yelling of those black creatures in the
night, which made the place a lively resemblance
of hell. And as miserable was the waste that was
15   there made of horses, cattle, sheep, swine, calves,
lambs, roasting pigs, and fowl (which they had
plundered in the town), some roasting, some lying
and burning, and some boiling to feed our merciless
enemies; who were joyful enough, though we were
20   disconsolate. To add to the dolefulness of the former
day, and the dismalness of the present night, my
thoughts ran upon my losses and sad bereaved
condition. All was gone, my husband gone (at least
separated from me, he being in the Bay; and to add
25   to my grief, the Indians told me they would kill
him as he came homeward), my children gone, my
relations and friends gone, our house and home and
all our comforts—within door and without—all was
gone (except my life), and I knew not but the next
30   moment that might go too. There remained nothing
to me but one poor wounded babe, and it seemed
at present worse than death that it was in such a
pitiful condition, bespeaking compassion, and I had
no refreshing for it, nor suitable things to revive it.
35   Little do many think what is the savageness and
brutishness of this barbarous enemy, Ay, even those
that seem to profess more than others among them,
when the English have fallen into their hands.

Those seven that were killed at Lancaster the
40   summer before upon a Sabbath day, and the one
that was afterward killed upon a weekday, were
slain and mangled in a barbarous manner, by one-
eyed John, and Marlborough's Praying Indians,
which Capt. Mosely brought to Boston, as the
45   Indians told me.

The second remove

But now, the next morning, I must turn my back upon the town, and travel with them into the vast and desolate wilderness, I knew not whither. It is not my tongue, or pen, can express the sorrows of
50 my heart, and bitterness of my spirit that I had at this departure: but God was with me in a wonderful manner, carrying me along, and bearing up my spirit, that it did not quite fail. One of the Indians carried my poor wounded babe upon a horse; it
55 went moaning all along, "I shall die, I shall die." I went on foot after it, with sorrow that cannot be expressed. At length I took it off the horse, and carried it in my arms till my strength failed, and I fell down with it. Then they set me upon a horse
60 with my wounded child in my lap, and there being no furniture upon the horse's back, as we were going down a steep hill we both fell over the horse's head, at which they, like inhumane creatures, laughed, and rejoiced to see it, though I thought
65 we should there have ended our days, as overcome with so many difficulties. But the Lord renewed my strength still, and carried me along, that I might see more of His power; yea, so much that I could never have thought of, had I not experienced it.

70 After this it quickly began to snow, and when night came on, they stopped, and now down I must sit in the snow, by a little fire, and a few boughs behind me, with my sick child in my lap; and calling much for water, being now (through the wound) fallen
75 into a violent fever. My own wound also growing so stiff that I could scarce sit down or rise up; yet so it must be, that I must sit all this cold winter night upon the cold snowy ground, with my sick child in my arms, looking that every hour would be the
80 last of its life; and having no Christian friend near me, either to comfort or help me. Oh, I may see the wonderful power of God, that my Spirit did not utterly sink under my affliction: still the Lord upheld me with His gracious and merciful spirit,
85 and we were both alive to see the light of the next morning.

From *Narrative of the Captivity and Restoration of Mrs Mary Rowlandson,* by Mrs Mary Rowlandson (1682)

Guiding conceptual question

How do we approach texts from different times and cultures to our own? This is a good, direct question to ask in relation to Mary Rowlandson's account of her captivity. What do we know of the context? How would we view this text differently if we were colonial settlers in North America in the 1680s as opposed to the way we would read this text today? We might very well ask: How do we approach any text that itself approaches various cultures?

1 What are the benefits and limitations to any first-hand narrative?

2 Sometimes we divide research sources into "primary" and "secondary" sources. Which type of source is better? Is a primary source necessarily better than a secondary source?

3 What is the audience and purpose of this text? How might our reading of this text be different from the way in which its original audience would respond?

4 What are the limitations upon the author herself? Is her own experience of this event shaped by her culture or beliefs?

A student essay

An academic essay is an interesting text type in its own right. Read the following as an example of how to approach the analysis of language and ideas in a text and also to consider the ways in which essays build an argument. This essay was written by Emily Dismukes, an undergraduate student at the University of North Texas in the United States of America, and published in an online journal.

Rowlandson's story is a prime example of a redeemed captivity narrative, one where the captive is eventually rescued, or escapes to her own society. In the main, Rowlandson characterizes her Native American captors as merciless and barbarous, though she sometimes acknowledges their potential to be kind. One suspects that her return to English society and her sense of audience dictate the overall negativity of her narrative as she wastes no time in showing readers exactly how she sees the Native Americans who attacked her home and abducted her. She begins by describing the death of a neighbor: though he begged for his life, the Native Americans did not listen, and instead "knock'd him on the head, stripped him naked, and split open his Bowels" (Rowlandson 12). And after Rowlandson is taken captive, she gives the reader a survey of the carnage she is leaving behind: "There were twelve killed, some shot, some stabb'd with their Spears, some knock'd down with their Hatchets" (14). Her language here is very matter-of-fact: she includes exact numbers and simple, straightforward descriptions of how her neighbors were killed. This shows the reader that Rowlandson was not surprised by these events. It gives the impression that Rowlandson was perhaps raised to expect this kind of behavior from Native Americans and taught to see them only as violent predators.

What follows in Rowlandson's narrative brings us to the crux of her attitude toward, and therefore her representation of, Native Americans. She writes in the same paragraph, "It is a Solemn sight to see so many Christians lying in their Blood, some here, and some there, like a company of Sheep torn by

wolves" (Rowlandson 14). On the surface, she is simply giving the reader a shocking mental image. But this sentence is carefully constructed to reveal several things about the way that Native Americans will be portrayed in the rest of the piece. The rhetoric frames the massacre of the English people by the Native Americans with analogy to a pack of bloodthirsty wolves attacking docile sheep. This disposes the reader to think of Native Americans as animalistic. There is also religious imagery within the sentence, since Rowlandson refers to her fallen neighbors not as "friends" or even "Englishmen" but as "Christians," further inviting readers to apprehend the slain as the innocent lamb of the Bible while rendering the Native Americans as the Godless sinners.
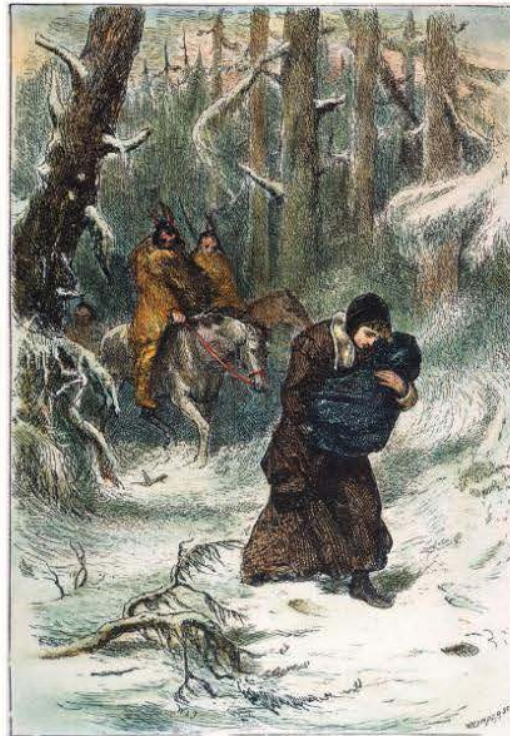
A series of simpler yet still very negative descriptions follows. Rowlandson refers to her captors as "ravenous Bears," "barbarous creatures," and "merciless enemies," also lamenting "the savageness and brutishness of this barbarous enemy" (14–15). "Barbarous" seems to be a favorite adjective of Rowlandson's; this adjective connotes both cruelty and wildness. Her use of this word, and similar ones like "merciless," reinforces Rowlandson's view of the Native Americans as animals—creatures with no refinement, just a taste for violence. Rowlandson also calls the Native Americans "inhuman," as evidenced by their laughing at her when, weakened by a wound, she falls from a horse (15). Because of the way Rowlandson interjects such descriptions throughout this part of the narrative, readers repeatedly understand that Rowlandson sees the Native Americans as terrifying, merciless beasts.

Still, Rowlandson's characterization of Native Americans begins to change after a Native American man joins the group Rowlandson is with and offers her a Bible. But rather than thank the man, she writes, "I cannot but take notice of the wonderful mercy of God to me in those afflictions, in sending me a Bible" (Rowlandson 19). This is one of several instances in which Rowlandson avoids rendering her captors in a positive; rather, she strips them of their autonomy in doing good deeds by attributing those action to God's will or goodness. By extension, she therefore continues to regard the Native Americans as animals possessing neither autonomy nor personal agency.

"Feared or Family: Portrayal of Native Americans in Redeemed and Unredeemed Captivity Narratives", by Emily Dismukes, in *The Eagle Feather* (2014 issue)

The Devil's Language

1.
I have since reconsidered Eliot
and the Great White way of writing English
standard that is
the great white way
has measured, judged and assessed me all my life
by its
lily white words
its picket fence sentences
and manicured paragraphs
one wrong sound and you're shelved in the
    Native Literature section
resistance writing
a mad Indian
unpredictable
on the war path
native ethnic protest
the Great White way could silence us all
if we let it
its had its hand over my mouth since my first day
    of school
since Dick and Jane, ABC's and fingernail checks
syntactic laws: use the wrong order or
register and you're a dumb Indian
dumb, drunk or violent
my father doesn't read or write
the King's English says he's
dumb but he speaks Cree
how many of you speak Cree?
correct Cree not correct English
grammatically correct Cree
is there one?

2.
is there a Received Pronunciation of Cree, is there
a Modern Cree Usage?
the Chief's Cree not the King's English

as if violating God the Father and standard English
is like talking back(wards)

as if speaking the devil's language is
talking back
back(words)
back to your mother's sound, your mother's
    tongue, your mother's language
back to that clearing in the bush
in the tall black spruce

3.
near the sound of horses and wind
where you sat on her knee in a canvas tent
and she fed you bannock and tea
and syllables
that echo in your mind now, now
that you can't make the sound
of that voice that rocks you and sings you to sleep
in the devil's language.

"The Devil's Language", in *A Really Good Brown Girl*, by Marilyn Dumont (1996)

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1 What would you say the poem by Marilyn Dumont is about?

2 In this poem, language is both a topic and a technique. In what ways does Dumont stress or react to "standard" English? In what ways does Dumont address or play with her own language?

3 Word choice (diction) and imagery are both important in this poem—how many words are related to language itself? How does the choice of words characterize language?

4 What are the effects of phrases such as "picket fence sentences" and "manicured paragraphs"? What are the cultural references here?

5 TS Eliot is a famous poet of the modern period. Dick and Jane are the characters in books used in the mid-20th century to teach children how to read. How does the poet use these two cultural allusions?

Information, opinion and satire

The following are three text types that might appear in a newspaper or a news website. One of them is "straight news" or a **news story** that purports to give information about newsworthy events. An **editorial**, as opposed to any other opinion piece in a newspaper, offers the opinion formed by the editors of the newspaper. It represents the official opinion of the news organization. A **political cartoon**, usually a work of satire, offers the opinion of an individual.

Text 1: news story

Massachusetts lawmakers debate bill that would ban Native American mascots in schools

By Courtney Connley   June 7, 2017

During a public hearing on Tuesday, Massachusetts lawmakers debated a bill that would ban the use of Native American mascots in public schools.

The bill, which was filed by State Sen. Barbara A. L'Italien, seeks to "prohibit the use of Native American mascots by public schools in the Commonwealth," and comes after the town of Tewksbury refused to change the name of its high school mascot, the Redmen.

The bill defines the issue as "a name, symbol, or image that depicts or refers to an American Indian tribe, individual, custom, or tradition that is used by a public school as a mascot, nickname, logo, letterhead, or team name."

The bill also outlines a list of banned team names, including "Redskins," "Savages," "Indians," "Indianettes," "Chiefs," "Chieftains," "Braves," and "Redmen."

According to the New England Mascot Coalition, 41 schools in Massachusetts use Native American mascots, nicknames and logos.

A Tunica-Biloxi tribe member originally from Louisiana told ABC affiliate WCVB that imagery like the Tewksbury logo is racist and offensive to Native Americans' identity.

"They minimize our culture and our contributions," the unnamed resident told WCVB.

Linda Thomas, another local resident, told WCVB: "We'd like to see names in Massachusetts that are not discriminatory."

WCVB reported that State Rep. James Miceli, who represents Tewksbury, was among those urging lawmakers to reject the bill, saying that people in the town overwhelmingly support sticking with the Redmen name. The Massachusetts bill follows similar ones in states like Minnesota and Wisconsin, who, according to WCVB, already ban Native American mascots in school districts. In Oregon, school districts have been asked to do away with tribal mascots by July 1, unless the schools secure approval from the tribe.

The use of Native American mascots is also being discussed in the realm of professional sports, with the NFL's Washington Redskins and the MLB's Cleveland Indians facing criticism for their team names and logos.

In 2014, the U.S. Patent and Trademark office declined to register several trademarks for the Redskins, citing federal regulations against protecting words and images that are disparaging or offensive. The team, however, argued that the rule violated the First Amendment.

Residents of Massachusetts are still waiting for a decision to be made as a verdict was not finalized in Tuesday's hearing.

www.abcnews.go.com

Text 2: editorial

Our Opinion: No statewide ban of local schools' logos, mascots

Friday, June 9, 2017

A bill calling for a statewide ban of Native American mascots in schools is a solution to a problem that doesn't exist in the state with the possible exception of one school.

Passage would affect two Berkshire County high schools, the Taconic Braves and the Wahconah Warriors (Eagle, June 6). Both schools are represented by a Native American man wearing a headdress. The terms "Braves" and "Warriors" are common nicknames throughout the nation that have essentially become generic over the decades. The Golden State Warriors, who were pursuing an NBA championship Friday night, have played in the liberal and presumably political correct Bay Area for decades with only occasional protests, none that have taken hold. That nickname goes back to the days when the team played in Philadelphia.

The bill was filed in the state Senate on behalf of two residents of Tewksbury where the high school team and mascot are called the Redmen. Like the NFL's Washington Redskins, Redmen is an unfortunate nickname because it is based on skin color, a hot button issue in the United States. The Cleveland Indians' nickname has attracted occasional criticism over the years but it is the baseball team's grinning Chief Wahoo logo that Native Americans and others find most offensive. Team management earlier this year said it was "transitioning away" from the logo, and the sooner the better.

Governor Baker said earlier this week that no one should use a mascot "in a derogatory sense" and neither mascot or logo at Taconic and Wahconah Regional mock Native Americans and their culture. Both the governor and state Senate President Stanley Rosenberg maintain that the issue should be settled locally. We agree. If Tewksbury residents don't approve of the high school team's nickname and mascot—and there is good reason for that opposition—they should talk to school officials about finding a more appropriate school symbol.

If there is a groundswell of opposition in Pittsfield and/or the Central Berkshire Regional School district to the Braves' and Warriors' mascots, that issue should also be addressed at the local level as well. But a statewide ban on Native American mascots in response to an issue at one school is overkill and the bill should be withdrawn from the Legislature or voted down by lawmakers.

www.berkshireeagle.com

Text 3: political cartoon

Political cartoons easily create satire through the use of exaggeration in both language and drawing. Because political cartoons are succinct and highlight very particular aspects of images or individual words, they can be very effective forms of satire.

1   What particular words make the satirical point in this cartoon?

2   How are the images used to help make a point? What details in the images are most effective?

3   How has the artist used elements of imagery that you read about earlier in this book, for example, line or balance? Do these make the satire clearer or more effective?

4   How would you compare the purpose and impact of this cartoon to that of the Dumont poem?

Media types and bias

The three texts in this brief section have some easily recognizable features. The **news story** is impersonal, states **facts** and cites sources. It also focuses on the famous "who, what, when, where and how". The **editorial** is more personal, and explicitly states that the work is **opinion**. The editorial also provides less detail because the assumption is that the details of the situation are found in the news. The **political cartoon** more clearly indicates an opinion and it also clearly marks itself as **satire**. The nature of a cartoon to exaggerate and to stress humour calls attention to its intent to poke fun (even if serious fun) at an important issue or a view on an important issue. All three types (and these pieces in particular) can easily be read for bias or reliability. Usually, word choice indicates key elements such as audience and purpose. Different kinds of language can indicate bias. Journalists may use "emotive language" that shows a particular feeling about an issue or "euphemisms" to downplay negative elements. There is also, though, more subtle bias involved in the whole production of a news story. This kind of bias is called "informational bias". Consider the following elements of informational bias that are related to what becomes news in the first place. After looking at these, consider how the even seemingly "bias-free" news article, which contains very little emotive language and offers a variety of opinions, may have an informational bias.

Personalization News stories, even when addressing important social events, often focus on personal elements or emphasize emotions. A news story is more engaging and personal, for example, when it includes interviews or strong personal opinions of people involved in the story. But a personal angle can detract attention from the broader social implications.

Dramatization In journalism, news often gets turned into a story. In the article above, there is a "narrative" about a meeting and the response to the meeting rather than a more mundane "report". Turning a complex event into a "story" can often reduce the complexity of the issue at hand or imply that conflict has been resolved by the end of the piece (or the end of the story).

Fragmentation News stories tend to be short, whether they are presented on television, in a newspaper or online. These fragmented stories are strung together with other short, unrelated news fragments. This offers the viewer/reader an overview of many events but can prevent the viewer from seeing more historical or contextual connections, or understanding an individual "fragment" as part of a significant whole or evolving trend.

Authority–Disorder Because of the dramatic and personal nature of many news stories, the stories can often be filled with conflict between actors. The tension in a new story is often a tension

between order and disorder or between the authority of government and disorder, such as crime or protest. A news story can have the tendency, as a "story", to create or portray a protagonist and an antagonist in this kind of conflict. Is the board meeting to discuss the native mascot issue on the good side or the bad side? Is the story, even though it is quite simple, portraying or even creating conflict?

Conclusion: the future of English

Approximately 350 million people speak English as a first or native language. Another 400 million (or even up to a billion) more people have English as a strong second or other language (though this number is very difficult to estimate). English is the main language of the internet. English mass media messages circulate throughout the world in films, music and in viral internet postings. English has become so widespread, and is so frequently used as a means of common communication between speakers of different languages as a modern day *lingua franca*, that it is studied even more assiduously and used for global networking. Perhaps one of the most interesting things about this rise of English is not only that we live in dynamic times for the study of English, but that dynamic growth itself is a sure sign that this state of English will change dramatically.

The sections below provide an outline of some of the main factors in the spread, growth and change of English. While language change itself is an important topic in the language sections of this course, you can easily consider broad language changes through the lens of any topic related to "Language in cultural context" or "Language and mass communication". Having some of these major points in your mind as you approach other topics in the course (or variety of texts) will push you to consider the symbiotic relationships between language and culture.

The rise of English

Imperialism The obvious beginning of the spread of the English language was based on exploration, colonization and the imperialism of the British Empire. The language of government and trade became the necessary legal and economic language of people under the influence of the British Empire. In the late 1800s the United States of America began a similar expansion, creating further strongholds for English. Colonization and imperialism have many lasting effects and one of them is language change. In relation to language alone, when a country loses or surrenders control of another, it does not mean that language changes simply disappear. In India, for example, the use of English allowed people with different languages within the country to communicate with each other. In addition, the use of English gave many people an access to trade outside of their local regions. Political and economic factors once again came into play, this time making it advantageous to retain English.

Trade The language of corporations spreads with the language of goods and services. Early imperialism created routes for, and was fired by, trade. As trade has increased and has become increasingly global, the need for a common language has grown.

Technology The language of the internet is English. This alone is a significant symbol of how technology can lead to language spread.

Education As trade has become more global, so has education. Important universities and the necessary communication between academics also calls for a *lingua franca*. Once again, language spread is self-perpetuating. Trade affects learning which affects trade. The choice of a language for business affects the language of education, which then further influences business to adopt a language that will facilitate growth.

The changing of English

Every one of the factors above is a factor in the spread of English but is also a factor in the changing of English. As languages are exposed to each other, they change. Technology encourages new uses of a language and creates an environment for the development of new words. As different groups of people decide to use English for trade and education, their own particular uses of English change the language in terms of vocabulary, preferred usage and grammar. Growth means change.

The future of English?

What does all of this mean to the future of English? While many people see a future in which English becomes more dominant as a global language, others suggest that certain factors, one of which is growth itself, may change the position of English.

- **Strength of bilingualism** As more people speak English as a second or other language, there is less dependence on native speakers as teachers, go-betweens and language leaders. In other words, English no longer belongs (or will belong) somehow exclusively to first language English speakers. This may change, in many years, what English looks like. A global English may end up looking very little like what we consider the English of today in a place like Sydney, Australia (to pick an example at random). In addition, as more people speak two languages (Hindi and English for example), they may be more likely to be employed by global corporations than speakers from the United States, for example, who speak only English. How will the use of English change if more and more multi-lingual speakers from India and China fill more and more posts in multi-national corporations?
- **Technology** English may dominate the web but Chinese is getting close and Arabic is growing. Also, as automated translation technology improves, how necessary will it be to learn English?

- **Nationalism** There is often a sense of pride in the language of a nation. English may be powerful but many nations, with changing technology and movement patterns, would be reluctant to use English as an official or encouraged language.

Language, popular culture and the future

As a conclusion to this section, complete the following activity for your learner portfolio. You can take this creative assignment in any direction you want, towards the past or the future.

These two images represent the global influence of pop culture. The first is a picture of Kendrick Lamar (a rapper and songwriter who now appears on the prescribed reading list) performing at the Grammy Awards in 2017 to a large television audience and an audience that would later watch his performance on YouTube. The second image is of Bollywood actress Athiya Shetty (a former IB student) taken from the International Indian Film Academy Awards that were held in 2016 in Madrid. Over the past 15 years or so these awards have been held at cities around the world. It could be argued that both hip hop and Bollywood have an important influence on the future of English and its pace of change.

Using these images as an inspiration, consider the ways in which local and global culture are influenced by popular music and film. Create your own hip hop song or Bollywood song (or even a video) that highlights varying uses of English. Set your song in the past—research the language and sound of earlier hip hop or Indian films—in the present or imagine what language and song will look like in the future.

What does your own production suggest about the ways in which we learn about culture through art (or texts) or the ways in which these works change even our local cultures?

Activity

▲ Kendrick Lamar

▲ Athiya Shetty

2.5 POSSIBLE WORLDS

As in earlier sections of "Time and space", the advertisements on the opposite page remind us of the interplay between possible contexts. Certainly the idea of "vintage" is probably familiar, whether with fashion, cars or other artifacts, but the juxtaposition of worlds in this manner can often offer more than just overt practice with understanding contexts (certainly a useful skill for the course): it can say something of desires, hopes and fears as well. Using the advertisements, consider the following sets of questions.

Conceptual understanding
COMMUNICATION

Set 1: text type and features

1 What elements in these images are typical to advertising?

2 In what ways do the designs attract attention?

3 What elements are surprising in relation to advertising, especially with these products?

Set 2: text and context

1 How is nostalgia utilized in these advertisements? What appeal is evident or suggested?

2 Are the images in these advertisements culturally specific, especially given the ubiquity of the products worldwide?

3 Are there elements that seem humorous, "tongue-in-cheek" or facetious?

4 Do these advertisements appeal to a particular audience?

Set 3: thinking critically

1 How does nostalgia create appeal? Can it operate effectively even if it refers to a time prior to our own experience (as these advertisements likely do)?

2 In linking to a past, what do these texts hint at about future technologies and futures? Does this suggest anything about our views of the past? Of the future?

3 What does this text suggest about the nature of technological culture? Are the connections real or imagined? What leads you to say so?

Narrative worlds

In the following conference paper, the literary critic Moshe Shoshan outlines some simple ideas about narrative worlds with some slightly more complex definitions of various "sub-worlds" that contribute to our readings of texts. The information gets us closer to understanding how we read and understand texts and helps explain how different interpretations or understandings might arise.

[…] I believe that the examination of a story's narrative world is critical to the study of all narratives, be they simple or complex, fantastic or realistic, fictional or non-fictional. In this talk I would like to focus on what I see as the central paradox of narrative worlds. On the one hand, successful narrative worlds must be autonomous. They are immersive experiences, which transport their audiences to a new place, different not only from their day to day experience but from any previous experience. On the other hand, as Tolkien argued, fashioning narrative worlds is an act of "sub-creation" not of *creatio ex nihilo*. Narrative worlds are inevitably constructed by authors and reconstructed by readers by cannibalizing elements of other "possible worlds" which already exists in the cultural and intellectual environment.

Narrative worlds are thus synthetic creations which are both autonomous and inextricably linked to other worlds, especially the "primary worlds" of the author and audience. As a result, the relationship between the narrative world and other possible worlds is dynamic and may shift in the course of the experience of reading. This tension between autonomy and interdependence has important implications for how we understand narratives as historical and ideological texts and how these texts function to impart knowledge and values to the reader or to a community of readers.

[This interdependence, then, is the intersection of the following "worlds":]

- "Narrative world" [refers] to the totality of the environment in which a story takes places. The narrative world of a story includes the geography, topography, architecture and history of the physical space in which the events of the plot take place, as well as the individuals who populate that space. Also part of a narrative world are the social, political, cultural, and normative structures and dynamics that govern relationships and events in the story. Relevant physical and metaphysical laws which operate within the story, such as whether or not miracles, prophecy and/or magic exist, further help define a narrative world. […]
- Coherent, self-contained narrative worlds can only be constructed by authors and reconstructed by readers by cannibalizing elements of other "possible worlds" to which they have access through their personal experience and their cultural and intellectual environment. […]
- The most important possible world on which creators of narrative world draw is what we will call, adapting a term coined by Tolkien, the author's or reader's "primary world." A person's "primary world" is the one which the individual perceives as the "real" world in which she directly experiences her day to day life. From an

ontological perspective, primary worlds have privileged status *vis a vis* other possible worlds because they are constructed from direct sensory data acquired by individuals about the material environment in which they live. Yet, primary worlds remain subjective psychological constructs. No two people will construct the exact same world out of a given set of sensory data and experience. Each of us makes sense of the world around us based on our beliefs and ideas conditioned by our individual experiences and socio-cultural backgrounds.

- "Contiguous worlds" […] refer to worlds that individuals perceive as being within the same physical universe as their own, but removed from their direct experience, temporally or geographically. In other words, these are worlds that exist in the past or in faraway places. Like primary worlds, these worlds have "non-fictional" statuses in the minds of those that create or re-create them. Their raw material, however, is not sensory experience, but texts and other modes of representation, which may themselves be rooted in the sensory experiences of others. […]

- "Ideological worlds" […] are conceptualizations of how the world should, or should not, work. For example, many stories occur in worlds in which good inevitably triumphs over evil, even though in the primary world of the author this is not the case. The most obvious examples of narrative worlds rooted in a particular ideological world are utopian narratives. These stories present worlds that are instantiations of a theory about what an ideal community or world should look like.

- Finally, in constructing narrative worlds, authors sometimes draw on the narrative world of a pre-existing story. Similarly, broader literary genres often collectively construct narrative worlds which later authors and readers draw upon in the process of writing and reading new works. I refer to such possible worlds as "literary worlds." For example, Western stories and movies collectively present a narrative world of the Wild West, which features many familiar locations, types of characters and power dynamics. Authors of new Western stories draw on and sometimes alter and transform the stereotypical world of Westerns. Readers are expected to be familiar with this pre-existing literary world and to draw on it in their reconstruction of the world of the story. […]

Adapted from "Narrative Worlds: Between Autonomy and Independence", by Moshe Shoshan, European Narratology Conference (13 September 2017) https://www.academia.edu/36474052/Narrative_worlds_Between_autonomy_and_interdependence

ROXHAM

Insert yourself here

The website Roxham (http://roxham.nfb.ca/intro-1-en) was developed as in interactive experience based on true stories. The site intentionally confuses worlds, though replicating the same confusion that exists in reality, by highlighting the complications of communication, geographical borders, personal versus political decisions, identity and safety. Spend some time interacting with the site, immersing yourself into much of the same confusion faced by all parties. Along the way, consider the following questions.

1 How does this website operate in comparison with other sites you might frequently visit? What elements are familiar? What elements are unfamiliar?

2 What thoughts regarding the use of silhouettes do you have? Do you believe the creators would have used such a structure and what impact does this visual create? As the figures are "two-dimensionalized" within a three-dimensional environment, what feelings or ideas emerge?

3 How does the use of sound and language contribute to the experience of the whole?

4 Referencing the Shoshan excerpt above, how many "worlds" can you trace? What collisions occur and where? If Roxham is a "primary world" (and, yes, it is a real place in our real world), how do we come to have such different experiences here?

5 What is the nature of virtual reality? Does this operate similarly to the way the literary or film narrative behave? How do you reconcile the inherent contradictions between "virtual" and "reality"? Toward which pole do you think Roxham leans and why?

Characterization

Characterization is the process by which authors/producers develop characters—representations of humans—in their works. Character, and characterization, is frequently a key element of story with a deep awareness of the characters necessary for understanding. Generally, authors achieve characterization through three techniques with a direct connection to narrative point of view:

- direct characterization—overt presentation of a character and their traits, achieved as exposition from an omniscient point of view
- character in action—showing the character engaged in activity, speech and reactions
- internal characterization—a character's own thoughts or feelings, achieved through first person point of view and without comment by the narrator.

Characters are also identified by their level of development and role within a story. Characters can be said to be flat or rounded (or round) and static or dynamic. A flat character is one-dimensional and often not central to the story while a rounded character is more complex, developed and likely to undergo change through the course of a story. Similarly, and sometimes used interchangeably, a static character tends to change little and often things happen to them rather than within them while a dynamic character changes or is modified through their experience.

Some common significant characters encountered in story include:

- protagonist—a story's main character
- antagonist—the character most in conflict with the protagonist (can be a person but may also be a social force, an environment, a historical era or cultural norm/more)
- foil—a character (or force as described in antagonist above) who, through contrast, enhances the characteristics of another character.

Finally, the terms "character" or "characterization" may refer less to specific individual or individualized qualities than to a general quality, tradition or even stereotype of people or institutions (as in "the character of a prison"). "Character" in this way may be a significant element of non-literary works as well as works of literature.

With reference to Roxham, is it possible to simply characterize characters? Are members of the RCMP protagonists? Antagonists? Foils? Do they rotate or remain in a constant state of flux? What do you make of a world where characterization may be so elusive?

Mr. Fox

In Helen Oyeyemi's *Mr. Fox*, the reader is frequently asked to consider narrative worlds. As part of a wave of "New Fabulism" or "new fabulist fiction," the work blurs boundaries between the real, fantasy, folklore/mythology and the supernatural by locating fantastic events in real settings and with real issues. This novel focuses on Mr Fox and his assistant, Mary Foxe, who eventually becomes his co-writer of stories. Mr Fox's early work suffers from the inevitable gruesome death of female characters until Mary pushes him towards a deeper exploration of motive, humanity and violence. Along the way, he moves from stories of frightening but funny violence to more gentle considerations of, ironically, more real violence that humans perpetrate against one another, and there is increasing confusion over which story—or reality—we might be reading. Read through the following excerpt which navigates between the "real" interaction of Fox/Foxe and one of Fox's stories. Then consider the questions that follow.

Conceptual understanding

CREATIVITY

Extract 1

"What would you do for me?" she asked.

I studied her, and she seemed perfectly serious. She was making an offer.

"Slay a dragon. Ten dragons. Anything," I said.

She smiled. "I'm glad you're playing along. It's a good sign."

5   "It is? Okay. By the way, what exactly is it we're talking about?"

"Just be flexible," she said. I seemed to have accepted some challenge. Only I had no idea what it was.

"I'll keep that in mind. When do we start this thing?"

She drew closer. "Presently. Scared?"

10   "Me? No."

The crazy thing is, I actually did have the jitters, just a little. Suddenly her hand was on my neck. The gesture was tender, which, coming from her, worried me even more. My hand covered hers—I was trying, I think, to get free.

"Ready?" she said. "Now—"

Extract 2

Dr. Lustucru's wife was not particularly talkative. But he beheaded her anyway, thinking to himself that he could replace her head when he wished for her to speak.

How long had the Doc been crazy? I don't know. Quite some time, I guess. Don't worry. He was only a general practitioner.

5   The beheading was done as cleanly as possible, and briskly tidied up. Afterwards Lustucru set both head and body aside in a bare room that the couple had hoped to use as a nursery. Then he went about his daily business as usual.

The Doc's wife had been a good woman, so her body remained intact and she did not give off a smell of decay.

10   After a week or so old Lustucru got around to thinking that he missed his wife. No one to warm his slippers, etc. In the nursery he replaced his wife's head, but of course it wouldn't stay on just like that. He reached for a suture kit. No need. The body put its hands up and held the head on at the neck. The wife's eyes blinked and the wife's mouth spoke: "Do you think there will be another war? After the

15   widespread damage of the Great War, it is very unlikely. Do you think there will be another war? After the widespread damage of the Great War, it is very unlikely. Do you think …" And so on.

Disturbed by this, the doctor tried to remove his wife's head again. But the body was having none of it and hung on pretty grimly. What a mess. He was forced to

20   leave her there, locked in the nursery, asking and answering the same question over and over again.

The next night she broke a window and escaped.

Lustucru then understood that he'd been bad to the woman. He lay awake long nights, dreading her return. What got him the most was the idea that her vengeance

25   would be fast, that he would be suddenly dead without a moment in which to understand. With that in mind, he prepared no verbal defences of his behavior. Eventually his dread reached a peak he could live on. In fact, it came to sustain him,

and it cured him of his craziness, a problem he hadn't even known he'd had. After several months there was no sign of his horror beyond a heartbeat that was slightly
30 faster than normal. His whole life, old Lustucru readied himself to hear from his wife again, to answer to her. But he never did.

"Hey ... What's going on here?" I asked. We'd changed positions. I was in a chair, sprawled across it, as if I'd fallen. I assumed we were still in my study—I couldn't say for sure, because Mary's hands were pressed firmly over my eyelids.
35 "Mary?"

She didn't answer.

"What's going on?" I asked again.

"I'd rather you didn't look at me just now," she said.

"Are you all right?"
40 "What do you think? After what you did, you—you great *oaf*."

"Are you saying that that was us? Actually us? Me and you? The doctor and his lady wife?"

She was curt. "Yes, yes. I just need a couple of minutes, if that isn't too much trouble."

From *Mr. Fox*, by Helen Oyeyemi (2011)

1 Draw up a short table of the characters present here (Fox, Foxe, Lustucru, the wife). Based on this short excerpt, how do each seem characterized? What textual elements reveal these characterizations? How are these characterizations revealed?

2 Now pair the characters (Fox–Lustucru, Foxe–wife) and reconsider. Are the characterizations different? Are they complicated or confused? Can you discern protagonist from antagonist here?

3 How might the worlds of fairy tales or cartoon violence seem to participate in a reading of this excerpt?

4 What tone do you read in this excerpt? Is this work humorous? Does this suggest larger "real world" social ills? Is it problematic to find humour here?

Postmodernism

Postmodernism is a term frequently used but also confusing for its ubiquity. A stronger grasp of the movement is best accomplished through a connection to its preceding movement: Modernism. Modernism and Postmodernism often tend to be associated with common elements in fiction, including the fragmentation of forms (eclecticism), the incorporation of randomness or elements of chance (aleatory writing), and parody and pastiche. What does seem to distinguish the two movements from one another, however, is the reaction to these elements as a part of literature, art or the universe.

Modernism struggled with these issues in a serious fashion, producing objects (across the arts) that we continue to view as works of sublime genius, beauty and ingenuity. These objects were often an expression of either lament or fighting against fragmentation, chance and isolation in an effort to truly know the self. Postmodernism, however, celebrates these components and wonders whether the Modernist reactions to understand a self are even possible. In fact, Postmodernists argue that the fragmentation of the contemporary world is such that even a sense of a unified self is a fiction. Modernism is often associated with epistemological thought (that asks the question of how one knows what one knows and looks for understanding on how the individual can be certain of their knowledge) while Postmodernism is often associated with ontological thought (that asks the question of how one can ever know that one does truly exist as an individual in the first place or whether there can ever be an understanding of the self, let alone what a self might truly know).

For the reasons above, Postmodernism concerns itself with play over seriousness. Only in play and a kind of detached irony can one find any liberation from a system that has no "real" (authentic meaning or purpose) underneath. While the high art of Modernism sought to make sense of a fragmented world, Postmodernism takes pleasure in the opposite: gaudiness, excess, playfulness and celebrating popular culture as equal to "high art" in value. Postmodernism, then, is more a style of writing or other art rather than a critical approach. But there are elements in fiction that Postmodernism does look to recognize and explore, and among the most popular are the following.

- Locating evidence of Postmodern themes, attitudes and concerns in earlier—primarily 20th century or Modernist—works. In fact, one component of Postmodernism is the revisionist approach that recognizes aspects of Postmodernism in earlier works, pointing to Postmodernism as less a time period than a movement with roots appearing across many eras.
- Locating evidence of the disappearance of the "real" or authentic, or blurred lines that effectively demarcate reality from artificiality. Postmodernism looks for a mixing of genres and blurred distinctions that we find when trying to discern, for instance, the reality of Disney or Las Vegas as distinct from "other" reality, or the difference between war and video games as we watch news coverage of the first Gulf War.
- Intertextuality, or the way that all text are connected through an "over-laying" of, for example, shared meanings, references and forms.
- Irony and ironic detachment. Postmodernism looks to the past but not with an expectation of finding effect that clearly arises out of a cause.
- Narcissism, or a reflective focus on the ends and processes of production as part of its content. This can be referred to as meta-fiction, which implies knowledge of itself.
- Challenging distinctions between so-called "high art" and popular art, "low art" or kitsch. Postmodernism may celebrate the postcard as much as the "finely-wrought novel" or the satirical mochumentary *American Vandal* in equal measure to a "serious" drama.

CAS

Don't forget that creativity is part of CAS. Does your school have a literary magazine? A book club? Why not think about starting one? In fact, initiating a project like this might fall into more than one of the areas of CAS and will have a direct connection to what you are doing in the classroom.

Possible worlds: silk roads

Read through the following series of texts, all referring to "silk roads" of a sort. In addition to the the questions after each text, consider generally how various contexts function in each, including our own contextualized approaches.

Conceptual understanding

REPRESENTATION

Text 1:

About the silk roads

https://en.unesco.org/silkroad/about-silk-road

About the silk roads

The Silk and Spice Routes

— Silk Routes
— Spice Routes (Maritime Silk Roads)
— Eurasian Steppe Route
- - - Other trade and connecting routes
◆ Great Wall of China
— Incense Road
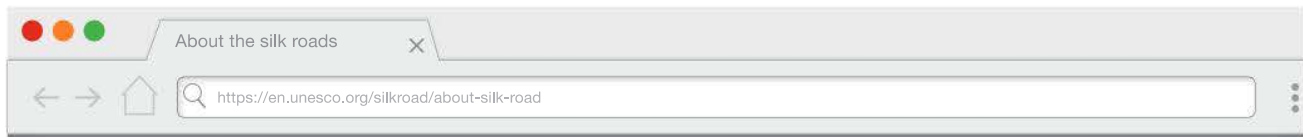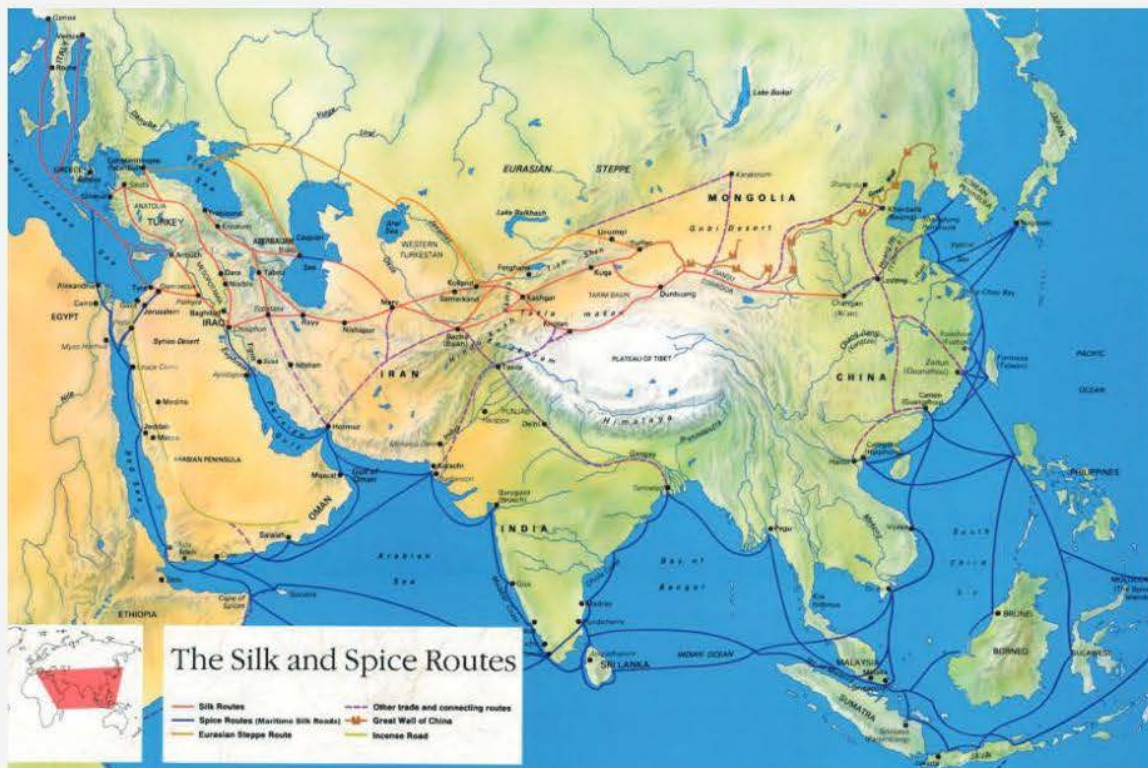
Introduction

Human beings have always moved from place to place and traded with their neighbours, exchanging goods, skills and ideas. Throughout history, Eurasia was criss-crossed with communication routes and paths of trade, which gradually linked up to form what are known today as the Silk Roads; routes across both land and sea, along which silk and many other goods were exchanged between people from across the world. Maritime routes were an important part of this network, linking East and West by sea, and were used for the trade of spices in particular, thus becoming known as the Spice Routes.

These vast networks carried more than just merchandise and precious commodities however: the constant movement and mixing of populations also brought about the transmission of knowledge, ideas, cultures and beliefs, which had a profound impact on the history and civilizations of the Eurasian peoples. Travellers along the Silk Roads were attracted not only by trade but also by the intellectual and cultural exchange that was taking place in cities along the Silk Roads, many of which developed into hubs of culture and learning. Science, arts and literature, as well as crafts and

technologies were thus shared and disseminated into societies along the lengths of these routes, and in this way, languages, religions and cultures developed and influenced each other.

"Silk Road" is in fact a relatively recent term, and for the majority of their long history, these ancient roads had no particular name. In the mid-nineteenth century, the German geologist, Baron Ferdinand von Richthofen, named the trade and communication network *Die Seidenstrasse* (the Silk Road), and the term, also used in the plural, continues to stir imaginations with its evocative mystery.

Routes of dialogue

Perhaps the most lasting legacy of the Silk Roads has been their role in bringing cultures and peoples in contact with each other, and facilitating exchange between them. On a practical level, merchants had to learn the languages and customs of the countries they travelled through, in order to negotiate successfully. Cultural interaction was a vital aspect of material exchange. Moreover, many travellers ventured onto the Silk Roads in order to partake in this process of intellectual and cultural exchange that was taking place in cities along the routes. Knowledge about science, arts and literature, as well as crafts and technologies was shared across the Silk Roads, and in this way, languages, religions and cultures developed and influenced each other. One of the most famous technical advances to have been propagated worldwide by the Silk Roads was the technique of making paper, as well as the development of printing press technology. Similarly, irrigation systems across Central Asia share features that were spread by travellers who not only carried their own cultural knowledge, but also absorbed that of the societies in which they found themselves.

Indeed, the man who is often credited with founding the Silk Roads by opening up the first route from China to the West in the 2nd century BC, General Zhang Qian, was on a diplomatic mission rather than a trading expedition. Sent to the West in 139 BC by the Han Emperor Wudi to ensure alliances against the Xiongnu, the hereditary enemies of the Chinese, Zhang Qian was captured and imprisoned by them. Thirteen years later he escaped and made his way back to China. Pleased with the wealth of detail and accuracy of his reports, the emperor sent Zhang Qian on another mission in 119 BC to visit several neighbouring peoples, establishing early routes from China to Central Asia.

Religion and a quest for knowledge were further inspirations to travel along these routes. Buddhist monks from China made pilgrimages to India to bring back sacred texts, and their travel diaries are an extraordinary source of information. The diary of Xuan Zang (whose 25-year journal lasted from 629 to 654 AD) not only has an enormous historical value, but also inspired a comic novel in the sixteenth century, the "Pilgrimage to the West", which has become one of the great Chinese classics. During the Middle Ages, European monks undertook diplomatic and religious missions to the East, notably Giovanni da Pian del Carpini, sent by Pope Innocent IV on a mission to the Mongols from 1245 to 1247, and William of Rubruck, a Flemish Franciscan monk sent by King Louis IX of France again to the Mongol hordes from 1253 to 1255. Perhaps the most famous was the Venetian explorer, Marco Polo, whose travels lasted for more than 20 years between 1271 and 1292, and whose account of his experiences became extremely popular in Europe after his death.

The routes were also fundamental in the dissemination of religions throughout Eurasia. Buddhism is one example of a religion that travelled the Silk Roads, with Buddhist art and shrines being found as far apart as Bamiyan in Afghanistan, Mount Wutai in China, and Borobudur in Indonesia. Christianity, Islam, Hinduism, Zoroastrianism and Manicheism spread in the same way, as travellers absorbed the cultures they encountered and then carried them back to their homelands with them. Thus, for example, Hinduism and subsequently Islam were introduced into Indonesia and Malaysia by Silk Road merchants travelling the maritime trade routes from India and Arabia.

Silk Roads: Dialogue, diversity & development, Unesco, https://en.unesco.org/silkroad/about-silk-road

1 What context is created in knowing the source of this website?

2 What biases might be present and how do you detect these?

3 What tone is generally apparent?

Text 2:

The History of Silk Road: ✕

https://blockonomi.com/history-of-silk-road/

The History of Silk Road: A Tale of Drugs, Extortion & Bitcoin

Silk Road was a marketplace like no other. Described as the internet's Wild West and the eBay of vice, it was a haven for drug dealers, gun runners and document forgers. Founded in February 2011 by a young libertarian called Ross Ulbricht (alias Dread Pirate Roberts, a character in the movie The Princess Bride whose identity was said to be shared by several people), the original Silk Road website was active for less than three years, but in that time it made quite a stir. For starters, it made Ulbricht a multi-millionaire, and later a convict. Then, the fallout from the collapse of Silk Road has also resulted in the conviction of two US federal agents for corruption. And finally, it has left a legacy behind, but what is it. Was it ultimately a force for good? Or was it ultimately a corrupting influence on its idealistic founder?

Sounds like the makings of a Hollywood movie right? It does, and it is. Hollywood star Keanu Reeves narrated a 2015 documentary on the Silk Road saga called *Deep Web* which chronicles the rise and fall of the website and its founder. It therefore seems appropriate that this post will start with introducing the deep web.

The Deep Web & the Dark Web
The deep web is the part of the internet that most users never see. It's defined as encompassing all of the World Wide Web content that, for one reason or another, is not indexed by search engines such as Google (the indexed portion of the internet is referred to as the surface web). Although there is no way of accurately measuring the size and scope of the deep web, some experts suggest that it is hundreds of times bigger than the surface web. Accessing the deep web requires specialized skills and tools, such as Tor, a software program developed by the US navy that enables anonymous communication online.

As a result of the success and notoriety of websites such as Silk Road, a small but notorious section of the deep web has become widely referred to as the dark web. The dark web is the part of the deep web that exists on darknets (ie, overlay networks that can only be accessed with specific software or configurations, examples of which include Tor or file sharing/peer-to-peer networks).

Ross Ulbricht
Born in Austin, Texas, Ross Ulbricht held a degree in physics from the University of Texas and a Masters in Engineering from Pennsylvania State University. He held libertarian views about the world; reading Ayn Rand and being a self-identified supporter of US presidential candidate Ron Paul. He was skeptical about governmental authority and questioned the legitimacy and effectiveness of the US War on Drugs.

After graduation, Ulbricht was a research assistant in his alma mater. Later, having decided that he did not want to become a full-time scientist, Ulbricht tried his hand at a number of start-ups, including an online bookstore. However, he became disillusioned with his attempts to become a successful entrepreneur and, like many other computer programmers of his age and ability, he headed towards Silicon Valley to create a start-up like no other.

Silk Road
Named after the historical trade route network that connected Europe to East Asia, Ulbricht founded Silk Road on the basis of a modest principle: making the world a better place. According to his LinkedIn profile, Ulbricht wanted "to use economic theory as a means to abolish the use of coercion and aggression among mankind."

Silk Road was designed by Ulbricht be a free market, a market whose very existence would be outside the scope of government control, thereby undermining the very fabric of the state. Ulbricht's ideology was that the users of Silk Road were being enabled with the means to decide for themselves what substances they wanted to put into their bodies, without having to resort to dealing with dangerous drug gangs or falling foul of governmental authorities. Similar to eBay, it would match buyers and sellers, allow users to rate each other, and provide for listed products to be delivered direct to customers' doors by the unsuspecting postal service.

[…]

According to Ulbricht's outlook when setting up the site, listings on Silk Road were to be restricted to products that resulted in "victimless crimes". On that basis, listings related to the likes of child pornography, stolen credit cards, assassinations and weapons of mass destruction were banned. Indeed, a survey of the site in early 2013 suggests that up to 70% of the products listed on the website were drugs. However, despite creating terms of service that were more prohibitive than other dark web markets, Ulbricht became unwilling or unable to maintain the standards that he had initially set, and indeed had relaxed the policy on banning the sale of weapons based on a view that increased firearm regulations were making it harder for people to purchase guns, in contrast with his libertarian values. Furthermore, as the site evolved, more and more "contraband" products began to be listed.

For users of Silk Road, the primary advantage it had over its competitors was that it was trustworthy. Buyers and vendors were able to rate each other based on quality, reliability and price, among other things. Another reason for Silk Road's success was that Ulbricht was, for the most part, consistent and genuine when it came to his views on how he wanted Silk Road to operate, and his interactions on Silk Road's forum appears to indicate that he genuinely felt like he and the other users of Silk Road were a community. Orders were almost always fulfilled (unless on the rare occasion that a delivery was interrupted by authorities, in which case the anonymous users would feign innocence) and users could trust that any bitcoin held in Escrow was secure. It is estimated that in its relatively short lifespan, over $1 billion changed hands through Silk Road, netting Ulbricht a personal fortune of an estimated $28 million dollars at the time of his arrest.

From "The History of Silk Road: A Tale of Drugs, Extortion & Bitcoin", by Andrew Norry, https://blockonomi.com/history-of-silk-road/

1   In what ways is characterization manifested in this website? How are the website and the founder portrayed?

2   In what ways does this story read as fiction? How might this story disrupt our "primary worlds" associations with the Silk Route?

Text 3:

Building the New Silk Road

Introduction

More than two thousand years ago, China's Han Dynasty launched the Silk Road, a sprawling network of commerce that linked South and Central Asia with the Middle East and Europe. Today, the idea of a "New Silk Road," an intertwined set of economic integration initiatives seeking to link East and Central Asia, has taken hold in the United States and China—for very different reasons.

In 2011, the United States launched its vision of greater Central Asian economic and infrastructure integration in the hopes of supporting political stability as it withdrew from Afghanistan. By 2013, Chinese President Xi Jinping was assertively articulating his own vision for a China-led Silk Road that would streamline foreign trade, ensure stable energy supplies, promote Asian infrastructure development, and consolidate Beijing's regional influence.

It remains to be seen if the United States and China will clash over their competing plans for developing energy resources in Central Asia's Turkmenistan, creating infrastructure in Pakistan, or winning political influence with local governments throughout Asia. Other Asian powers like India and Russia, meanwhile, are seeking to define their own approach to regional integration. While these ambitious projects hold the potential to reshape one of the world's least integrated areas, all must contend with local rivalries, logistical roadblocks, security risks, and political uncertainty.

What was the Silk Road?

The original Silk Road came into being during the westward expansion of China's Han Dynasty (206 BC–220 AD), which forged trade networks throughout what are today the Central Asian countries of Kyrgyzstan, Tajikistan, Kazakhstan, Uzbekistan, Turkmenistan, and Afghanistan, as well as modern-day Pakistan and India to the south. Those routes eventually extended over four thousand miles to Europe.

Central Asia was thus the epicenter of one of the first waves of globalization, connecting eastern and western markets, spurring immense wealth, and intermixing cultural and religious traditions. Valuable Chinese silk, spices, jade, and other goods moved west while China received gold and other precious metals, ivory, and glass products. The route peaked during the first millennium, under the leadership of first the Roman and then Byzantine Empires, and the Tang dynasty (618–907) in China.

But the Crusades, as well as advances by the Mongols in Central Asia, dampened trade. By the sixteenth century, Asian commerce with Europe had largely shifted to maritime trade routes, which were cheaper and faster. Today, Central Asian countries are economically isolated, with intra-regional trade making up just 6.2 percent of all cross-border commerce. They are also heavily dependent on Russia, particularly remittances—which dropped 15 percent in 2014 due to Russia's economic woes. […]

What are China's plans for its own New Silk Road?
China has multiple reasons for pursuing the New Silk Road. Xi has promoted a vision of a more assertive China, while the "new normal" of slowing growth puts pressure on the country's leadership to open new markets for its consumer goods and excess industrial capacity. Promoting economic development in the troubled western province of Xinjiang, where separatist violence has been on the upswing, is another major concern, as is securing long-term energy supplies.

China's strategy is conceived as a two-pronged effort. The first focuses on overland infrastructure development through Central Asia—the "Silk Road Economic Belt"—while the second foresees the expansion of maritime shipping routes through the Indian Ocean and the Persian Gulf—the "Maritime Silk Road."

CHINA'S PROPOSED NEW SILK ROADS

SILK ROAD ECONOMIC BELT • MARITIME SILK ROAD • CHINA-PAKISTAN ECONOMIC CORRIDOR

In 2013, Xi told an audience in Kazakhstan that he wants to create a vast network of railways, energy pipelines, highways, and streamlined border crossings, both westward—through the mountainous former Soviet republics—and southward, toward Pakistan, India, and the rest of Southeast Asia. Such a network would also expand the international use of Chinese currency, the renminbi, in transactions throughout the region, while new infrastructure could "break the bottleneck in Asian connectivity," according to Xi. The Asian Development Bank, highlighting the need for more such investments, estimates that the region faces a yearly infrastructure financing shortfall of nearly $800 billion.

Xi subsequently announced plans for the maritime silk road at the 2013 summit of the Association of Southeast Asian Nations (ASEAN) in Indonesia. To accommodate expanding maritime trade traffic, China will invest in port development throughout the Indian Ocean, in Bangladesh, Sri Lanka, the Maldives, and Pakistan.

What are China's initiatives in the region?
In 2014, Xi concluded deals worth $30 billion with Kazakhstan, $15 billion with Uzbekistan, and $3 billion with Kyrgyzstan, in addition to spending $1.4 billion to help revamp the port of Colombo, in Sri Lanka. By November 2014, China had announced the creation of a $40 billion Silk Road Fund.

In 2015 China finalized plans for the Asian Infrastructure Investment Bank (AIIB), which aims for $100 billion in initial capital. Despite opposition from the United States, the AIIB attracted fifty-seven founding members, including U.S. allies such as the United Kingdom, Germany, and Australia. The negative U.S. reaction to the AIIB underscores the extent to which some U.S. policymakers fear that China's efforts will undercut Western institutions like the World Bank and expand the influence of the China-led Shanghai Cooperation Organization (SCO), a regional security and economic pact.

Xi has promoted a vision of a more assertive China, while slowing growth puts pressure on the country's leadership.

For [some], these fears are overblown. "[The AIIB] will make those countries less dependent and less vulnerable to Russia, which has been a central focus of U.S. policy for decades. And it will bring an enormous amount of capital into this region and others at a time when it seems to be pretty scarce," he says.

From "Backgrounder: Building the New Silk Road", by James McBride, https://www.cfr.org/backgrounder/building-new-silk-road

1 How are the characterizations of the old and new silk roads in this piece? Are they similar? Dissimilar?

2 What common elements exist between the new silk road and the now-closed website?

3 How does these four silk routes/roads inhabit various worlds for readers? Though a real geographical location, how much are any of the texts concerned with this reality?

Knowledges

One of the central concerns of the IB Language and Literature course is the question of knowledge. This does not mean knowledge of particular content (as has been repeated throughout this book, it is not about memorized details, specific themes or readings, formulaic responses or absolutes) but rather an engagement with the question of knowing and with truth more generally. Particularly when considering reading and analysing texts of multiple "worlds", questions arise as to why: Why might this be valuable or practical? Is this not simply a game but without real-world application? What commercial value might it offer?

These are not easy questions to answer and the course will probably never truly offer a neat response. Instead, the constant exploration of these questions and of possible answers remains at the heart of our work. Considerations of context hold these very dear as we interrogate the what, why and how of the world around us.

Of course, there are no singular knowledges and while the trends below are hardly exhaustive, they are common across the type of works you are likely to encounter.

- **Mimetic** works focusing on the mimetic level merely intend to paint a picture of reality and present the world exactly as it appears. This is more commonly associated with works of nonfiction or documentary film although there are arguments about the true possibility of such an approach. Is it, in other words, ever possible to simply present material without comment (whether conscious or otherwise)? Regardless of questions, mimetic texts try to show a world for what it is revealing as a kind of unadulterated knowledge or truth.

- **Dogmatic** works focusing on human behaviour and relationships or, how one should behave properly in society.

- **Persuasive** works that focus on convincing, whether with regard to a position, a belief or even a product to purchase and consume. Persuasive works run from political speech to commentary to advertising but are also present more subtly in many other forms.

- **Aesthetic** works that try to affect readers viscerally and aesthetically only. Much poetry can be argued to be aesthetic

(such as the work of some "Language poets") in this sense, meaning that such works try to resist attempts to piece together an obvious narrative or purpose. In other words, the knowledge or truth of these works is that there does not need to be a larger knowledge or truth but the value may reside in simply a visceral, aesthetic experience that needs to be reduced to a meaning.

- **Humanity/Higher humanity** works that address what it means to be human. Most would argue that this represents the widest approach to knowledge and truth and may appear in many "forms":

  - Propositional Theory of Literary Truth—this theory asserts that literature contains or contends general thematic statements about the world and/or our human condition.

  - That literature contains inherent truths which it teaches us to recognize through reason that is tempered by affections of pleasure and sympathy—skills uniquely learned and achieved through reading literature—including:

    - what it is to interpret
    - make sense of the self
    - increase self-understanding
    - increase awareness of our own understanding
    - increase awareness of our encounters with the world
    - connect strands of life that seem otherwise disconnected.

  - Metaphysical—works that address a "greater human truth" or some knowledge about ourselves and/or our world that surpasses "knowing" in a more traditional sense.

- **Cultural** works that contain and convey a cultural heritage and illustrate ideas, ideals and values of a society. These works may seek to reveal "universal truths" about humankind (and are linked to the above point) or more "local" truths that reveal unique cultures and unique worldviews.

- **Artistic** works that focus on the value of themselves and seek to highlight what the medium intends to show or how the medium is uniquely constructed and/or valuable. This is a kind of meta-knowledge or truth; however, you will probably come across much poetry, for instance, that on some level may be communicating about the question "What is poetry?". This is slightly different from the "aesthetic" listed above in that there is an intellectual argument about the role and purpose of literature inherent.

- **Postmodern** works that seek to question the possibility of knowledge and truth as ever being a knowable theme; postmodern work may either question or even actually subvert all efforts to locate meaning. Often, such works interrogate social structures that may govern all thought, such that they question the possibility of authentic knowledge entirely.

Ambiguity, uncertainty and paradox

Ambiguity, most simply for our use in the IB Language and Literature course, is possible whenever multiple interpretations arise. In "Time and space", much of our focus is on the context of both production and reception of texts; given how many unique factors may be involved in the "worlds" of production and reception, ambiguity is highly likely.

But from ambiguity can also come certain understandings. As readers of texts, ambiguity can help us develop sensitivities to the myriad variations of these same contexts and even develop empathetic responses to that which is unfamiliar. Read through the following texts, paying particular attention to moments of ambiguity, and answer the questions that follow.

Text 1: poem

Homeless Again

on the eve of Chinese New Year
i suddenly find myself stripped bare
of all traditions
by an australian moon
that, with my burning lamp
fixes my homeward pen
on a piece of blankness
my home in here

I've got nothing
everything can go for nothing at a garage sale

I've got myself
myself not as a house but a thing bound for home

for believing somewhere else
is not belonging anywhere else

bitter home, bitter, bitter home
time sings its at last truthful song

I'm the worm secure within the cocoon of time
dreaming of outside, homeless again

with nowhere to go to or to return
is my soul condition of survival

like the tree with only the depth to reach
homeless again

"Homeless Again" in *Moon over Melbourne*,
by Yu Ouyang (1995)

1   Note all the references to either home or homelessness, both literal and metaphoric. Do any patterns or trends begin to emerge?

2   Does the speaker seem to long for a home or homelessness? What supports your ideas here?

3   Note all the references to time (including the frequent use of "again"). What ideas emerge in grappling with this feature?

Text 2: video game

Ninja Theory Ltd.'s *Hellblade: Senua's Sacrifice* is an interesting contemporary video game. The game has attracted much attention for some of the nuance that is often missing in much popular gaming. Some of its most interesting features include the following.

• Senua is a female protagonist. Essentially, she is a Celtic warrior on a quest into the Norse underworld after the death of her lover to rescue his soul. Players note that Senua, however, is not sexualized as many female gaming figures are.

• The game further places the issue of mental illness at its centre. Senua suffers from auditory and visual hallucinations such as someone suffering from psychosis. The game-makers worked closely with psychologists, neuroscientists, patients and other doctors to represent respectfully conditions similar to those faced by someone suffering mental illness.

• Particularly with audio, the game features disembodied voices that "appear", often outside of visual space to complicate and confuse and recreate authentic experiences as much as possible.

• The official website (www.hellblade.com) features outreach information on mental illness and getting help for those in need.

Go to the official trailer on YouTube (www.youtube.com/watch?v=f7Ir5icRsZ0) to get a sense of the power of the game. As a suggestion, the fullest experience comes with quality headphones.

1   How do the different voices seem to operate within this game? Though arguably "chatty", how do the various voices add to the ambiguity of the situation?

2   What emotions do the voices create in a listener?

3   The game itself is not without graphic violence. To what degree do you think it possible to have engaging and meaningful encounters with texts that can be difficult?

4   How does the short background information material affect how you approach this game? If an avid gamer, does this appeal? Seem a gimmick?

Text 3: street art

The graffiti, or street art, of Banksy is now widely known and appreciated. While he remains anonymous, his stencils draw wide audiences. At core, they juxtapose contradictory elements of place and idea. Almost any of Banksy's works could be considered but note his "Flower Thrower", which was originally painted on the side of a garage in Jerusalem.

1 How much does the location of this piece matter or not in your understanding of it?

2 What emotions does the image create in a viewer? Are humour or pathos significant here? Why or why not?

3 How do the three texts above deal with ideas of home and homelessness?

Context of production

An additional contextual consideration in the IB Language and Literature course is production: production may be physical—as in producing a video or physically publishing a book—but also involves formatting, dissemination and availability or access. Consider, as a simple example, the release of the video for Childish Gambino's *This is America* (www.youtube.com/watch?v=VYOjWnS4cMY) in the spring of 2018 (or, for that matter, almost any text that goes "viral"). Within days of its release, the video had been viewed tens of millions of times. Within weeks, into the hundreds of millions. While this is, as mentioned, a not infrequent phenomena in the age of the viral, this text enjoyed a "readership" built from the context of production. Its very fame caused a level of popularity that drove its fame further and brought ever more viewings. An interesting question to consider is how many of the viewings were based on an interest in Donald Glover's work versus how many viewings were based on "seeing what all the news about his work is about". In this example, availability and access are elements of production.

Other kinds of elements of production may include the following.

- **Social realities** This implies everything from literacy rates to censorship to educational demands that may mandate learning of certain texts.
- **Circulation** This includes availability, from cost access to high-speed internet, but also involves marketing. For example: award winning books (as in a prize or even a seal of approval from Oprah Winfrey) are suddenly much more available and, through publicity, likely to be read; all content selected for sale, and likely censored in some way, by a big retailer are much more available and consumed than products the massive chain does not make available; and the ability to receive low-cost and fast shipping from electronic commerce companies impacts "readership" in different parts of the world.
- **Technology** Everything from the printing press to physical products (for example, Shakespeare's folios or quartos, or Emily Dickinson's fascicles) to virtual access unencumbered by national borders to new kinds of modes emerging.

Obviously, all of the above are impacted by an intersection of culture and technology. The intersection, though, does impact everything from what texts we become aware of to what we

believe are texts of personal interest to what texts we might be able to access. As an aside, and as mentioned earlier in the book, an interesting part of digital humanities is the computerized analysis of masses of texts, which is impossible for any single reader. In analysing a massive scale of published material, trends and surprising ideas arise about, for example, what texts are popular, what exists more commonly behind popular works and tensions between canonical texts and popular texts.

Statistics and worlds

The late Hans Rosling made a name for himself with his statistical analysis of data that challenged the prevailing norms associated with the so-called "developing world". Although Rosling was not interested in "proving" that the developing world enjoyed all the luxuries of the developed world, he was interested in challenging myths and stereotypes that could be exacerbated by assumptions without statistical data, and generally hoped to paint a more optimistic portrait of the world.

1   Would you agree with Rosling that we have made tremendous progress in important areas of our lives and that, sometimes, this progress can be overshadowed by a failure to explore more closely different worlds?

2   What data does this presentation possibly omit?

3   How does Rosling's presentation convince or persuade? Do you think the use of data bubbles is significant here (rather than other types of graphing)?

4   How does Rosling's presentation function as an example of the context of production?

Final thoughts

"Possible worlds" asks us to consider both where we are and how we know where we are. In this way, there is a connection to ontology and epistemology: if we reconsider the questions in light of this topic, we might ask ourselves: "In what world am I?" and "How do I know in such a world?" As critical readers of a wide array of texts in the IB Language and Literature course, such questions help us focus on contexts: across time and space and from production to consumption.

Context is not the lone aim of this course, however. We are constantly reminded that a work of art or a text, on its own, can have a profound effect and that this experience can and should be appreciated in itself. If we only think of a piece of art in its relation to culture, we may not only be neglecting its aesthetic effect, but we are also over-simplifying the notion of context. It is not an uncomplicated task to understand context. We cannot simply say "this poem was written in 1944, therefore it is also about World War II" and think we have found an answer. We can, and must, move among the text, our reactions, what we know about time and space—move among possible worlds.

Vocabulary 📖

Epistemology and ontology

Epistemology is the branch of philosophy concerned with the nature of knowledge, reason and belief, while ontology is the branch concerned more with being and the nature of our reality.

2.6 THINKING AHEAD 4: EXTERNAL ASSESSMENT

Introduction

In this section we will give some advice about the ways in which your study in the area of exploration "Time and space" can relate to what you will be expected to do in your external assessment. We will also focus on some examples that relate to two key assessment objectives.

- Analyse and evaluate the uses and effects of literary, stylistic, rhetorical, visual or theatrical techniques.
- Communicate ideas in clear, logical and persuasive ways.

Throughout the thematic sections of this book you are getting the chance to read and interpret texts and become more adept at critical thinking, analysis and evaluation. You are also becoming more sensitive to the choices made by speakers, writers and creators. In this book and in your class, you are naturally building a critical sensibility and a critical vocabulary without necessarily learning a step-by-step framework for analysis or a list of terms or, for that matter, a particular structure for your writing. **The key is to remember that, at heart, the assessments are about looking for your authentic, interesting reading and thinking.** Advice on YouTube might tell you that you can score well on a Paper 2 exam by crafting and memorizing responses to old questions, scouring revision websites and memorizing quotations without reading books. Websites might give you lists of important features to look for in texts. Nothing prepares you better, though, than reading, re-reading and wondering about texts.

Paper 1 and area of exploration: "Time and space"

The task at hand in Paper 1—writing a commentary on a non-literary work—might seem particularly suited to the work you do in area of exploration "Reader, writer and text". Certainly, in that area, teachers are likely to focus on close readings of texts, how they operate and how they have been constructed. At the same time, insights that you gain in the area of exploration "Time and space" are equally relevant to the task. First of all, you will always be attentive to texts, what they mean and how stylistic choices affect meaning. But this area of exploration will also help you to consider some of the wider contexts that either influence a text or that are affected in some ways by the text. The readings you have done in this section of this book alone should have given you some insight into how language changes over time, how texts can give us insights into culture and the ways in which we can view texts from a variety of perspectives.

The following points are related to the guiding conceptual questions and can be related to a wide variety of texts that may be found in Paper 1. Again, this is not a prescriptive list, but a helpful way of thinking about how the questions you engage with on a daily basis are relevant to the questions you will ask and explore in an exam.

- Is cultural or historical context important to the production and reception of the text?
    - Do you know when it was written? Based on what you are reading in the text, is the time of production important?
    - Where was the text written? Does the text engage with cultural concerns? What attitude does the text/author take towards these concerns?
    - Does the text make obvious reference to important events of its day? Are these references important or interesting to today's audience?

- Is this text culturally or historically unfamiliar to you?
    - How do you react to a text that is unfamiliar? If it takes place in a country other than your own, consider whether or not this is an issue in your understanding. Perhaps you are meant to discover something new in this text and it is part of the text's purpose. Or perhaps the intended audience is assumed to be familiar with the culture. What does this tell you about this unfamiliar time and place?

- Does this text, purposefully or otherwise, offer insight into a culture?
    - Do you learn something here about the traditions and values of other people? Is that the purpose of the text?

- Does this text mean something different today than it may have meant when it was written?
    - How does a contemporary perspective offer interesting insights into a text from other times?

- Does this text reflect the concerns of a culture? Is this text a cultural artifact in itself?
    - Does the text in and of itself show us something about a culture and values? Could a particular text type be a cultural artifact? (A blog post, for example, is obviously part of contemporary culture and also may suggest something interesting about our fragmented personal interests and ability to publish our views online. A propaganda poster might offer different historical and cultural insights.)

- Is this language in the text, beyond its rhetorical function or aesthetic elements, related to identity? Class? Power?
    - You can consider the power of language to communicate and you can consider the possible intended effects of language use, but you can also consider what language use suggests about an individual's concerns, attributes or values.

Rita Felski, a literary theorist who was born in England, attended university there and in Australia and now teaches at a university in the United States of America, has interesting perspectives on texts and on crossing cultural boundaries. She suggests that it is sometimes useful to look at texts as "nonhuman actors" that move through time and affect people in different ways. "History is not a box," she says and the way a text is affected by culture and context and the way the text in turn becomes an "actor" that affects culture just as humans do, is constantly changing. There is never a fixed, easy answer about the important elements of "context" in relation to a text.

Image: a useful way to think about texts?

In a commentary, focus is always on the text itself, but texts "mean" something not just because of the words on the page but because of the significations, implications, hints and connections those words generate. Sometimes it is helpful to have an image in your mind when you think about how you should approach an individual text or passage. While the photographs below are of someone using a mobile phone, the idea is that they are looking at or responding to "text". In the first picture, though, the focus is on the "text" but the reader and text are clearly part of the world-at-large. The person on the phone is an active participant in the construction of meaning. In the second photograph, the reader is frustrated, singularly focused and seems almost cut-off from the reality beyond the device, the "text". Remember these images to remember to be open and inclusive even when focused on the passage in front of you. Think about a text as both connected to other texts and connected to a world around us as opposed to a text that is somehow cloistered in a dark room.

This, the text as part of the world:

As opposed to this:

Paper 2 and area of study: "Time and space"

For Paper 2, you are allowed to use any of the literary works you study in your response to the question. Your teacher will most likely choose a smaller number of texts for you to work with in preparation for the exam (as recommended by the IB). These texts, though, could come from any area of exploration. Even if you do not use one of the literary works from this area in support of your Paper 2 response, you can certainly build skills during the study of "Time and space" that will be applicable to the paper. The following activity will help you to see the connections between this area and and the questions on the exam.

Paper 2 questions

Activity

On the left are example exam questions. On the right are terms taken from the guiding conceptual questions as well as the concepts that underlie the course. Simply see how many terms you can match to the questions.

1. Some works of literature seem to be timeless while others are more bound to a particular time and place. To what extent does this hold true in relation to at least two works you have studied?

2. Discuss the tension between facts and fiction in at least two works you have studied.

3. In relation to at least two works you have studied, discuss the ways in which authors not only describe their subject but go on to offer value judgements about it.

4. Many works of literature create a strong sense of place. Discuss the ways in which a work of literature might create the mood or general feeling of its setting.

5. Literature often has a rhetorical element—that is to say the writer persuades us to share a certain view of the world for the duration of the reading experience. To what extent and in what ways do at least two of the works you have studied persuade the reader to share a view of the world.

6. In what ways and to what ends do at least two of the works you have studied engage with the concept of youth?

- Values

- Culture

- Historical context

- Different times and cultures to our own

- Perspective

- Representation

- Social distinctions

- Identity/Identities

7 The inclusion of unusual or unfamiliar elements of time, place, culture, and similar, can add interest. With reference to at least two works you have studied, consider which such elements may add to your appreciation of the works.

- Transformation

- Creativity

8 "There is nothing either good or bad but thinking makes it so." To what extent do at least two of the works you have studied present concepts of good and bad as a matter of perception?

- Communication

9 Literature is often about crossing boundaries, both physically and mentally. In what ways, and to what extent, does the crossing of boundaries contribute to two or three works you have studied?

- Insight

- Impact

Understanding the ways in which a text is situated in time and space is part of understanding what a text means and the impact of that meaning.

The higher level essay and area of study "Time and space"

The higher level essay offers you the chance to explore a topic of your choice. This topic will most likely relate to one of the main concepts of the course and can be developed throughout the course in your learner portfolio.

You can think of higher level essay development in two ways in relation to area of study "Time and space":

- You could choose topics and texts for analysis that come directly from this area. Questions or topics could be developed from the guiding conceptual questions. You should use the learner portfolio to note ideas that you have while studying this section or to develop topics related to the texts you are studying.

- Topics covered in this area of exploration could help you to refine ideas that you already have in relation to your higher level essay topic. While you may have developed a topic about the creative techniques used in various advertisements, you may find that considering cultural values more closely, and your view of advertisements and how they work, has changed.

Some of the following general topics are clearly related to concepts and questions considered in area of study "Time and space".

- How does the text represent a particular perspective or engage with other perspectives within the text?
- How does the text represent a particular cultural practice?
- In what ways does the text transform other important cultural artifacts and put them to use?
- How does the text communicate across cultural boundaries?
- How does the text manage to cross historical times and maintain relevance or value?
- How has the text been created in such a way as to make it a valuable cultural object itself?

You may notice that questions such as the above and questions such as those about the passages throughout this section, when considered in your learner profile, can lead to interesting, specific topics for your higher level essay.

Working with a text

The advert on page 266 is an example of a text that could appear on Paper 1 for commentary. Using skills you have developed in this area of exploration, consider the questions below. At the same time, do not forget to think about **how** the text has communicated meaning or the ways in which these stylistic elements are interesting.

Follow these steps.

1 Read or consider the image without looking at the questions or taking any notes. Close the book.

2 Now record your memories of the text using two columns. On the right, write **anything** that you remember about the text, either generally or specifically. On the left, write down any **exact** word you remember.

3 Next, consider the questions. To what extent are the words and "memories" you wrote relevant or useful in approaching these questions?

4 To what extent do you think that the elements you remember are important elements?

5 For this step, consider the text again for a few minutes. Close the book and try to write for five minutes straight about the text (essentially, do a short, in-the-moment commentary).

Consider these questions after completing the "memory activity".

1   How is colour used in the picture?

2   What exactly is the purpose of this advertisement? Does this advertisement have multiple purposes?

3   How does the possible historical context of the text affect its meaning?

4   Who was the audience for the text during its time? How would a contemporary audience view this text differently?

5   What ideas are conveyed in the written "copy" (or main text of the advertisement)?

6   What was the purpose and effect of the image during its time period? What is the effect now?

Student responses

Both of these excerpted responses include the introduction as well as a body paragraph (not necessarily the second paragraph). The first is a low scoring commentary and the second is high scoring.

Response 1: low scoring

Introduction:
The text is an advertisement by Campbell's for soup that is hearty and also good for people during war time. The purpose of the advertisement is to get people to buy soup because the soup is improved and also meets government wartime requirements. The audience of the advertisement is anyone who would be buying food but probably mostly women because of the time period and the ad says that women "think of this soup as 'almost a meal in itself.'" The advertisement uses word choice, color and emotional appeal in order to sell their product.

A body paragraph:
The image of the woman is also important because the woman is happy and healthy looking. Her face is large in the advertisement and she has a big smile on her face. The woman is also an example of who would buy and make the soup that is described. She is someone who would buy the magazine. The text in the ad is like it is speaking to women who would want to be like this woman who is older and experienced and wants to make something healthy that also supports the war. This image appeals to emotions of pride in the country and also being wise.

Response 2: high scoring

Introduction:
Text 1 is a magazine advertisement for Campbell's Soup from a 1943 issue of the magazine *McCall's*. Interestingly, while the advertisement does have a focus on the flavor and goodness of the soup and the images support the wholesome image of the product, the reference to the war effort is used as a way not only to sell the soup through an appeal to patriotism but to re-emphasize the health benefits and justify the price. In this way, the advertisement is like an "infomercial" of today or could almost be seen as a kind of "fake news." In order to sell their product, the advertisers have made typical references to their delicious food but have also used clever elements of wartime propaganda. Partly because of this combination of techniques this advertisement sheds light on subtle advertising techniques used to appeal to the particular audience of homemakers in the 1940s (seen as wise, wholesome, healthy but not cheap) but it also shows how advertisements can reflect attitudes and assumptions of the time especially, in this case, in relation to expectations of patriotism and typical gender roles.

A body paragraph:
One of the most interesting aspects of this advertisement is the way it combines what might be seen as traditional advertising for soup—an older woman dishing soup into a bowl and proclaiming that the soup is "so rich and hearty it's far better than my own!"—with a consistent reminder of the demands of wartime. It is probably the consistent opposition or comparison of being healthy at home and the mention of war that helps to convince the viewer. The very title of the advertisement mentions "flavor" and "value" but also "strenuous war days." Immediately below the title, the image of the woman

seems completely distant from anything to do with war or patriotism. Her gray hair suggests that she is an older woman, her dress is conservative and might be worn by a well-to-do mother or grandmother. Her red lips, pink cheeks and bright eyes suggest that she is both healthy and friendly. The advertisement text, though, goes on to repeat the word "strenuous" and reminds the reader three times of the "war." The advertisement seems to a be a reminder that the traditional world of home can play a part in the war effort and that even a wholesome housewife, or the act of preparing a meal, can be something patriotic. It is somewhat amusing that this is not only used to encourage the purchase of the soup, but to pay a higher price for it.

Response 2 examiner comments: While this introduction is somewhat long or doesn't follow a typical format (for example, the infomercial comment and the comparison drawn between the advertisement and fake news seem out of place here or under-supported), some of the observations in this introduction show a strong engagement with the subtleties in the text and its overall effects. It is also clear from this introduction that typical elements such as audience, context and purpose, though often handled perfunctorily, can be complex and interesting.

The body paragraph may also seem unruly at times, but the candidate stays on topic and spends a useful amount of time exploring one idea here. This paragraph calls attention to one of the most important aspects of the ad, and clearly explains how the ad functions and what effect it has. This paragraph is not simply listing techniques but has an idea about the text and what it is communicating, and it attempts to explain how the ideas have been generated.

Expert opinion

Writing tips—content before form

As a student of English, having been in school almost your entire life, you know how to write. You probably already write paragraphs. You most likely integrate support from the text or from other sources into your argument. What you should worry about during these two years as an IB student is not the particular form your writing takes, but the content and ideas that you want to deliver. If you have something to say, you have the ability to say it. The best tip on form? Have a beginning, middle and an end. George Hillocks, a noted writing expert and researcher, wrote that in schools often "the underlying assumption is that writing can be taught with little or, at best, sporadic reference to content: that once students learn the various forms, they are then prepared to write real prose […]. The problem, of course, is that writers do not decide to write an expository paragraph or an evaluative theme. If they decide to write prose at all, they decide to write about specific subject matter." If you can argue with your friend at lunch, if you can tell someone about the great movie you saw on the weekend, then you have the skills to write an essay or commentary. Having something to say is the real battle.

3

INTERTEXTUALITY: CONNECTING TEXTS

"I will not deny that language is based on difference; rather I will argue that it is also based on reference."

Robert Scholes

"Any text is constructed as a mosaic of quotations: any text is the absorption and transformation of another."

Julia Kristeva

Provenance is interesting. Whether with looted art or cultural artifacts being "returned" to their country of origin, with originality, or where primary or **first** ideas emerge, it is as interesting as it is important. In this section of the course, however, we seek out questions less about ownership and more about interconnectedness. While perhaps there are truly distinct and isolated experiences, this area of the course focuses more on the interrelated ways through which we know, experience and encounter the world.

Texts and works "speak to each other" just as humans speak to each other. Sometimes we converse around definitive ideas or problems and sometimes we speak of unique experiences, yet we connect through the notion of humanity. This part of the course seeks to link the ways in which we both speak of common problems, challenges and issues through not just time and space but mode, topic and theme, and language itself. If we are not inventing understanding, we are at least re-inventing understanding through engagement, negotiation and direct interrogation of that which is in front of us and how this is connected to that which is behind. If nothing else, much of our humanity and our knowledge—and the work of this course—has been a process of building upon that which has come before. In this part of the course, you will seek to note overtly the ways in which texts, works and ideas are linked, and both contribute to and inform our larger understanding.

The study in this area focuses on the concerns of intertextuality or the connections between and among media, text and audience involving diverse traditions and ideas. This area focuses on the comparative study of texts so that you may gain deeper appreciation of both unique characteristics of individual texts and how connections are sometimes purposefully, sometimes accidentally, sometimes broadly and sometimes specifically present and important. Throughout the course and this book you will see similarities and differences among diverse texts; this area of the course allows for a further exploration of literary and linguistic concerns, examples, interpretations and readings by studying a grouping of texts set by your teacher or set within a discussion of your own interests or the interests of a small group of students.

"Intertextuality: connecting texts" can be approached in a wide variety of ways. Your group of texts could be connected to an issue, a passion or a critical perspective. You could group your texts based on text type, mode or genre. You could even look at very specific instances of allusion and reference, tracing different versions of the same tale through different historical periods. There really is no limit to the ways in which texts can be meaningfully grouped to look at connections, allusions, references, borrowings, theft, tributes or relationships.

These are the guiding conceptual questions that underpin the study in "Intertextuality: connecting texts".

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

3.1 TRANSFORMATION AND REMEDIATION

A mediated world

The image above is a photograph of a ride at The Wizarding World of Harry Potter at the Universal Studios theme park in Florida in the United States of America. The content of the photograph highlights two important elements of media in relation to language and the stories we tell. The first is that media can change our message. When we speak face to face, our communication is not mediated, in other words, it does not move through another device. Books, telephones and computers are all types of media that allow us to communicate with others. The choice of medium is not a choice without consequences. A message "delivered" in private through speaking is different in many ways from a message sent over a digital platform on a social media site. Choosing to send a brief Facebook message may change the length of our sentences, may take away from our intended tone, or may influence what we decide to communicate if we know the message will be saved. Taking a look at stories and how they are changed when taken from one medium to another is an interesting way of looking at the effects of media and is also a way of bringing to light what exactly we may want to communicate—in terms of ideas, emotions or other content—when we send any kind of message or tell any story.

The second issue is that media is ever-present and we could say that we live in a "mediated" world. So much of our lives is spent digesting messages and having experiences that come through a

device, whether that device is a printed book or, in the case above, a constructed artificial world. In fact, many media pride themselves on creating "immediacy" or the feeling that we do not have a device or a screen between us and the action. A three-dimensional movie, as one example, is more technical than a book and can be multi-modal (incorporating sound and images); it is a robust medium, all in the service of helping us feel like we are in an unmediated experience. Looking at transformations of texts over time, the way stories have been told and retold and changed for different purposes and the way we might take one message and change it in order to broadcast it in another medium, focus our attention on the importance of form. This exploration also sheds light on the ways in which media transform our lives.

1 How has the story of Harry Potter been transformed in order to fit into the new "medium" of a theme park? Are there elements of the original story that are lost? Preserved?

2 To what extent is a theme park a storytelling medium or device? Is a theme park like a novel? Is it like a novel and theme park for the brain?

3 Which medium tells the Harry Potter story (or stories) better: the books, the movies, the theme parks or the play, *Harry Potter and the Cursed Child*?

4 How would you describe all of the incarnations of Harry Potter? Are these all different stories? Are they projections of a single "Harry Potter world"? Or are they all independent works that are simply linked by a series of references?

Transformation

Transformation can call attention to details that matter. Transforming something ourselves (taking a scene from a novel, for example, and turning it into an advertisement) forces us to focus on the most essential elements of the original. When we see what is gained and lost in translation, we begin to understand the complexities of language, context and meaning. The same holds true for personal transformation. In a sense, all literature is a transformation of experience into the written word and, in another sense, all literature can be said to be about transformation. Consider the following famous passage along with an early cover from the work while thinking about what is lost and gained in a shift from one state to another, and what we might learn about the past, the present and ourselves.

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.
5 The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

"What's happened to me?" he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between
10 its four familiar walls. A collection of textile samples lay spread out on the table—Samsa was a travelling salesman—and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the
15 whole of her lower arm towards the viewer.

Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was
20 used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had
25 never felt before.

"Oh, God", he thought, "what a strenuous career it is that I''ve chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and
30 irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little
35 white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder.

From *The Metamorphosis*, by Franz Kafka (1915)

1 The word "vermin" here has been translated from the German "*ungeheures Ungeziefer*" but this translation has been handled in many ways in different editions, from "giant insect" to "dung beetle". Look for direct translations of the German online. Does the particular translation in any edition matter?

2 Why is there no picture of Gregor on this early cover of the work? Does this suggest something about the importance, or unimportance, of Gregor's transformation?

3 Gregor wakes transformed. But what would you say is the main focus of the passage above? What has not changed about Gregor? What does this suggest about transformation?

Three cases: old to new

The sequences of texts that follow will allow you to consider stories, ideas and texts and how they are connected in a complex web of signification. First, you can consider the original text and then you can consider the way in which this text has been transformed in a new version and what this transformation suggests about the meaning and importance of the story. You can also, though, consider the complexity of "meaning" and begin to think about how texts relate to each other. You could read Kamila Shamsie's novel *Home Fire*, for example, without ever having read *Antigone*, without ever having heard of the even earlier original myth or without even knowing that Shamsie is working with a precursor text. If you read *Home Fire* this way, would you be losing anything? But if you know the precursor text, how would that complicate the meaning and your understanding of *Home Fire*? We could also argue that *Home Fire* purposefully alludes to another version of the story, Jean Anouilh's *Antigone*, written in 1944 and set in Nazi-occupied France. This is what we mean by a "web of signification": Can we ever pin down exactly what something means when the more we explore, the more references, echoes, transformations, copies, parodies (or even thefts) we find?

The following texts and questions will walk you through questions about meaning but also questions that will help you consider the importance of creativity, text type and medium.

▲ Original cover illustration of *The Metamorphosis*

Text 1a: *Antigone* by Sophocles (circa 441 BCE)

In this scene, Antigone and Ismene meet to discuss the fate of their brothers. When their brother Eteocles takes the throne, a civil war breaks out between him and his brother Polyneices. They end up killing each other. As the play begins, the new king, their uncle Creon, has declared that Eteocles will be given a proper burial but that the traitor Polyneices will be left to rot unburied.

Scene

The same as in Oedipus the King, *an open space before the royal palace, once that of Oedipus, at Thebes. The backscene represents the front of the palace, with three doors, of which the central and largest is the principal entrance into the house. The time is at daybreak on the morning after the fall of the two brothers, Eteocles and Polyneices, and the flight of the defeated Argives. Antigone calls Ismene forth from the palace, in order to speak to her alone.*

ANTIGONE
Ismene, sister, mine own dear sister, knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine.

And now what new edict is this of which they tell, that our Captain hath just published to all Thebes? Knowest thou aught? Hast thou heard? Or is it hidden from thee that our friends are threatened with the doom of our foes?

ISMENE
No word of friends, Antigone, gladsome or painful, hath come to me, since we two sisters were bereft of brothers twain, killed in one day by twofold blow; and since in this last night the Argive host hath fled, know no more, whether my fortune be brighter, or more grievous.

ANTIGONE
I knew it well, and therefore sought to bring thee beyond the gates of the court, that thou mightest hear alone.

ISMENE
What is it? 'Tis plain that thou art brooding on some dark tidings.

ANTIGONE
What, hath not Creon destined our brothers, the one to honoured burial, the other to unburied

shame? Eteocles, they say, with due observance of right and custom, he hath laid in the earth, for his honour among the dead below. But the hapless corpse of Polyneices— as rumour saith, it hath been published to the town that none shall entomb him or mourn, but leave unwept, unsepulchred, a welcome store for the birds, as they espy him, to feast on at will.

Such, 'tis said, is the edict that the good Creon hath set forth for thee and for me,— yes, for me,—and is coming hither to proclaim it clearly to those who know it not; nor counts the matter light, but, whoso disobeys in aught, his doom is death by stoning before all the folk. Thou knowest it now; and thou wilt soon show whether thou art nobly bred, or the base daughter of a noble line.

ISMENE
Poor sister,—and if things stand thus, what could I help to do or undo?

ANTIGONE
Consider if thou wilt share the toil and the deed.

ISMENE
In what venture? What can be thy meaning?

ANTIGONE
Wilt thou aid this hand to lift the dead?

ISMENE
Thou wouldst bury him,—when 'tis forbidden to Thebes?

ANTIGONE
I will do my part,—and thine, if thou wilt not,— to a brother. False to him will I never be found.

From *Antigone*, by Sophocles (c. 441 BC)

Antigone, the older sister, makes it clear what she will do here. Throughout the rest of the play, Antigone seeks to abide by her loyalty to her family and the gods and eventually comes to a tragic end. Ismene sides with Creon in order to stay faithful to the law.

Conceptual understanding

CULTURE

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Text 1b: *Home Fire* by Kamila Shamsie (2017)

Shamsie's novel is based on the Antigone story but the transformation of the original takes many twists and turns. Isma—the Ismene character—is the sensible older sister who is both religious and loyal. Her younger siblings are Aneeka (Antigone) and Parvaiz (Polyneices). They are all British citizens of Pakistani descent. Their father was a member of ISIS who died while being transported to a detainment centre in Guantanamo Bay. When Parvaiz learns of his father's fate, he is encouraged to join ISIS. While he does travel to Syria, he is disturbed by what he sees, flees to Turkey and decides to seek refuge at a British Consulate. The following moment is presented as a newspaper report, reacting to the death of Parvaiz.

"SHATTERED AND HORRIFIED": SISTER OF PARVAIZ PASHA SPEAKS

Early this morning, Isma Pasha, the 28-year-old sister of London-born terrorist Parvaiz Pasha, who was killed in Istanbul on Monday, read a statement to journalists outside her family home in Wembley. She said, "My sister and I were shattered and horrified last year when we heard that our brother, Parvaiz, had gone to join people we regard as the enemies of both Britain and Islam. We informed Counter Terrorism Command immediately, as Commissioner Janet Stephens has already said. We wish to thank the Pakistan High Commission in Turkey for the efforts they're making to have our brother's body sent to Pakistan, where relatives will make plans for his burial, as an act of remembrance to our late mother. My sister and I have no plans to travel to Pakistan for the funeral."

Pasha's local mosque has also issued a statement to clarify it does not intend to hold funeral prayers for the dead man, and condemned rumours to the contrary as "part of a campaign of hatred against law-abiding British Muslims".

Pasha's body is in a mortuary in Istanbul, and sources say it could be several days before it is released for repatriation to Pakistan.

Istanbul police have said the dead man was not carrying any weapons at the time of his death. His reasons for approaching the British Consulate when he was killed remain unknown, as does the identity of his killer—described by eyewitnesses as an Asian male in his thirties. Commissioner Janet Stephens has said Pasha was working with the media wing of ISIS, which is responsible for the recruitment of fighters and of so-called "jihadi brides". Tower Hamlets resident Mobashir Hoque, whose daughter, Romana, left for Syria in January to marry an ISIS fighter, told reporters: "My daughter was tricked into going by the lies and propaganda of men such as Parvaiz Pasha. My only disagreement with the Home Secretary's decision is that it deprives me of the chance to spit on the terrorist's grave."

Sources in the Home Office say the Immigration Bill due to go before the Parliament in the next session will introduce a clause to make it possible to strip any British passport holders of their citizenship in cases where they have acted against the vital interests of the UK. Under present rules only dual nationals or naturalised citizens with a claim to another nationality can have their citizenship revoked. The Home Secretary has repeatedly expanded on his predecessor's claim that "citizenship is a privilege not a right" to say "citizenship is a privilege not a right or a birthright". The human-rights campaign group Liberty issued a statement to say: "Removing the right to have rights is a new low. Washing our hands of potential terrorists is dangerously short-sighted and statelessness is a tool of despots, not democrats."

From *Home Fire*, by Kamila Shamsie (2017)

Without knowing the works as a whole, what can you say about them and about the transformation?

1 What values are at stake in both of the works?

2 How are issues of family related to political or global issues?

3 Why rewrite *Antigone* as a way of writing about contemporary politics, religion and family bonds? Is there value or power in specific reference?

4 How is the choice of the text type of a newspaper (within the novel), an important or interesting choice for portraying information at this particular moment? What does this further transformation suggest about transformation and remediation?

Analysing persuasion

While many texts attempt to inform an audience, many attempt to transform through persuasion. Some have said that not only are we great mind readers (we can look at people and tell how they are feeling sometimes) but we have the power of mind control in our language. It could be argued that persuasion of some sort is at the heart of most mass communication that goes beyond pure (if this is possible) entertainment. While persuasion is obviously the sole intent of propaganda or even advertising, persuasion can be seen in the lowly text message, which even in its "ping" is at the very least persuading someone to "hear" the message above the noise of information and popular culture.

Rhetorical analysis

Rhetoric broadly refers to the study of how to persuade or the analysis of the ways in which texts (oral, written and visual) attempt to persuade. Rhetorical analysis, then, is concerned with how a text works to convince an audience through various semiotic strategies. Rhetoric functions as close relationships among rhetor (speaker, author), text and audience, often referred to as the rhetorical triangle:

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              Text


    Rhetor          Audience
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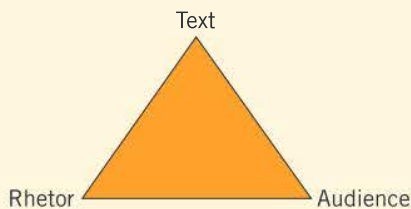
The job of rhetorical analysis amounts to considering the following.

- Who is the audience (implied or actual)?
- What is the context of the argument or the audience?
- What is the context of speaker (perhaps including speaker's reputation or attributes such as timbre of voice in a spoken speech)?
- What are the effective stylistic features of the text?
- How do these elements work together to persuade?

In classical Greek times, Aristotle outlined ways of persuading an audience and the distinctions he made are still used in rhetorical analysis today. Aristotle suggested that an audience is persuaded in three ways:

Learner portfolio

Reflect in your learner portfolio on texts 1a and 1b and how they might relate to global issues or to global issues in the works you are studying. The works above clearly raise issues related to family, nationality, religion, gender, beliefs, values, politics and justice, just to name a few! Both works are excellent examples, too, of the way works of art creatively transform each other and transform experience in our world, in order to create something of aesthetic value that also speaks to important issues.

Conceptual understanding

TRANSFORMATION

- **Ethos** An audience is persuaded by their belief in the honesty of the speaker.
- **Pathos** An audience is persuaded by the emotional content of a message.
- **Logos** An audience is persuaded by the actual argument or reasoning in the text.

A solid analysis of a speech act can come from considering the broad aims of rhetorical analysis along with the three methods of persuasion. Analysis should also take into consideration *kairos*, or the general and historical context of the speech act—a speech given by a king before the troops enter battle depends greatly on context for effect.

Text 2a: *The Tempest* **by William Shakespeare (1611)**

Shakespeare's *The Tempest* is about Prospero, the former Duke of Milan who was ousted from Milan by his own brother and sent to his death along with his daughter Miranda but is washed ashore on a small island off the coast of Africa. There he plots revenge on his brother and his co-conspirators. When his brother, on his way to a wedding in North Africa, sails by, Prospero—through his magic and his assistant the fairy Ariel—rouses a storm, wrecks the ship and begins to plot revenge. In this scene, as Miranda is married, Prospero reflects on the fleeting nature of the theatre, spectacle, plans for revenge—life itself. Some suggest that this play, one of Shakespeare's last, is also about Shakespeare giving over his power as playwright.

FERDINAND
This is stange. Your father's in some passion
That works him strongly.

MIRANDA
Never till this day
Saw I him touched with anger, so distempered.

PROSPERO *(to Ferdinand)*
You do look, my son, in a moved sort,
As if you were dismayed. Be cheerful, sir;
Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air,
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vexed.
Bear with my weakness, my old brain is troubled.
Be not disturbed with my infirmity.
If you be pleased, retire into my cell,
And there repose. A turn or two I'll walk
To still my beating mind.

FERDINAND AND MIRANDA
We wish your peace.

(Exeunt)

PROSPERO
Come with a thought!—I thank thee.—Ariel, come!

(Enter Ariel)

ARIEL
Thy thoughts I cleave to. What's thy pleasure?

PROSPERO
Spirit, we must prepare to meet with Caliban.

ARIEL
Ay, my commander. When I presented Ceres
I thought to have told thee of it, but I feared
Lest I might anger thee.

PROSPERO
Say again, where didst thou leave these varlets?

ARIEL
I told you, sir, they were red-hot with drinking,
So full of valour that they smote the air
For breathing in their faces, beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabor,
At which like unbacked colts they pricked their ears,

Advanced their eyelids, lifted up their noses
As they smelt music. So I charmed their ears
That calf-like they my lowing followed through
Toothed briars, sharp furzes, pricking gorse and
thorns, Which entered their frail shins. At last I left
them I' th' filthy-mantled pool beyond your cell,
There dancing up to th' chins, that the foul lake
O'er-stunk their feet.

PROSPERO
This was well done, my bird.
Thy shape invisible retain thou still.
The trumpery in my house, go bring it hither,
For stale to catch these thieves.

ARIEL
I go, I go.

(Exit)

PROSPERO
A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken, all, all lost, quite lost;
And as with age his body uglier grows,
So his mind cankers. I will plague them all,
Even to roaring.

From *The Tempest*, Act IV, scene i,
by William Shakespeare (c. 1610)

Text 2b: *Hag-seed* **by Margaret Atwood (2016)**

In Atwood's novel, based on *The Tempest*, Felix (Prospero) is ousted from his job as a theatre director of a Canadian theatre festival. He eventually goes into isolation and takes a job teaching Shakespeare in a prison. Felix has always wanted to stage a production of *The Tempest* in which he would play Prospero. In his own life, both Felix's wife and his daughter, Miranda, have passed away. At the prison, Felix decides to stage *The Tempest* as a way to finally create a great production, play the part of Prospero, come to terms with the loss of his real-life daughter and seek revenge on Tony, his betrayer.

1. Seashore

Monday, January 7, 2013.

Felix brushes his teeth. Then he brushes his other teeth, the false ones, and slides them into his mouth. Despite the layer of pink adhesive he's applied,
5   they don't fit very well; perhaps his mouth is shrinking. He smiles: the illusion of a smile. Pretense, fakery, but who's to know?

Once he would have called his dentist and made an appointment, and the luxurious faux-leather chair would have been his, the concerned face smelling of mint mouthwash, the skilled hands wielding gleaming
10   instruments. *Ah yes, I see the problem. No worries, we'll get that fixed for you.* Like taking his car in for a tuneup. He might even have been graced with music on the earphones and a semi-knockout pill.

But he can't afford such professional adjustments now. His dental care is low-rent, so he's at the mercy of his unreliable teeth. Too bad, because that's
15   all he needs for his upcoming finale: a denture meltdown. *Our revelth now have ended. Theeth our actorth…* Should that happen, his humiliation would be total; at the thought of it even his lungs blush. If the words are not perfect, the pitch exact, the modulation delicately adjusted, the spell fails. People start to shift in their seats, and cough, and go home at intermission. It's like death.
20   "Mi-my-mo-moo," he tells the toothpaste-speckled mirror over the kitchen sink. He lowers his eyebrows, juts out his chin. Then he grins: the grin of a cornered chimpanzee, part anger, part threat, part dejection.

How he has fallen. How deflated. How reduced. Cobbling together this bare existence, living in a hovel, ignored in a forgotten backwater; whereas
25   Tony […] gallivants about with the grandees, and swills champagne, and gobbles caviar and larks' tongues and suckling pigs, and attends galas, and basks in the adoration of his entourage, his flunkies, his toadies…

Once the toadies of Felix.

It rankles. It festers. It brews vengefulness. If only…
30   Enough. *Shoulders straight,* he orders his gray reflection. *Suck it up.* He knows without looking that he's developing a paunch. Maybe he should get a truss.

Never mind! Reef in the stomach! There's work to be done, there are plots to be plotted, there are scams to be scammed, there are villains to be misled! *Tip of the tongue, top of the teeth. Testing the tempestuous teapot. She sells seashells*
35   *by the seashore.*

There. Not a syllable fluffed.

He can still do it. He'll pull it off, despite all obstacles. Charm the pants off them at first, not that he'd relish the resulting sight. Wow them with wonder, as he says to his actors. *Let's make magic!*
40   And let's shove it down the throat of that devious, twisted bastard, Tony.

2. High charms

That devious, twisted bastard, Tony, is Felix's own fault. Or mostly his fault. Over the past twelve years, he's often blamed himself. He gave Tony too much scope, he didn't supervise, he didn't look over Tony's nattily suited, padded,
45   pinstriped shoulder. He didn't pick up on the clues, as anyone with half a

brain and two ears might have done. Worse: he'd trusted the evil-hearted, social-clambering, Machiavellian foot-licker. He'd fallen for the act: *Let me do this chore for you*, *delegate that*, *send me instead.* What a fool he'd been.

His only excuse was that he'd been distracted by grief at that time. He'd
50 recently lost his only child, and in such a terrible way. If only he had, if only he hadn't, if only he'd been aware…

No, too painful still. Don't think about it, he tells himself while doing up the buttons of his shirt. Hold it far back. Pretend it was only a movie.

Even if that not-to-be-thought-about event hadn't occurred, he'd most
55 likely still have been ambushed. He'd fallen into the habit of letting Tony run the mundane end of the show, because, after all, Felix was the Artistic Director, as Tony kept reminding him, and he was at the height of his powers, or so they kept saying in the reviews; therefore he ought to concern himself with higher aims.
60 And he did concern himself with higher aims. To create the lushest, the most beautiful, the most awe-inspiring, the most inventive, the most numinous theatrical experiences ever. To raise the bar as high as the moon. To forge from every production an experience no one attending it would ever forget. To evoke the collective indrawn breath, the collective sigh;
65 to have the audience leave, after the performance, staggering a little as if drunk. To make the Makeshiweg Festival the standard against which all lesser theatre festivals would be measured.

These were no mean goals.

To accomplish them, Felix had pulled together the ablest backup teams he
70 could cajole. He'd hired the best, he'd inspired the best. Or the best he could afford. He'd handpicked the technical gnomes and gremlins, the lighting designers, the sound technicians. He'd headhunted the most admired scenery and costume designers of his day, the ones he could persuade. All of them had to be top of the line, and beyond. If possible.
75 So he'd needed money.

Finding the money had been Tony's thing. A lesser thing: the money was only a means to an end, the end being transcendence: that had been understood by both of them. Felix the cloud-riding enchanter, Tony the earth-based factotum and gold-grubber. It had seemed an appropriate
80 division of functions, considering their respective talents. As Tony himself had put it, each of them should do what he was good at.

Idiot, Felix berates himself. He'd understood nothing.

As for the height of his powers, the height is always ominous. From the height, there's nowhere to go but down.
85 Tony had been all too eager to liberate Felix from the rituals Felix hated, such as the attending of cocktail functions and the buttering-up of sponsors and patrons, and the hobnobbing with the Board, and the facilitating of grants from the various levels of government, and the writing of effective reports. That way—said Tony—Felix could devote himself to the things that
90 really mattered, such as his perceptive script notes and his cutting-edge lighting schemes and the exact timing of the showers of glitter confetti of which he had made such genius use.

And his directing, of course. Felix had always built in one or two plays a season for himself to direct. Once in a while he would even take the central
95   part, if it was something he'd felt drawn to. Julius Caesar. The tartan king. Lear. Titus Andronicus. Triumphs for him, every one of those roles! And every one of his productions! Or triumphs with the critics, though the playgoers and even the patrons had grumbled from time to time. The almost-naked, freely bleeding Lavinia in *Titus* was too upsettingly graphic, they'd
100   whined; though, as Felix had pointed out, more than justified by the text.

From *Hag-seed*, by Margaret Atwood (2016)

Felix, because of his own passions for art, has inadvertently given power over to Tony, just as Prospero, because of his passion for study and books, has given worldly power to his brother Antonio.

1   Some say that *The Tempest* is a play about an artist—or playwright—controlling other people, about the power and limitations of theatre. How are both works about the same thing despite their differences?

2   How is it interesting, or how might it expand the meaning, if *Hag-Seed* is both based on *The Tempest* and about the staging of *The Tempest*?

3   In *The Tempest* Prospero educates his daughter alone on the island, protects her and eventually marries her to Ferdinand, the shipwrecked son of the King of Naples. Some would suggest that Prospero is loving but somewhat controlling. In what ways is it interesting that in *Hag-Seed*, Felix's daughter—Miranda—has died, but he will act as another Miranda's father in their staging of *The Tempest*?

4   If you were to read *Hag-Seed*, would you have to be familiar with Shakespeare's original in order to understand it?

Text 2c: Poster of the film *The Tempest* directed by Julie Taymor (2010)

Consider this poster. Julie Taymor's film version of the play is very faithful to the original. There are a couple of interesting choices made, however. Firstly, Prospero becomes the female Prospera and, secondly, the loosely described "monster" Caliban, native of the island, from the original, is

played as an African-American man. How are these two changes or choices significant? How might small changes like this influence the meaning of the work?

Text 3a: *Pride and Prejudice* by Jane Austen (1813)

In the previous examples, two plays are turned into novels. Remediation can be more extreme than this, for example, witness Harry Potter being turned into a theme park. The examples below involve a remediation and drastic transformation of an original work. The first does not change media, but it drastically reshapes the original. The second almost completely takes the story and the narrative engine out of the original.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding
5   families, that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.
10   "But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.
15   "Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."
20   "What is his name?"

"Bingley."

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"
25   "How so? how can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he *may* fall in love
30   with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party."

"My dear, you flatter me. I certainly *have* had my share of beauty, but I do not
35   pretend to be anything extraordinary now. When a woman has five grown up daughters, she ought to give over thinking of her own beauty."

"In such cases, a woman has not often much beauty to think of."

"But, my dear, you must indeed go and see Mr. Bingley when he comes into the neighbourhood."

40 "It is more than I engage for, I assure you."

"But consider your daughters. Only think what an establishment it would be for one of them. Sir William and Lady Lucas are determined to go, merely on that account, for in general you know they visit no new comers. Indeed you must go, for it will be impossible for *us* to visit him, if you do not."

45 "You are over scrupulous surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying which ever he chuses of the girls; though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good humoured as Lydia. But you

50 are always giving *her* the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters."

"Mr. Bennet, how *can* you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves."

55 "You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least."

"Ah! you do not know what I suffer."

"But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood."

60 "It will be no use to us, if twenty such should come since you will not visit them."

"Depend upon it, my dear, that when there are twenty, I will visit them all."

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. *Her* mind was less difficult to develop. She was a

65 woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

From *Pride and Prejudice*, by Jane Austen (1813)

1 How would you describe the overall tone or attitude of the narrator?
2 How would you describe the characters? The tensions between the characters?
3 Is action important in this passage? What kind of action?

Guiding conceptual question

How do conventions and systems of reference evolve over time? Do the differences in the media used to engage with the stories of Jane Austen suggest a change in the reception of texts over time? Do modes and text types change because an audience changes? Are the elements that make *Pride and Prejudice* work as a novel (character? conflict? setting? tone? issues?) present in the remediations of the work?

Text 3b: *Pride and Prejudice and Zombies* **by Seth Grahame-Smith (2009)**

Seth Grahame-Smith's novel is a playful parody and "mashup" of Austen's original. While he retains much of the plot, tone and style of *Pride and Prejudice*, he adds one important element: zombies.

It is a truth universally acknowledged that a zombie in possession of brains must be in want of more brains. Never was this truth more plain than during the recent attacks at Netherfield Park, in which a household of eighteen was slaughtered and consumed by a horde of the living dead.

5 "My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is occupied again?"

Mr. Bennet replied that he had not and went about his morning business of dagger sharpening and musket polishing—for attacks by the unmentionables had grown alarmingly frequent in recent weeks.

10 "But it is," returned she.

Mr. Bennet made no answer.

"Do you not want to know who has taken it?" cried his wife impatiently.

"Woman, I am attending to my musket. Prattle on if you must, but

15 leave me to the defense of my estate!"

This was invitation enough.

"Why, my dear, Mrs. Long says that Netherfield is taken by a young man of large fortune; that he escaped London in a chaise and four just as the strange plague broke through the Manchester line."

20 "What is his name?"

"Bingley. A single man of four or five thousand a year. What a fine thing for our girls!"

"How so? Can he train them in the ways of swordsmanship and musketry?"

25 "How can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Marriage? In times such as these? Surely this Bingley has no such designs."

"Designs! Nonsense, how can you talk so! It is very likely that he *may*

30 fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. And besides, we mustn't busy the roads more than is absolutely necessary, lest we lose more horses and carriages to the unfortunate scourge that has so troubled our beloved Hertfordshire

35 of late."

"But consider your daughters!"

"I am considering them, silly woman! I would much prefer their minds

be engaged in the deadly arts than clouded with dreams of marriage and fortune, as your own so clearly is! Go and see this Bingley if you
40 must, though I warn you that none of our girls has much to recommend them; they are all silly and ignorant like their mother, the exception being Lizzy, who has something more of the killer instinct than her sisters."

"Mr. Bennet, how can you abuse your own children in such a way?
45 You take delight in vexing me. You have no compassion for my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard of little else these last twenty years at least."

50 Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and self-discipline, that the experience of three-and-twenty years had been insufficient to make his wife understand his character. *Her* mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was
55 discontented, she fancied herself nervous. And when she was nervous— as she was nearly all the time since the first outbreak of the strange plague in her youth—she sought solace in the comfort of the traditions which now seemed mere trifles to others. The business of Mr. Bennet's life was to keep his daughters alive.
60 The business of Mrs. Bennet's was to get them married.

From *Pride and Prejudice and Zombies*, by Seth Grahame-Smith (2009)
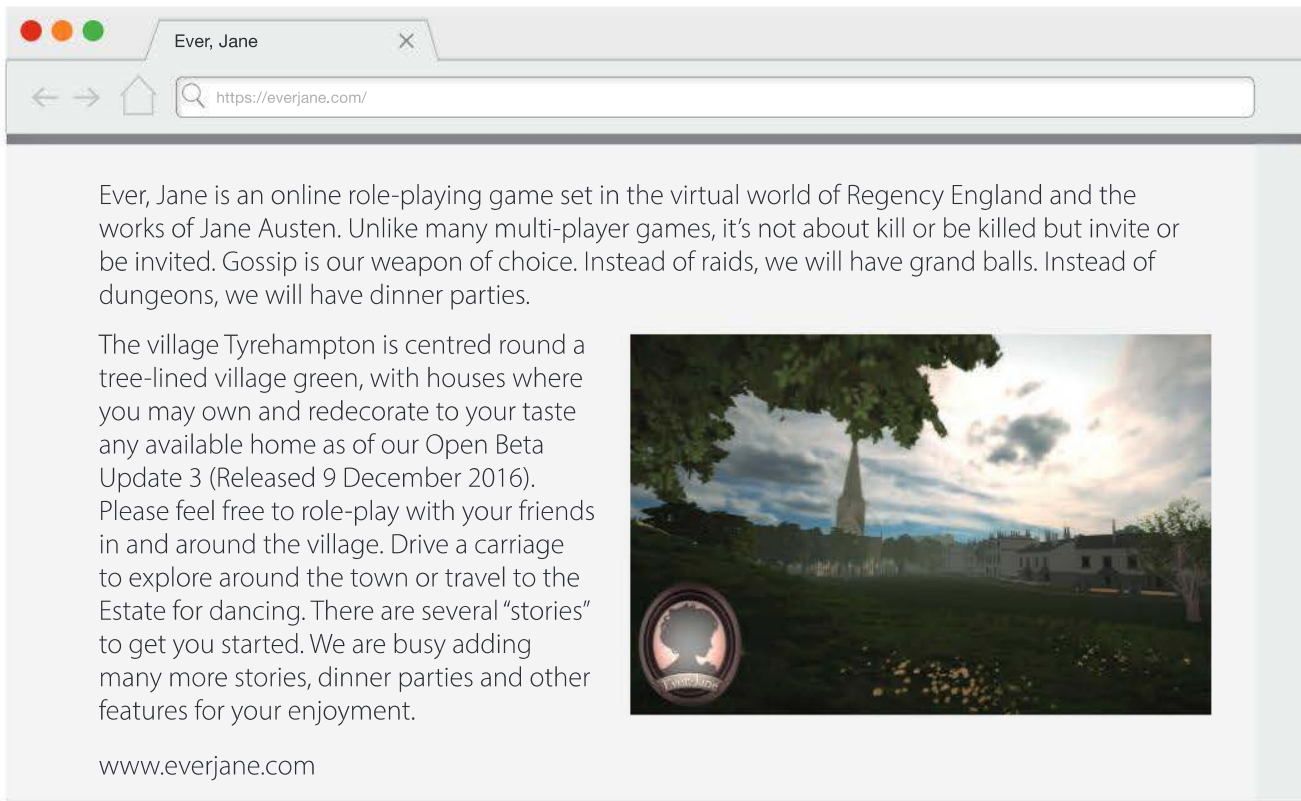
1 Is this work simply a playful parody? If a parody, what is it "making fun" of in the original?

2 Is adding zombies any different from the changes that were made to *Antigone* and *The Tempest* by Shamsie, Atwood or Taymor?

3 How is a mashup different from an adaptation? From remediation?

Text 3c: *Ever, Jane* **by 3 Turn Productions (2013)**

Ever, Jane is a true remediation of not just *Pride and Prejudice*, but of all of Austen's works.

Ever, Jane is an online role-playing game in which participants can create characters, interact and even buy clothing and props. Here is an excerpt from the home page of the game along with an image taken from the gamespace.

Ever, Jane

https://everjane.com/

Ever, Jane is an online role-playing game set in the virtual world of Regency England and the works of Jane Austen. Unlike many multi-player games, it's not about kill or be killed but invite or be invited. Gossip is our weapon of choice. Instead of raids, we will have grand balls. Instead of dungeons, we will have dinner parties.

The village Tyrehampton is centred round a tree-lined village green, with houses where you may own and redecorate to your taste any available home as of our Open Beta Update 3 (Released 9 December 2016). Please feel free to role-play with your friends in and around the village. Drive a carriage to explore around the town or travel to the Estate for dancing. There are several "stories" to get you started. We are busy adding many more stories, dinner parties and other features for your enjoyment.

www.everjane.com

1 How is an interactive video game similar to or different from a novel?
2 To what extent does the reader influence meaning in either environment?

   Which changes the meaning or intent of the original Austen works more, zombies or interactivity?
3 Can *Pride and Prejudice and Zombies* and *Ever, Jane* be described as commentaries on the original?
4 How would either work highlight or underplay certain themes, issues or concerns?

Social media

Social media is part of the driving force behind what was once considered the revolution of "Web 2.0" or the development of the internet as a place for production and sharing. The internet, and a social media place more specifically, is a place for both extended conversation and quick interaction. It is also a laboratory for studying language change, the power of language and the

relationships among language, media and culture. As the use of social media sites continues to grow among all age groups, the nature of communication on the internet expands, influencing language use in other media forms. Your study of social media, then, might take two tracks: one would be to study the way social media language use serves as an insight into social communication in general, another might be to study the distinctive features of online communication that may spur broader language change.

There are many interesting studies of social media and its effects on friendship, community building and even productivity in relation to school and work. Rich studies of language in social media are only just beginning. While many interesting studies consider the ways in which social media, and by extension language, relate to broad concerns such as gender, identity and power, another perspective is to examine language use patterns to see what insights are to be found. Some of the issues related to language use in social media include register, the use of jargon and the link between public versus private language. In any event, it is clear that social media is changing the way we communicate.

Conceptual understanding

CULTURE

The hashtag

Activity

The hashtag (#) is a symbol used on social media sites to "tag" or help categorize the content of a message. A hashtag can be used to indicate location of sender (#LAX would mean the sender is at the Los Angeles international airport), a general emotion, sentiment or opinion (for example, #fail), or the context or situation related to the message (for example, #fireinperth). The hashtag is an interesting linguistic feature of a message because it is a shorthand way of communicating information, suggesting who the intended audience of a message is, or building an audience for a message. Hashtags are also interesting because, though they may be used by a brand (or a television show, for example), they are case sensitive, mutable and owned by no one (at least not yet) so they grow, change and die like a language or jargon in fast motion.

Go to any social media site and consider the language use in posts and the use of hashtags in particular. How does a hashtag indicate the intended audience of a message? Does a hashtag limit or broaden an audience? Does a hashtag indicate the purposes of a message? Do they broaden or narrow the purposes of a message? What are the effects of modifying a hashtag? Why would you modify a hashtag purposefully?

In 2017, in reaction to sexual harassment scandals and a movement to hear the voices of those who have suffered sexual harassment, the hashtag #MeToo was created to provide solidarity for victims and call attention to the problem. Do hashtags such as #MeToo or #blacklivesmatter have the potential to transform society? Media communication?

The cut-up

Read the following review of the work *Tree of Codes* by Jonathan Safran Foer. While you are considering Foer's work as a remediation or transformation of the original, you might also consider the "book review" as a text type. How is a book review different from a piece of critical writing that you might write for language and literature? Should they be different from each other? Why are certain opinions about texts acceptable in the classroom or on the page of an exam but not other, more personal opinions? Or are they?

Tree of Codes by Jonathan Safran Foer — review

Michel Faber considers Jonathan Safran Foer's cut-up of Bruno Schulz
Sat 18 Dec 2010

Jonathan Safran Foer's all-time favourite book is Bruno Schulz's *Cinnamon Shops*, retitled *The Street of Crocodiles* when it was translated into English 47 years ago. "Some things you love passively," Foer told *Vanity Fair,* "some you love actively. In this case, I felt the compulsion to do something with it." How might this active love manifest itself? A foreword to a new edition of Schulz's masterwork? No, Foer had already done that, for the Penguin Classics reissue published in 2008 in the US (but sadly not here). So, might Foer do something to bring Schulz's book back into print in the UK? Or might he commission a fresh translation? (Celina Wieniewska's 1963 version still reads like a dream to me, but there have been mutterings about its faithfulness for decades.) Might he script or bankroll a movie adaptation?

No. What Foer has done is cut Schulz's text to ribbons and turn it into a different book credited to Jonathan Safran Foer. Snip seven letters from the title *The Street of Crocodiles* and you get *Tree of Codes*—and so on, for 134 intricately scissored pages. A boutique publisher called Visual Editions, working in tandem with die-cut specialists in the Netherlands and a "hand-finisher" in Belgium, has produced a £25 artefact that, if you share Foer's aesthetics, has "a sculptural quality" that's "just beautiful", or which, if you're an average reader, might make you think a wad of defenceless print has been fed through an office shredding machine.

Foer has wanted to "create a die-cut book by erasure" for years, and considered using encyclopaedias or his own novels as raw material before settling on *The Street of Crocodiles*. Despite the fact that all the words in *Tree of Codes*—including many complete phrases and sentences—are Schulz's, Foer insists "This book is mine." Indeed, he argues that in a sense, every book ever written is chopped out of another one, i.e. the dictionary. Does such amiably arrogant, faux-naïve spin sound familiar? Foer's detractors will seize upon this project as yet another example of his characteristic blend of whimsy and hubris—the same artifice-dazzled unawareness of being out of one's depth that birthed his 9/11 fable *Extremely Loud and Incredibly Close*.

Nevertheless, it may prove to be a shrewd career move. Foer doesn't need another bestseller, but he could do with a boost to his wobbly critical standing. *Tree of Codes* is a godsend to academics everywhere. What postgraduate who salivates at the sight of words such as "metatextuality", "intertextuality" and "hypertextuality" could fail to feel a swelling in the PhD gland? Form and content are in intimate dialogue here. This *objet d'art*, composed substantially of empty spaces, is a conceptual must-have. If the masses can't relate to it, intellectuals may see all the more reason to concur with Vanity Fair's judgment that it's "very, very cool".

At fewer than 3,000 words, it's a quick read—half your time will be taken up with turning the pages ever-so-gingerly and inserting a blank sheet behind each so as not to be distracted by the layers beneath—but it's surprisingly absorbing. I enjoyed it more than I expected to, even allowing for the fact that I love Schulz's story-cycle. Reading *Tree of Codes* without reference to the original, you may conclude that Foer has conjured beautiful new images from every page. Comparing the two texts paragraph by paragraph, you notice quite often that what seems like an audacious coinage is already there in the original; Foer has merely excised hunks of Schulz's luxuriant verbiage and exhibited a slimmed-down version of the master's vision.

But what about the more radical potentials of the cut-up technique, as pioneered by Brion Gysin and William Burroughs? To be fair, *Tree of Codes* also contains plenty of instances where Foer combines words and phrases from genuinely unconnected sentences in felicitous new ways: "August painted the air with a mop. Hours pass in coughs"; "in the depth of the grayness, weeks passed like boats waiting to sail into the starless dawn"; "the gale seemed to explode dead colours onto the unkempt sky." Such thrilling juxtapositions confirm that while Foer's instincts as a novelist are questionable, his instincts as a poet are sound. Excising all mention of birds in Schulz's "The Birds", he co-opts the language to refer instead to the narrator's father, finally characterising him as "an enormous featherless dignity". What a phrase! Elsewhere, the father's megalomaniac rant in "A Treatise on Mannequins" is transformed into something gentler, an aching, inarticulate expression of all humanity's frustrated hope: "We wish. We wish; we want, we want we want —" "'We are not,' he said."

Poetry aside, does *Tree of Codes* function as fiction? Sort of. Schulz's own book—typically Polish—is a rich stew of metaphysical mischief and meditations, with little plot engine other than the father's slow decline into madness. *Tree of Codes*, while following the ghostly outline of this same narrative, pursues divergent agendas. The sexual dynamic is altered, for example. Schulz's terrifying account of his papa's unhealthy obsession with work becomes, in Foer's reinvention, an obsession with the all-consuming female: "he would spend whole days in bed, surrounded by Mother. he became almost insane with mother. he was absorbed, lost, in an enormous shadow. his eyes darkened and suffering spread." It's as if Foer's scalpeling of the text is a kind of psychoanalysis, seeking to expose the unacknowledged fixations hidden within (although which author's fixations are being exposed is a moot point). Foer's narrative also discards much of Schulz's domestic, autobiographical detail and much of his pessimism, aiming for the bigger historical picture, and journeying more determinedly towards a transcendent ending. Unsurprisingly, given Foer's past works, there are passages evoking innocence overwhelmed by social catastrophe, hints of the Holocaust that killed Schulz before he was able to write about such things himself.

All very interesting, but I suspect that this book will be appraised more as an artefact than as a story. And, as an artefact, the most remarkable thing about *Tree of Codes* is how very fragile it is. Foer has claimed that the decision to produce it as a paperback was forced by necessity, because "if it were a hardback it would collapse in on itself". That may be so, but the book's lack of a tough shell makes it seem all the more vulnerable to mutilation. Just one rake of the fingers would destroy it. Those booksellers brave enough to stock it will no doubt be chewing their lower lips in stress whenever a customer leafs through its delicate web of pages. Yet, knowing Bruno Schulz's life story, there is poignancy in this. His oeuvre, which should have been large, was hacked down to modest size by tragic misfortune: his murder by the Nazis, followed by the loss of hundreds of his paintings, drawings and manuscripts. The idea of *The Street of Crocodiles* surviving in disguise, chopped to within an inch of its life but still clinging to its soul, strikes me as a bittersweet irony, an oddly fitting homage. It has also given rise to the most potent work of art that Jonathan Safran Foer has yet produced.

www.theguardian.com

1   What makes a work of art original?

2   Is there a difference between rewriting a story or remediating a story and simply doing a "cut up" of an existing story?

3   Is poetry about creating images or choosing images? Is there a difference between working with notes, sources and ideas and then writing on the page, and simply choosing words from an existing book?

4 Why do you think *Tree of Codes* was produced in such a careful and material way? Would this have worked better as a text on the internet? How would remediation of this work into a web page change how it works or what it means?

A tribute?

Transforming works of art can raise issues ranging from simply recreating something in bad taste or lack of originality to putting a personal spin on things to outright plagiarism. Sometimes, however, the context of transformation raises more issues than either supposed aesthetic quality or the "rights" to use something. Consider the two paintings on this page. The *Portrait of Pierre Seriziat* on the left was painted by Jacques-Louis David in 1795 while the one on the right, by Kehinde Wiley, was painted in 2014. Can the newer painting be "understood" without reference to the earlier work? Is the second painting simply a remake? Is it a tribute or, conversely, a criticism of the earlier work? Can a recreation or transformation change our views of an earlier work or its meaning?

1 What are the visual similarities and differences between the two images? You could consider the different uses of space, the differences in colour, or the similarities and differences in body position. Are there different feelings related to each image? Which one is more striking? Sad? Elegant? Lush? Thoughtful? Serious? Playful? Powerful?

2 What are your thoughts in relation to the context of presentation? The painting by David is a portrait of a wealthy man, probably meant to be displayed in a family home. Wiley's version is arguably more public. Does this affect the meaning of the painting?

3 How would you have responded to the Wiley painting without the original painting by David? Are your thoughts on its potential meaning different than if you had seen it in isolation? What about your thoughts on the David painting? Does the new image change the meaning or import of the earlier image?

4 Kehinde Wiley has produced a number of works that explore or deconstruct the traditions involved in portraiture of earlier centuries. His work is often considered to comment upon not only the practice, but the stylistic elements and the relation of both to privilege. How does the portrait presented here work in that way?

5 Considering both the images themselves and the context of the two images, what are your thoughts on this transformation?

Affective responses

Coinciding with the investigation of texts that may almost seem cold or technological is the growth in interactions with texts that may go beyond or stand along with "critique". We already know that "performing" may be a way of delving into a text as may be simply "transforming" it into a new text (does not even an essay do this?). Picking up on a discussion from earlier in this book in which Rita Felski suggests we broaden literary critique, she notes that we can also "curate", which includes collecting, caring for and enjoying language texts; we can convey, which means bringing older works to bear on our own times, translating and transferring works and transforming works (through use, performance); we criticize not as formal critique but as disagreement or emotional objection (as in a book review or a discussion with a friend); and finally we compose as we make texts of our own, create communities of readers in the classroom, compromise with each other and texts, and bring our work in the language and literature classroom closer to the work of makers ranging from authors, filmmakers and set builders to cooks and construction workers—we use work in the humanities as a way to "embrace the possibility of trying to compose a common world".

3.2 INTERSECTION, UNION AND DIFFERENCE

Activity

The image above is an example of street art that playfully engages with its surroundings in a manner that draws attention to the physical environment and something more. Elements of the wall, building and window seem to be emphasized through the change, modification or "re-establishment" of the unfamiliar—or new—context. The above art is playful in nature (though this does not imply that there may not be something quite serious at work as well) in asking us to consider different worlds, different "texts" and possible relationships. In this, the above serves as a version

of intertextuality where various media and realities are "in conversation". In this section, we will look more closely at various examples of ways in which texts work with one another towards a variety of intentions and purposes.

1 How do the physical features in the street and the street art above "converse" with each other? Consider, for example, the physical structure, perspective, shape and colour.

2 What do these draw attention to? Do you think you would have noticed the unique patterns in the window, for instance, without the art?

3 The animal represented is a chameleon. How does this particular animal impact your thinking about the art?

4 What ideas emerge for you here? Is this merely a picture? A commentary? A warning? A reminder?

5 What thoughts about "seeing" emerge? What might be required for us to really "see" the world?

Translation and understanding

Communication of any form and in any language is a form of translation from partially formulated ideas and emotions between parties. In the IB Language and Literature course, however, you will also be working overtly with texts originally written/produced in languages other than English, which presents an even more obvious challenge. Often, we overlook how translation is necessarily a form of intertextuality: it is a mediated text that refers to another (original) work. Obviously, some interesting challenges arise from the start when we consider what kinds of changes happen to ideas and emotions when we leap to a different language (if linguistically able) or when we receive them in translation.

For many English speakers over a generation, access to a trove of Russian literature was dependent upon one translator: Constance Garnett. While she had contemporary critics (notably some exiled Russian writers such as Vladimir Nabokov), it was not until much more recently that alternative translations began to appear. In the literary world, this sparked quite a lot of conversation about what the west really "knew" of late-19th and 20th-century Russian fiction. In the excerpts below, consider and compare the beginning of Dostoyevsky's *Crime and Punishment* from two different translations.

Text 1:

On an exceptionally hot evening early in July a young man came out of the garret in which he lodged in S. Place and walked slowly, as though in hesitation, towards K. Bridge.

He had successfully avoided meeting his landlady on the staircase. His garret
5 was under the roof of a high, five-storied house, and was more like a cupboard than a room. The landlady, who provided him with garret, dinners, and attendance, lived on the floor below, and every time he went out he was obliged to pass her kitchen, the door of which invariably stood open. And each time he passed, the young man had a sick, frightened feeling, which made him scowl and feel ashamed. He was
10 hopelessly in debt to his landlady, and was afraid of meeting her.

This was not because he was cowardly and abject, quite the contrary; but for some time past, he had been in an overstrained, irritable condition, verging on hypochondria. He had become so completely absorbed in himself, and isolated from his fellows that he dreaded meeting, not only his landlady, but any one at all. He
15 was crushed by poverty, but the anxieties of his position had of late ceased to weight upon him. He had given up attending to matters of practical importance; he had lost all desire to do so. Nothing that any landlady could do had a real terror for him. But to be stopped on the stairs, to be forced to listen to her trivial, irrelevant gossip, to pestering demands for payment, threats and complaints, and to rack his brains for
20 excuses, to prevaricate, to lie—no, rather than that, he would creep down the stairs like a cat and slip out unseen.

This evening, however, on coming out into the street, he became acutely aware of his fears.

"I want to attempt a think *like that* and am frightened by these trifles." he thought,
25 with an odd smile. "Hm ... yes, all is in a man's hands and he lets it all slip from cowardice, that's an axiom. It would be interesting to know what it is men are most afraid of. Taking a new step, uttering a new word is what they fear most ... But I am talking too much. It's because I chatter that I do nothing. Or perhaps it is that I chatter because I do nothing. I've learned to chatter this last month; lying for days
30 together in my den thinking ... of Jack the Giant-killer. Why am I going there now? Am I capable of *that*? Is *that* serious? It is not serious at all. It's simply a fantasy to amuse myself; a plaything! Yes, maybe it is a plaything."

The heat in the street was terrible; and the airlessness, the bustle and the plaster, scaffolding, bricks, and dust all about him, and that special Petersburg stench,
35 so familiar to all who are unable to get out of town in summer—all worked painfully upon the young man's already overwrought nerves. The insufferable stench from the pot-houses, which are particularly numerous in that part of town, and the drunken men whom he met continually, although it was a working day, completed the revolting misery of the picture. An expression of the profoundest
40 disgust gleamed for a moment in the young man's refined face.

From *Crime and Punishment*, by Fyodor Dostoyevsky, translated by Constance Garnett (1917)

Text 2:

In the beginning of July, during an extremely hot spell, toward evening, a young man left his tiny room, which he sublet from some tenants who live in Stolyarnyi Lane, stepped out onto the street, and slowly, as if indecisively, set off towards the Kokushkin Bridge.

5   He had successfully managed to avoid meeting his landlady on the staircase. His small room, more like a closet than an apartment, was tucked under the roof of a tall five-story building. The landlady of the apartment, who rented him this room and provided both dinner and a servant, lived below in a separate apartment on the same staircase; every time he left to go out, he had to pass by the landlady's kitchen door,

10   which was almost always left open onto the landing. Every time the young man passed, he felt a painful and fearful sensation, one that he was ashamed of and that made him wince. He was deeply in debt to the landlady and was afraid to face her.

It wasn't that he was so fearful and cowed; in fact, it was just the opposite; but for some time he had been in an irritable and anxious state, similar to hypochondria. He

15   had become so absorbed in himself and so isolated from others that he was afraid of meeting anyone, not only his landlady. He was crushed by poverty, but even his constrained circumstances had ceased to burden him of late. He had completely stopped handling his own everyday affairs and didn't wish to deal with them. He was not actually afraid of his landlady, no matter what she intended to do to him. But to stop on

20   the staircase, put up with all sorts of nonsense about ordinary rubbish that didn't concern him at all, her constant pestering about payment, her threats and complaints, and, in the face of it all, to have to dodge her, make excuses, tell lies—no thank you; it was better to slip past somehow, like a cat on a staircase, and steal away unnoticed.

However, this time the fear of meeting his creditor surprised even him as he

25   made his way out to the street.

"What sort of feat am I about to attempt, yet at the same time I'm afraid of such nonsense!" he thought with a strange smile. "Hmm ... yes ... everything lies in a man's hands, and still he lets it slip by, solely out of cowardice ... that's an axiom ... It would be interesting to know what people fear the most. Most of all they fear taking a

30   new step, uttering a new word of their own ... But I'm babbling too much. It's because I'm not doing anything that I'm babbling. That may be the case: I'm babbling because I'm not doing anything. And it's in the last month I've learned to prattle, lying for days and nights in my corner, thinking about … 'once upon a time … .' Well, why am I going out now? Can I really be capable of doing *that*? Is *that* really serious? No, it's not serious

35   at all. So, I'm amusing myself for the sake of fantasy: games! Yes, that's it, games!"

It was stiflingly hot outside; moreover, the stuffiness, the crush of people, lime plaster everywhere, scaffolding, bricks, dust, and that particular summer stench, so familiar to every Petersburg resident lacking the means to rent a summer dacha—all this suddenly and offensively struck the young man's already distraught nerves.

40   The unbearable stench of cheap taverns, which were particularly numerous in this part of the city, and the drunkards encountered constantly, despite its being a weekday, completed the repulsive and grim scene. For a moment, a feeling of the deepest loathing flashed across the young man's delicate features.

From *Crime and Punishment*, by Fyodor Dostoyevsky, translated by Michael R Katz (2017)

The term "calque" refers to "loan translation", or a literal word-for-word translation of a phrase from one language to another. Common examples might be "*c'est la vie*" or "*que será, será*". Such a literal "tracing" (the meaning of "*calque*" in French) is often what translation tools such as Google translate perform but as the exercise above likely indicates, there are clear problems in understanding with such a model. On the other hand, translation that involves interpreting for feeling, mood, culture, context or tone also poses challenges as it suggests a translator must have a common reference point from which to work. Consider the following questions.

- Can there exist a common field of reference when translating historical documents?

- Can a translation be effective if based on the language (written, visual, etc.) only (i.e. without geographical or cultural familiarity)?

- Is it possible to truly "know" a work written/produced in an unfamiliar language? Why or why not?

Conceptual understanding

IDENTITY

1 What major differences do you find between the translations (for example, the differences in how Raskolnikov is said to feel in walking past the landlady's open door)?

2 How impactful are these differences? How different is the character that appears in your reading?

3 In your portfolio, visually represent the settings and character (through drawing or collage) according to the different translations. Try to focus on each first, and then note the common and different elements.

4 Find a poem in its original language and an English translation. Copy and paste the text of the original into Google translate and perform a similar comparison. Does the version from Google translate even make sense? What elements and challenges emerge?

Same same but different

You may recognize the above as a phrase common throughout parts of South-East Asia or in a movie or a meme, but the idea (interestingly, always a translation) has great relevance in this section of the course. In the following short section, we consider some examples of texts that respond directly to other works but only to challenge or offer alternatives.

Different perspective

Tom Stoppard's play *Rosencrantz and Guildenstern are Dead* is a comedy (or, at least, a tragi-comedy) that takes the eponymous characters from Shakespeare's *Hamlet* and reworks the original play from their perspective. The result is a substantially different version in which Rosencrantz and Guildenstern are victims of circumstance and events largely beyond their understanding (as the world often is for all of us) but also far more humorous. The excerpt below comes from the start of the play.

ACT ONE

Two Elizabethans passing the time in a place without any visible character.

They are well dressed—hats, cloaks, sticks and all.

Each of them has a large leather money bag.

Guildenstern's bag in nearly empty.

Rosencrantz's bag in nearly full.

The reason being: they are betting on the toss of a coin, in the following

manner: Guildenstern (hereafter "Guil") takes a coin out of his bag, spins it, letting it fall. Rosencrantz (hereafter "Ros") studies it, announces it a "heads" (as it happens) and puts it into his own bag. Then they repeat the process. They have apparently been doing this for some time.

The run of "heads" is impossible, yet Ros betrays no surprise at all—he feels none. However, he is nice enough to feel a little embarrassed at taking so much money off his friend. Let that be his character note.

Guil is well alive to the oddity of it. He is not worried about the money, but he is worried by the implications; aware but not going to panic about it—his character note.

Guil sits. Ros stands (he does the moving, retrieving coins). Guil spins. Ros studies coin.

ROS: Heads.
He picks it up and puts it in his bag. The process is repeated.
Heads.
Again.
Heads.
Again.
Heads.
Again.
Heads.

GUIL (*flipping a coin*): There is an art to the building up of suspense.

ROS: Heads.

GUIL (*flipping another*): Though it can be done by luck alone.

ROS: Heads.

GUIL: If that's the word I'm after.

ROS (*raises his head at Guil*): Seventy-six love.

Guil gets up but has nowhere to go. He spins another coin over his shoulder without looking at it, his attention being directed at his environment or lack of it.

Heads.

GUIL: A weaker man might be moved to re-examine his faith, if in nothing else at least in the law of probability.

He slips a coin over his shoulder as he goes to look upstage.

ROS: Heads.
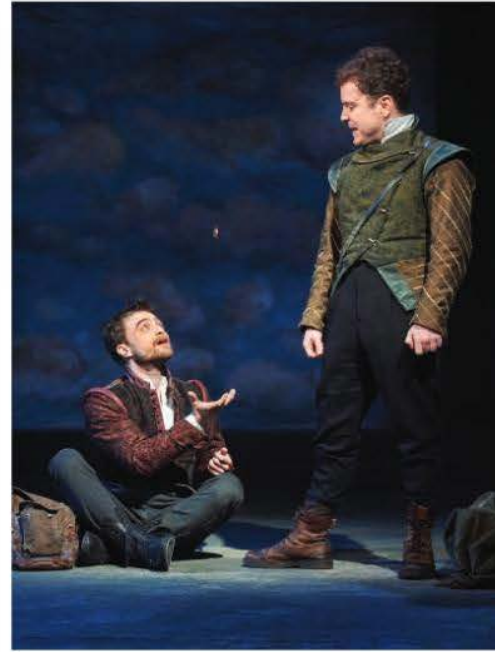
Guil, examining the confines of the stage, flips over two more coins as he does so, one by one of course. Ros announces each of them as "heads".

GUIL (*musing*): The law of probability, it has been oddly asserted, is something to do with the proposition that if six monkeys (*He has surprised himself.*)…if six monkeys were…

ROS: Game?

GUIL: Were they?

ROS: Are you?

GUIL (*understanding*): Game. (*Flips a coin.*) The law of averages, if I have got this right, means that if six monkeys were thrown up in the air for long enough they would land on their tails about as often as they would land on their—

ROS: Heads. (*He picks of the coin.*)

GUIL: Which even at first glance does not strike one as a particularly rewarding speculation, in either sense, even without the monkeys. I mean you wouldn't *bet* on it. I mean *I* would, but *you* wouldn't… (*As he flips a coin.*)

ROS: Heads.

GUIL: Would you? (*Flips a coin.*)

ROS: Heads.

Repeat.

Heads. (*He looks up at Guil—embarrassed laugh.*) Getting a bit of a bore, isn't it?

GUIL (*coldly*): A bore?

ROS: Well…

GUIL: What about the suspense?

ROS (*innocently*): What suspense?

Small pause.

GUIL: It must be the law of diminishing returns… I feel the spell about to be broken. (*Energizing himself somewhat.*)

He takes out a coin, spins it high, catches it, turns it over on to the back of his other hand, studies the coin—and tosses it to Ros. His energy deflates and he sits.

Well, it was an even chance… if my calculations are correct.

ROS: Eighty-five in a row—beaten the record!

GUIL: Don't be absurd.

ROS: Easily!

GUIL (*angry*): Is that *it*, then? Is that all?

ROS: What?

GUIL: A new record? Is that as far as you are prepared to go?

ROS: Well…

GUIL: No questions? Not even a pause?

ROS: You spun them yourself.

GUIL: Not a flicker of doubt?

ROS (*aggrieved, aggressive*): Well, I won—didn't I?

GUIL (*approaches him—quieter*): And if you'd lost? If they'd come down against you, eighty-five times, one after another, just like that?

ROS (*dumbly*): Eighty-five in a row? *Tails*?

GUIL: Yes! What would you think?

ROS (*doubtfully*): Well… (*jocularly.*) Well, I'd have a good look at your coins for a start!

GUIL (*retiring*): I'm relieved. At least we can still count on self-interest as a predictable factor… I suppose it's the last to go. Your capacity for trust made me wonder if perhaps... you, alone… (*He turns on him suddenly, reaches out a hand.*) Touch.

Ros clasps his hand. Guil pulls him up to him.

(*more intensely*) We have been spinning coins together since—(*He releases him almost as violently.*) This is not the first time we have spun coins!

ROS: Oh no—we've been spinning coins for as long as I remember.

GUIL: How long is that?

ROS: I forget. Mind you—eighty-five times!

GUIL: Yes?

ROS: It'll take some beating, I imagine.

GUIL: Is *that* what you imagine? Is that it? No *fear*?

ROS: Fear?

GUIL (*in fury—flings a coin on the ground*): *Fear!* The crack that might flood your brain with light!

ROS: Heads... (*He puts it in his bag.*)

Guil sits despondently. He takes a coin, spins it, lets it fall between his feet. He looks at it, picks it up, throws it to Ros, who puts it in his bag.

Guil takes another coin, spins it, catches it, turns it over on to his other hand, looks at it, and throws it to Ros who puts it in his bag.

Guil takes a third coin, spins it, catches it in his right hand, turns it over onto his left wrist, lobs it in the air, catches it with his left hand, raises his left leg, throws the coin up under it, catches it and turns it over on the top of his head, where it sits. Ros comes, looks at it, puts it in his bag.

ROS: I'm afraid—

GUIL: So am I.

ROS: I'm afraid it isn't your day.

GUIL: I'm afraid it is.

Small pause.

ROS: Eighty-nine.

From *Rosencrantz and Guildenstern Are Dead*, by Tom Stoppard (1967)

1 How do Rosencrantz and Guildenstern get characterized here? Are you able to distinguish them clearly?

2 What elements from the text contribute to this? What ideas might arise about them?

3 How does chance or luck seem to operate here? How does this add to the confusion of the scene?

Call and response

In 1972, The Rolling Stones released an album titled *Exile on Main St.*, often referred to as their best work and one of the best rock albums of all time. In 1993, Liz Phair released her own "response", emphasizing a far more female-centred approach to the male-dominated rock and roll of the early 1970s (and beyond). One of the tracks on Phair's album, "Help Me Mary" is a response to the Stones' "Rip This Joint" and considers a very different perspective. Seek out the two songs online— both to listen to and their lyrics to read—for use with the following questions.

1 How do the perspectives operate in the two songs?

2 What presentation of gender comes through in the two?

3 About what do the two songs focus? If not addressing exactly the same issue, how does the Phair song come to "speak to" that of The Rolling Stones?

Covers

The music industry is, of course, also filled with cover songs, even cover bands. These, too, represent a kind of translation or response in an interesting way. Often, there is plenty of debate over the merits of a cover version and whether it is better for a cover to attend faithfully to an original or offer a new "take". In 2015, the artist Ryan Adams released *1989*, a track-by-track cover of Swift's entire album of the same name, which was released a year earlier. Rather than concern for copyright violation, Swift claimed to have been flattered and intrigued by Adams' interpretations. Do a search and listen to both versions of a song and note elements they have in common and that are different.

- Do you prefer the original or the cover? Why?
- Can Adams' version be said to be original in its own right? Why or why not?
- What changes make for the most interesting elements in the cover version?

Conceptual understanding

TRANSFORMATION

Sampling

Yet another interesting take of intertextuality in music is sampling, with both music and lyrics. The music producer Mark Ronson delivered a very well-known Ted talk arguing that sampling is not a hijacking or uncreative exercise but rather an intense engagement with musical narrative and an extending of the original into new territories. Watch his Ted talk (www.ted.com/talks/mark_ronson_how_sampling_transformed_music) to consider how sampling might be far more than simply inserting a familiar riff or line from one work to another.

The Ecstasy of Influence

A plagiarism

All mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated… John Donne

Love and theft

Consider this tale: a cultivated man of middle age looks back on the story of an amour fou, one beginning when, traveling abroad, he takes a room as a lodger. The moment he sees the daughter of the house, he is lost. She is a preteen, whose charms instantly enslave him. Heedless of her age, he becomes intimate with her. In the end she dies, and the narrator—marked by her forever—remains alone. The name of the girl supplies the title of the story: *Lolita*.

The author of the story I've described, Heinz von Lichberg, published his tale of Lolita in 1916, forty years before Vladimir Nabokov's novel. Lichberg later became a prominent journalist in the Nazi era, and his youthful works faded from view. Did Nabokov, who remained in Berlin until 1937, adopt Lichberg's tale consciously? Or did the earlier tale exist for Nabokov as a hidden, unacknowledged memory? The history of literature is not without examples of this phenomenon, called cryptomnesia. Another hypothesis is that Nabokov, knowing Lichberg's tale perfectly well, had set himself to that art of quotation that Thomas Mann, himself a master of it, called "higher cribbing." Literature has always been a crucible in which familiar themes are continually recast. Little of what we admire in Nabokov's *Lolita* is to be found in its predecessor; the former is in no way deducible from the latter. Still: did Nabokov consciously borrow and quote?

"When you live outside the law, you have to eliminate dishonesty." The line comes from Don Siegel's 1958 film noir, *The Lineup*, written by Stirling Silliphant. The film still haunts revival houses, likely thanks to Eli Wallach's blazing portrayal of a sociopathic hit man and to Siegel's long, sturdy auteurist career. Yet what were those words worth—to Siegel, or Silliphant, or their audience—in 1958? And again: what was the line worth when Bob Dylan heard it (presumably in some Greenwich Village repertory cinema), cleaned it up a little, and inserted it into "Absolutely Sweet Marie"? What are they worth now, to the culture at large?

Appropriation has always played a key role in Dylan's music. The songwriter has grabbed not only from a panoply of vintage Hollywood films but from Shakespeare and F. Scott Fitzgerald and Junichi Saga's *Confessions of a Yakuza*. He also nabbed the title of Eric Lott's study of minstrelsy for his 2001 album *Love and Theft*. One imagines Dylan liked the general resonance of the title, in which emotional misdemeanors stalk the sweetness of love, as they do so often in Dylan's songs. Lott's title is, of course, itself a riff on Leslie Fiedler's *Love and Death in the American Novel*, which famously identifies the literary motif of the interdependence of a white man and a dark man, like Huck and Jim or Ishmael and Queequeg—a

series of nested references to Dylan's own appropriating, minstrel-boy self. Dylan's art offers a paradox: while it famously urges us not to look back, it also encodes a knowledge of past sources that might otherwise have little home in contemporary culture, like the Civil War poetry of the Confederate bard Henry Timrod, resuscitated in lyrics on Dylan's newest record, *Modern Times*. Dylan's originality and his appropriations are as one.

The same might be said of *all* art. I realized this forcefully when one day I went looking for the John Donne passage quoted above. I know the lines, I confess, not from a college course but from the movie version of *84, Charing Cross Road* with Anthony Hopkins and Anne Bancroft. I checked out *84, Charing Cross Road* from the library in the hope of finding the Donne passage, but it wasn't in the book. It's alluded to in the play that was adapted from the book, but it isn't reprinted. So I rented the movie again, and there was the passage, read in voice-over by Anthony Hopkins but without attribution. Unfortunately, the line was also abridged so that, when I finally turned to the Web, I found myself searching for the line "all mankind is of one volume" instead of "all mankind is of one author, and is one volume."

My Internet search was initially no more successful than my library search. I had thought that summoning books from the vasty deep was a matter of a few keystrokes, but when I visited the website of the Yale library, I found that most of its books don't yet exist as computer text. As a last-ditch effort I searched the seemingly more obscure phrase "every chapter must be so translated." The passage I wanted finally came to me, as it turns out, not as part of a scholarly library collection but simply because someone who loves Donne had posted it on his homepage. The lines I sought were from Meditation 17 in *Devotions upon Emergent Occasions*, which happens to be the most famous thing Donne ever wrote, containing as it does the line "never send to know for whom the bell tolls; it tolls for thee." My search had led me from a movie to a book to a play to a website and back to a book. Then again, those words may be as famous as they are only because Hemingway lifted them for his book title.

Literature has been in a plundered, fragmentary state for a long time. When I was thirteen I purchased an anthology of Beat writing. Immediately, and to my very great excitement, I discovered one William S. Burroughs, author of something called *Naked Lunch*, excerpted there in all its coruscating brilliance. Burroughs was then as radical a literary man as the world had to offer. Nothing, in all my experience of literature since, has ever had as strong an effect on my sense of the sheer possibilities of writing. Later, attempting to understand this impact, I discovered that Burroughs had incorporated snippets of other writers' texts into his work, an action I knew my teachers would have called plagiarism. Some of these borrowings had been lifted from American science fiction of the Forties and Fifties, adding a secondary shock of recognition for me. By then I knew that this "cut-up method," as Burroughs called it, was central to whatever he thought he was doing, and that he quite literally believed it to be akin to magic. When he wrote about his process, the hairs on my neck stood up, so palpable was the excitement. Burroughs was interrogating the universe with scissors and a paste pot, and the least imitative of authors was no plagiarist at all.

www.harpers.org

1. What thoughts on reference does Lethem argue here? What features of the essay does he employ to convince of his perspective?

2. Perhaps using your portfolio, trace connections across a mix of the texts above.

3. How does sampling or covering in music connect with the reference and influence that Lethem speaks of above? How does responding, reinterpreting or refocusing from an alternative perspective make a text original in its own right?

Self-referentiality

Sometimes, texts and language can be interestingly self-referential (perhaps stylistically as with onomatopoeia or in content, or both), although often self-referentiality also relies on reference to external points. Consider the following satirical version and note the ways that intertextuality is frequently a contributing force in producing the humour.

Comedian Jason Saenz

https://www.news.com.au/technology/innovation/design/comedian-jason-saenz-posts-hilarious-flyers-around-new-york-streets/news-story/f3863f
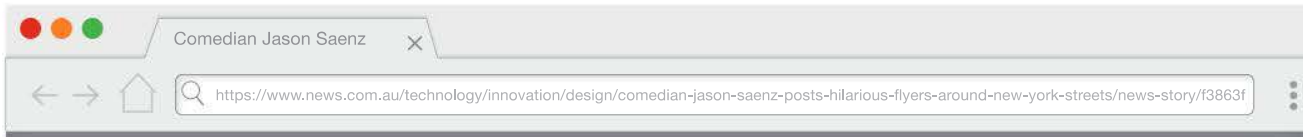
Comedian Jason Saenz posts hilarious flyers around New York streets

By Emma Reynolds

We're used to seeing posters for missing pets or spare rooms plastered to trees.
Now a comedian has come up with some more creative flyers.

The signs posted around New York and Virginia by
Jason Saenz are sure to make passers-by do a double take.

The self-referential signs parody the usual flyers seen on streets around the world.

You can't get much more meta than this pun-tastic poster.

An upside-down bus stop poster calls for some assistance.

We hope no one steals this idea.

One self-referential poster, printed on a paper towel, reads: "Wanted: Printer Paper".

An upside-down sign calls for "someone to hang flyers."

And another offers pedestrians a "stoop for sale", adding "don't tell landlord".

An unusual "Missing" advert stuck to a tree and featuring a picture of a tree seeks, "Perennial Plant, with trunk and supporting branches. Goes by the name of Chip."

A torn poster begs for its other half, while one dropped on the ground is searching for a telephone pole.

An advert for missing house keys gives the address of the imaginary gullible owner.

The flyers have been plastered around New York and Virginia, and Saenz has created a Tumblr to share them with the world.

Which is your favourite? And have you seen any better ones in real life?

Visit Jason's Tumblr Saenz Signs *for more brilliant parody posters.*

They may not be confident, but at least they're honest.

Vocabulary

Pastiche

One especially powerful exercise for exploring works in your study could be pastiche. Pastiche is the act of imitation of a particular style of a writer. Strong pastiche recognizes a writer's stylistic choices, including an awareness of purpose or effect, and attempts to imitate these same choices to highlight an understanding of the writer's work. Seeking to locate and understand a writer's/producer's "voice" and perspective can be very helpful in understanding how language fully functions. Your portfolio is the perfect place to try your hand with such exercises.

Myths

"So Many-Headed Gates" is a short story about lovers and monsters based in part on the myth of Orpheus, the musician and poet able to charm all beings with his art. Much of the Orpheus myth centers on his failed attempt to recover his wife, Eurydice, from the underworld (see Carol Ann Duffy's poem on pages 160–1) but the myth also speaks of the power and limitations of the arts.

Soon, all the trains fell apart. Then all the planes did. Then all the plants did. When the planes and plants and trains had been destroyed, it was time for him and I to show ourselves to each other in our true colors. After all, there was no natural beauty to distract us from each other now.

5 There were no modes of transportation to take us from each other now. Even last year, we could have parted from each other. But now there was no chance of it. Like the fortune-teller said to me, "After March, it will be too late." I had given myself till March 31 to break up with him. The night of the thirtieth I still could have done it. That fight would

10 have justified leaving. But I stayed. Now I wonder if I didn't call that fortune-teller upon myself. Sometimes we do—call upon ourselves, in the form of outside voices, the voices we are hearing from within. How much of life is truly external, and how much of life is our internal life, projected onto the outside, and called to us? Did I call her to me, to tell

15 me what I wanted to hear? What I believed? One thing I do believe is that there are always guardians at the gate—monsters, I should say— to a new level. One must defeat them or go home. There are impulses within us that tell us to go home, to the place of safety and familiarity, that we know well, and love, for knowing it. Always at the approach of

20 a new level, there are these monsters, lions, roaring, with bloody claws. As much in our lives as in any mythological stories. We stand at the gates and get scared. Sometimes these fears send us home. When I saw that fortune-teller, I did not see her as a lion or a gorgon. I saw her as an angel. She was warning me to go home, not on into the future with him,

25 a man, an unknown. I cursed myself for not listening to her, as March turned to April, and I was still with him. I had gone into a dangerous land, not listening to that angel. But now, now it's the end of summer. And I feel like she wasn't an angel, she was a demon I had to pass, to fight to make it to the next level. The next level is now and I am here.

30 There are guardians always to the next level. Every level has its dangers. Every person has their dangers, and the safety of home has its dangers, too. Actually, there are dangers everywhere. The question is whether to proceed or whether to go back. Sometimes one should go back, but one never knows when those sometimes are. The fortune-teller warned

35 me that the longer two people stay together, the harder it is to part. I knew that. I knew it the moment I led him through my garden gate, up into my apartment, for the first time. Even then it was hard to part. I knew it one week later, his head on my pillow; even then it would have been hard to part. And now it is harder than ever. Then, back then, I

40 wondered, "How will I explain it to him? What can I say that will justify my leaving?" Do I say those exact same words to myself now, years in? I do. So all along it has been this way. So that is the way it will always be. A friend of mine feels the same way, about her boyfriend, not mine. She calls that word "love." I had never seen the word spoken of as the bond that from the first understands that any parting would be a serious

45 break. I used contemporary words to describe it, like "codependent." Is that the word we use now for love? But isn't that what love is? He depends on me for his life, and I depend on him for mine. That does not mean I cannot be alone in a day, and I usually am. That does not mean I cannot be alone in my thoughts, for I usually am, and I am usually alone

50 in my body. Usually his body does not come into mine. Only sometimes it does. In the in-between times, which is almost all the time, I am alone enough. So then there are tendrils, then there are tentacles, then there are all the monstrous things that connect us to each other, for the monsters are not only out there. We are the monsters. We are monsters, too. We are

55 guardians to our own inner lands. We are our own gates, keeping each other out. And at every fight, at every sign of the monster in him, I feel as I did with that fortune-teller, "The time is now to leave. The time is ripe to turn around. You should have turned around a long, long time ago! But now you are sure of it!" But I don't. I continue deeper into the

60 wilderness, the darkness, that is him. And he must continue on into me, too. And I think there will always be monsters at the gates. And there are an infinity of levels. And when he dies, or if I die first, there will be more monsters, guarding the level where one continues to love even though the body is gone. And then when I die, after he does, if I do, after

65 he does, still more monsters at the gates, warning me, Do not come into death. But like I've had the courage to go through all these levels in life, I will step through it. I will step into another darkness, being used to the darkness already.

I didn't base my story on any one myth, but the idea of monsters guarding the gates of higher levels seems to cross cultures and time.

"So Many-Headed Gates", by Sheila Heti, in *xo Orpheus: Fifty New Myths*, edited by Kate Bernheimer (2013)

1 How does the Heti text link with elements of the original figure and myth of Orpheus (you might do a little research to learn more about Orpheus)?

2 How does Heti alter the source towards different effects?

3 The original Orpheus myth may remind us of our limited defenses against mortality but Heti's version seems to hint at other losses. How might fate, loss and love be associated with loss, monsters and courage?

▲ *Orpheus Leading Eurydice from the Underworld*, by Camille Corot (1861)

Fairy tales

Fairy tales, and modern updates, form a fairly popular type of intertextuality (along with myths as source material to be approached again and again). Consider the following excerpt from the introduction to Angela Carter's *Book of Fairy Tales* (much of her work re-imagines familiar tales in new, surprising and interesting ways) and apply it to the version of Cinderella on page 315; or search for your own re-interpretation (possibly one from Carter herself).

Although this is called a book of fairy tales, you will find very few actual fairies in the following pages. Talking beasts, yes; beings that are, to a greater or lesser extent, supernatural; and many sequences of events that bend, somewhat, the laws of physics. But fairies, as such, are thin on the ground, for the term "fairy tale"
5   is a figure of speech and we use it loosely, to describe the great mass of infinitely various narrative that was, once upon a time and still is, sometimes, passed on and disseminated through the world by word of mouth—stories without known originators that can be remade again and again by every person who tells them, the perennially refreshed entertainment of the poor.

10   Until the middle of the nineteenth century, most poor Europeans were illiterate or semi-literate and most Europeans were poor. As recently as 1931, 20 per cent of Italian adults could neither read nor write; in the South, as many as 40 per cent. The affluence of the West has only recently been acquired. Much of Africa, Latin America and Asia remains poorer than ever, and there are still languages

15   that do not yet exist in any written form or, like Somali, have acquired a written form only in the immediate past. Yet Somali possesses a literature no less glorious for having existed in the memory and the mouth for the greater part of its history, and its translation into written forms will inevitably change the whole nature of that literature, because speaking is public activity and reading

20   is private activity. For most of human history, "literature", both fiction and poetry, has been narrated, not written—heard, not read. So fairy tales, folk tales, stories from the oral tradition, are all of them the most vital connection we have with the imaginations of the ordinary men and women whose labour created our world.

25   For the last two or three hundred years, fairy stories and folk tales have been recorded for their own sakes, cherished for a wide variety of reasons, from antiquarianism to ideology. Writing them down—and especially printing them—both preserves, and also inexorably changes, these stories. I've gathered together some stories from published sources for this book. They are part of a

30   continuity with a past that is in many respects now alien to us, and becoming more so day by day. "Drive a horse and plough over the bones of the dead," said William Blake. When I was a girl, I thought that everything Blake said was holy, but now I am older and have seen more of life, I treat his aphorisms with the affectionate scepticism appropriate to the exhortations of a man who claimed to

35   have seen a fairy's funeral. The dead know something we don't, although they keep it to themselves. As the past becomes more and more unlike the present, and as it recedes even more quickly in developing countries than it does in the advanced, industrialized ones, more and more we need to know who we were in greater and greater detail in order to be able to surmise what we might be.

40   The history, sociology and psychology transmitted to us by fairy tales is unofficial—they pay even less attention to national and international affairs than do the novels of Jane Austen. They are also anonymous and genderless. We may know the name and gender of the particular individual who tells a particular story, just because the collector noted the name down, but we can never know

45   the name of the person who invented that story in the first place. Ours is a highly individualized culture, with a great faith in the work of art as a unique one-off, and the artist as an original, a godlike and inspired creator of unique one-offs. But fairy tales are not like that, nor are their makers. Who first invented meatballs? In what country? Is there a definite recipe for potato soup? Think in terms of the

50   domestic arts. "This is how *I* make potato soup."

➡

The chances are, the story was put together in the form we have it, more or less, out of all sorts of bits of other stories long ago and far away, and has been tinkered with, had bits added to it, lost other bits, got mixed up with other stories, until our informant herself has tailored the story personally, to suit an audience of, say,
55 children, or drunks at a wedding, or bawdy old ladies, or mourners at a wake—or, simply, to suit herself.

I say "she" because there exists a European convention of an archetypal female storyteller, "Mother Goose" in English, "Ma Mère l'Oie" in French, an old woman sitting by the fireside, spinning—literally "spinning a yarn" as she is pictured in
60 one of the first self-conscious collection of European fairy tales, that assembled by Charles Perrault and published in Paris in 1697 under the title *Histoires ou contes du temps passé*, translated into English in 1729 as *Histories or Tales of Past Times*. (Even in those days there was already a sense among the educated classes that popular culture belonged to the past—even, perhaps, that it *ought* to belong to the
65 past, where it posed no threat, and I am saddened to discover that I subscribe to this feeling, too; but this time, it might just be true.)

Obviously, it was Mother Goose who invented all the "old wives' tales", even if old wives of any sex can participate in this endless recycling process, when anyone can pick up a tale and make it over. Old wives' tales—that is, worthless
70 stories, untruths, trivial gossip, a derisive label that allots the art of storytelling to women at the exact same time as it takes all value from it.

Nevertheless, it is certainly a characteristic of the fairy tale that it does not strive officiously after the willing suspension of disbelief in the manner of the nineteenth-century novel. "In most languages, the word 'tale' is a synonym for
75 'lie' or 'falsehood'," according to Vladimir Propp. "'The tale is over, I can't lie anymore'—thus do Russian narrators conclude their stories."

From *Book of Fairy Tales*, by Angela Carter (1990)

Vocabulary 📖

Aphorism

A clever observation that contains a general truth.

The following is a summary of the story "Cinderella" in *Politically Correct Bedtime Stories: Modern Tales for Our Life and Times* by James Finn Garner (1994).

Todopedia

Politically Correct Bedtime Stories

Cinderella begs her fairy godfather to dress her up for a ball. He reluctantly outfits her in finery that sends the men so crazy with desire that they fight to the death for her hand, and the women crazy with jealousy. However, Cinderella is miserable in the uncomfortable clothing and upon midnight, is relieved to be free from the constraints of both clothing and the trappings of beauty. Eventually, she serves as a role model for a feminist remaking of the kingdom.

- What theme appears through the modified version of "Cinderella"?
- How is the new version achieved?
- Do you believe the theme is more overt in the original or in the "politically correct" version? Why or why not?

Lyric poetry

Intertextual concerns may be beyond artist to artist or text to text but can also interact via form. Genre is certainly a form of intertextuality. If form helps us to know a sitcom from a documentary from a novel, then common forms must also serve as a reference point for intersection, union and difference. Here, we look again at a particular form of poetry (a sub-genre)—lyric poetry—to see how different poets speak to each other through their form.

Sitcom

The television sitcom is a highly recognizable text type of mass media. The question of whether to add a laugh track aside, most argue that there is a fairly clear structure to the sitcom.

This is how a typical 22-minute episode is structured:

- **The teaser** introduction, often in the form of a joke
- **The trouble** a reminder of where we last saw the protagonist(s) but also the introduction of a new problem
- **The muddle** new obstacles and responses that interrupt simple (aka too quick) solution of the trouble above
- **The triumph or failure** connected to the trouble above
- **The kicker** the aftermath but generally as a neutral "space" where the viewer is assured that the protagonist(s) will be reset and "primed" to resume again in the next episode

Adapted from "Cracking the sitcom code" by Noah Charney (28 December 2014), www.theatlantic.com

Simply, lyric poetry is one where the speaker presents directly their personal feelings, thoughts or emotions (frequently, it is a shorter poem). Obviously such a broad category allows for a variety of types of poetry (including, perhaps, song as it was originally intended), which can make for an interesting consideration in this section of the book. Consider the following set of poems; as you read, keep notes in your portfolio about the emotions, how they are constructed and their poetic perspective.

Text 1:
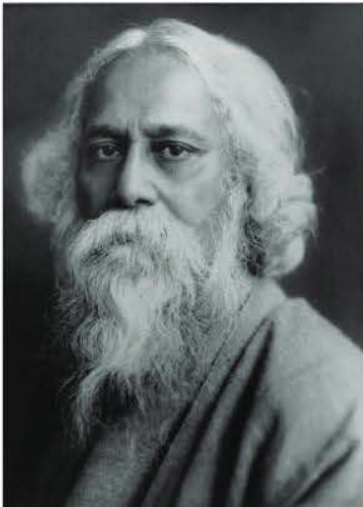
(I found a few old letters…)
XIV
I found a few old letters of mine carefully hidden in thy box—a few small toys for thy memory to play with. With a timorous heart thou didst try to steal these trifles from the turbulent stream of time which washes away planets and stars, and didst say, "These are only mine!" Alas, there is no one now who can claim them—who is able to pay their price; yet they are still here. Is there no love in this world to rescue thee from utter loss, even like this love of thine that saved these letters with such fond care?

O woman, thou camest for a moment to my side and touched me with the great mystery of the woman that there is in the heart of creation—she who ever gives back to God his own outflow of sweetness; who is the eternal love and beauty and youth; who dances in bubbling streams and sings in the morning light; who with heaving waves suckles the thirsty earth and whose mercy melts in rain; in whom the eternal one breaks in two in joy that can contain itself no more and overflows in the pain of love.

"(I found a few old letters…)", in *Poetry*, by Rabindranath Tagore (1913)

Text 4:

Baby Picture

It's in the heart of the grape
where that smile lies.
It's in the good-bye-bow in the hair
where that smile lies.
It's in the clerical collar of the dress
where that smile lies.
What smile?
The smile of my seventh year,
caught here in the painted photograph.

It's peeling now, age has got it,
a kind of cancer of the background
and also in the assorted features.
It's like a rotten flag
or a vegetable from the refrigerator,
pocked with mold.
I am aging without sound,
into darkness, darkness.

Anne,
who are you?

I open the vein
and my blood rings like roller skates.
I open the mouth
and my teeth are an angry army.
I open the eyes
and they go sick like dogs
with what they have seen.
I open the hair
and it falls apart like dust balls.
I open the dress
and I see a child bent on a toilet seat.
I crouch there, sitting dumbly
pushing the enemas out like ice cream,
letting the whole brown world
turn into sweets.

Anne,
who are you?

Merely a kid keeping alive.

"Baby Picture", in *The Death Notebooks,* by
Anne Sexton (1974)

1 What are the similarities and differences between these poems, in the context of their lyric form?

2 Though these poems hail from India, the United Kingdom, the United States of America and Australia respectively, are there elements that hint at place here? Are there elements that feel more "universal"?

3 Based on the above, how does this put these poems "in conversation" with one another? If none of the poets were familiar with one another, how might these works be connected (if at all)?

Final thoughts

While the focus of this section has been primarily on the ways in which texts may "speak to one another"—sometimes knowingly and sometimes, perhaps, not—we should also remember that you, as the reader or viewer, also have a role to play. Reading and viewing, too, may be an intersection of bodies of knowledge: a text, all the other texts that have been in conversation with it, our reading and all of the other texts that have informed our reading. While there is clear overlap with area of study "time and space", this can be more than contextual and re-contextual understanding. Or, perhaps, it can be a more specific kind of context that exists between texts as one wave in a bandwidth of other contextual elements acting upon the production and reception of texts. Just as producers and consumers may be affected by many personal, social, cultural, economic, artistic and historical contexts, texts themselves operate in contextual environments with one another.

Whether studying particular text types or genres, canonical literature or alt-press printings, texts linked by subject or theme, sometimes interesting ideas and insights can emerge in searching for connections across and between works in your study.

3.3

THINKING AHEAD 5: INTERNAL ASSESSMENT

By now, you have read plenty about the oral presentation and the learner portfolio. In this penultimate "Thinking ahead" section, then, we will focus more specifically on teasing out a global issue and selecting appropriate passages for use. A key way to think about the individual oral is that it is not about sharing how texts in your study have treated a global issue. Instead, this assessment task is intended as an extension of your study and thinking and knowledge about texts and works covered in your class. By this we mean that you should not be studying, for instance, texts and works "about" global warming and then presenting on global warming as a global issue (this would satisfy group 3 aims and objects but not those of studies in language and literature). Rather, during your study of, for instance again, bubble graphs as a text type in area of exploration 1, beat poetry in area of exploration 2 and JM Coetzee's *Foe* in area of exploration 3, you may have traced ideas in your portfolio that coalesced around issues of, for example, space, environments, themes around tensions between the wild and the tame, and expansion. In thinking through links, connections, outcroppings, and so on, perhaps here you were reminded of similar kinds of language, approaches and presentations of global warming in your life and experience. Finally, in creative, transformative and analytic ways, you develop an oral presentation using a bubble graph example and an excerpt from *Foe* that connects with debates around global warming. Though indirect, you demonstrate extended thinking that links both the content and form of your selections to this global issue.

As might be apparent from the above, selecting a global issue is not a matter of reproducing a topic common across texts and works in your study but rather teasing out threads, connections and extensions in novel ways across texts and works in your study. But what does this mean for you? How do you tease out a global issue when the texts you study are not explicitly about this same global theme? In fact, this is core to the IB Language and Literature course: the ability to extend and transfer knowledge, understanding and skills in a way that allows for an application of knowledge towards new understanding.

What isn't political?

Once more, we return to Terry Eagleton and his argument that the study of literature is always political, both in defining "literature" and in the "use" of it. Though a rather more sophisticated work than summarized here, Eagleton is getting at the idea that the very discourse of the field (that is, the way we read, think, engage and communicate about

texts and works in the IB Language and Literature course) is one that always—in fact must always—aims at encountering the world around us (in a later work, Eagleton adjusted his position somewhat in arguing against unfettered postmodern "relativism", though still argued for a political criticism). Our reading, viewing and thinking is never *only* about the works but also about a relationship with our larger worlds. Even in the case of purely aesthetic engagement, there are hints of what it means to be human, alive and part of a culture.

This, then, is the very work with which you will be engaged over the course of two years. There is no simple trick or formula for "finding" a global issue in works in your study but only the constant and deep thinking you will do as part of your class and individually. Through all of the activities outlined in the book, you will be practising critical engagement of works, of approaches and of connections. It is through these considerations that you will naturally make links to the larger world and larger global issues. If, indeed, everything you read, view and encounter is political, you will have plenty of material from which to choose.

Selecting passages

For the individual oral, you will need to select a "passage" from one literary text and one non-literary work. The literary passage is relatively straightforward: you should select a passage of no more than 40 lines that relates to your global issue. You will be required to address both the content and the form of the passage, suggesting that both the subject matter and something of its features (whether literary form or more specific textual features) are matters to be addressed. Again, it is unlikely that your literary text will **be about** a global issue directly but would more likely address issues as part of larger, more complex plots and stories. In this area of exploration, you will be addressing issues across many different texts and works, and the very different ways of treating common topics will be useful practice in developing your own internal assessment focus.

You will also need to select a "passage" from a non-literary work. This will look quite different and depend on the text type. If it is, for instance, a blog or piece of journalism that consists mostly of words, it will be helpful to limit the "lines" to 40 at the most. But if you are using an image or some stills from a film, lines are obviously not relevant. With your teacher's support, however, you will want to select an "amount" that you can reasonably cover on both content and form as part of your 10-minute presentation.

While you are covering the content and form of both "passages", it is important to note that this is not an assessment task identical to that of Paper 1: Guided literary analysis. The primary difference is that with Paper 1, there is an expectation for thorough and exhaustive analysis of passages, while the individual oral seeks a balance of specific references

to text and works, and treatment/discussion of the global issue. This balance will be something you practise in class and for which you will be prepared with your teacher's assistance.

One final requirement outside of the presentation and question time with your teacher is for a 10-bullet (maximum) outline to be kept on file for possible submission. This outline should be a simple outline of the main ideas that you intend to present and not a script of a speech you hope to deliver.

Text

As with other exemplar material in this text, the following sample represents authentic work associated with our discipline. Although it is, obviously, a written work rather than an oral presentation, it represents the kind of thinking required by the assessment task. While there is less attention to form evident here—this is a review of a set of books around a common topic—than you will want to include, it serves as an example of a type of global issue to be considered.

From "Big Brother Goes Di ✕

https://www.nybooks.com/articles/2018/05/24/big-brother-goes-digital

Big Brother Goes Digital

Simon Head

May 24, 2018

In her seminal work *The Managed Heart: Commercialization of Human Feeling* (1983), the sociologist Arlie Russell Hochschild described a workplace practice known as "emotional labor management." Hochschild was studying the extreme kinds of "emotional labor" that airline stewardesses, bill collectors, and shop assistants, among others, had to perform in their daily routines. They were obliged,
5   in her words, "to induce or suppress feeling in order to sustain the outward countenance that produces the proper state of mind in others." In the case of airline stewardesses, the managers and human resources staff of the airline companies relied on reports from passengers or management spies to make sure that stewardesses kept up their cheerful greetings and radiant smiles no matter what.

The stewardesses Hochschild studied were working under a regime of "scientific management," a
10   workplace control system conceived in the 1880s and 1890s by the engineer Frederick Winslow Taylor. Workers subject to such regimes follow precise, standardized routines drawn up by managers and undergo rigorous monitoring to ensure that these routines are followed to the letter. Taylor's practice is often associated with such factory workplaces as the early Ford Motor plants or today's Amazon "fulfillment centers," where workers must perform their prescribed tasks on a strict schedule.

15   Hochschild showed that regimes of scientific management could be applied virtually anywhere. Her airline company managers aspired to control every aspect of their employees' emotional conduct. What kept them from doing so was that they weren't actually present in plane cabins during flights and so had to rely on haphazard reporting to confirm that the stewardesses were always behaving as they should. But in the twenty-first century, new technologies have emerged that enable companies

20 as varied as Amazon, the British supermarket chain Tesco, Bank of America, Hitachi, and the management consultants Deloitte to achieve what Hochschild's managers could only imagine: continuous oversight of their workers' behavior.

These technologies are known as "ubiquitous computing." They yield data less about how employees perform when working with computers and software systems than about how they
25 behave away from the computer, whether in the workplace, the home, or in transit between the two. Many of the technologies are "wearables," small devices worn on the body. Consumer wearables, from iPhones to smart watches to activity trackers like Fitbit, have become a familiar part of daily life; people can use them to track their heart rate when they exercise, monitor their insulin levels, or regulate their food consumption.

30 The key technology of ubiquitous computing is the sociometric badge, developed by Professor Alex "Sandy" Pentland and his colleagues at MIT Media Lab. Worn around the neck and with microphones and sensors attached, the badges record their subject's frequency of speaking, tone of voice, facial expressions, and body language. Pentland himself and his colleague Daniel Olguin have explained that the badges "automatically measure individual and collective patterns of behavior, predict
35 human behavior from subconscious social signals, and identify social affinity among individuals". Another of Pentland's associates has further described what the badges can pick up on: "Even when you're by yourself you're generating a lot of interesting data. Looking at your posture is indicative of the kind of work and the kind of conversation you're having".

How have the corporate information-technology community and its academic allies justified these
40 practices and the violations of human dignity and autonomy they entail? Among economists, Erik Brynjolfsson at MIT is perhaps the leading counsel for the defense. With Andrew McAfee, also of MIT, he has published two books to this end, *The Second Machine Age: Work, Progress, and Prosperity in a Time of Brilliant Technologies* (2014) and *Machine, Platform, Crowd: Harnessing Our Digital Future* (2017), the latter clearly written with a corporate audience in mind.

45 In the opening chapter of *Machine, Platform, Crowd*, they write that "our goal for this book is to help you." The "you" in question is a corporate CEO, CIO, or senior executive who might be saddled with obsolete technologies—in Brynjolfsson and McAfee's words, "the early-twenty-first-century equivalent of steam engines." Each subsequent chapter ends with a series of questions aimed at such readers: "Are you systematically and rigorously tracking the performance over time of your
50 decisions?"

Although the use of information technology in the workplace is a dominant theme of Brynjolfsson and McAfee's two books, the authors say nothing about the surveillance powers of People Analytics or its predecessors, whose existence cannot easily be reconciled with the glowing vision they describe in the opening chapters of *The Second Machine Age*. There are, for instance, eighteen
55 references to Amazon in *The Second Machine Age* and *Machine, Platform, Crowd*. All of them are to technological breakthroughs like the company's "recommendation engine," which reduces search costs so that "with a few checks over two million books can be found and purchased."

From Brynjolfsson and McAfee one would never know that among large US corporations Amazon has relied perhaps most heavily on a combination of surveillance systems to control both its shop
60 floor and its middle management workforce, and to push the performance of both to the limit. It tags its shop floor employees with micro-computers that constantly measure how long they take to load, unload, and shelve packages at Amazon depots. If the timings set by management are not met, even by a few seconds, the computer starts beeping and the employee gets rebuked. Commenting on a November 2013 BBC documentary about the conditions under which Amazon's
65 shop floor employees work, filmed clandestinely at a "fulfillment center" at Swansea, UK, the public health expert Michael Marmot of University College, London, noted that such practices had been shown to cause "increased risk of mental illness and physical illness."

Amazon has also relied on a program called "Anytime Feedback Tool" to achieve comparable levels of surveillance over its middle managers, who are encouraged to send their bosses anonymous evaluations of their co-workers without giving the subject the chance to respond. A manager's regular monthly performance review may run to fifty or sixty pages; each year Amazon managers with the weakest performance record are in danger of being fired. In the words of a report by Jodi Kantor and David Streitfeld of *The New York Times*, "many workers called it a river of intrigue and scheming" in which cliques of managers could gang up on a colleague and use the system to demote him or her in the performance ratings, thereby protecting themselves from the management cull.

None of this appears in either of Brynjolfsson and McAfee's books. Despite their academic credentials, Brynjolfsson and McAfee are not acting in these books as eminent scholars conveying new research to a nonspecialist audience. They are acting as propagandists, arming their business audience with their own rationale for using digital technologies in the workplace. Both authors take refuge in a kind of techno-determinism. "We need," they write in *The Second Machine Age*, "to let the technologies of the second machine age do their work and find ways of dealing with the challenges they will bring with them."

When Brynjolfsson and McAfee do discuss recent developments in workplace technologies, it is with a kind of fatalism. In this account, the people involved—the CIOs, the system designers, and the programmers—are simply expediting an inevitable transition to a digital-intensive workplace where, as even the authors admit, "some people, even a majority of them, can be made worse off." (They have particularly in mind those whose labor is "relatively unskilled.") The techno-managerial elite may perform its tasks with varying degrees of efficiency, but the parameters within which it operates are highly circumscribed.

The managers are not to blame, in this determinist view, for the human consequences of the "second machine age": jobs are outsourced, while employees are laid off, deskilled, relentlessly monitored, and forced to settle for precarious and poorly paid jobs. The responsibility for dealing with these casualties is dumped onto the state. But by airbrushing out the decisions corporate managers can—and do—make over how to use technologies like Pentland's PA systems, Brynjolfsson and McAfee are effectively keeping employees in the dark about the forces that lower their quality of life and their standard of health.

Digital technologies have any number of possible uses in the workplace, and not all of them involve subjecting workers to heightened monitoring and machine-generated feedback. Tasks that Brynjolfsson and McAfee write off as "routine" and thus as fair game for total or partial automation may turn out to be just the opposite under regimes designed to support rather than displace them. The Cornell scholar Virginia Doellgast has shown in detail what an employee-friendly use of new workplace technologies can look like.

She has done detailed research on call centers in the German telecommunications industry, where unions are strong and works councils have statutory rights of "codetermination" (*Mitbestimmung*)
120 over the use of workplace technologies. There, she discovered, employees had managed to negotiate limits on how far management could go in using surveillance systems to set the pace of their work and track their real-time performance. Doellgast found this level of employee activism surprising in what is usually considered a "peripheral service industry."

Once they had set those limits, the workers could exercise the advanced workforce skills provided
125 by the German apprentice training system on their own terms. They often belonged to self-managed work teams, which could influence the size and content of the daily workload, the pace of work, and the nature of communications with customers, sparing employees the indignities of the mandated digital scripts widely used in US call centers. Compared with US workplaces and German ones without employee representation, these "high involvement" workplaces had lower levels of
130 employee stress, lower rates of employee turnover, higher pay, and better service.

Arrangements like this, in which management and labor share power, barely exist in corporate America. Union membership in the US private sector fell to 6.5 percent in 2017, and many of its industries are becoming virtually union-free. I couldn't find a single reference to labor unions in either of Brynjolfsson and McAfee's books. In the deunionized US workplace, digital technologies
135 are being deployed in ways that both increase labor's productivity and diminish its earning power: the more workers have to meet pre-established output targets and respond to real-time analysis of their performance, the fewer opportunities they have to widen their earning power by refining their judgment, experience, and skills.

When the output of labor rises and its real earnings stagnate or decline, as they have in the US for at
140 least the past thirty years, then, other things being equal, the cost of labor per unit of output will fall and the share of profits in GDP rise, as they have again consistently done during this period. From a corporate perspective this is a rosy scenario—especially since the compensation of top managers is frequently linked to corporate stock prices, which tend to rise with profits, as they did in the first year of the Trump presidency. But it has done nothing to narrow income inequality and much to
145 widen it.

Few world leaders have had much to say about the relationship between the misuse of technology and the human damage it can inflict. Pope Francis is one who has: "Only by educating people to a true solidarity," he said in 2017, "will we be able to overcome the 'culture of waste,' which doesn't only concern food and goods but, first and foremost, the people who are cast aside by our techno-
150 economic systems which, without even realizing it, are now putting products at their core, instead of people."

www.nybooks.com

1 How does the title engage in connections across texts, including those not mentioned in the article?

2 What global issue would you identify as the primary concern here?

3 How does the author draw connections effectively across different works? How does the author link to a common global issue?

3.4 STORYTELLING
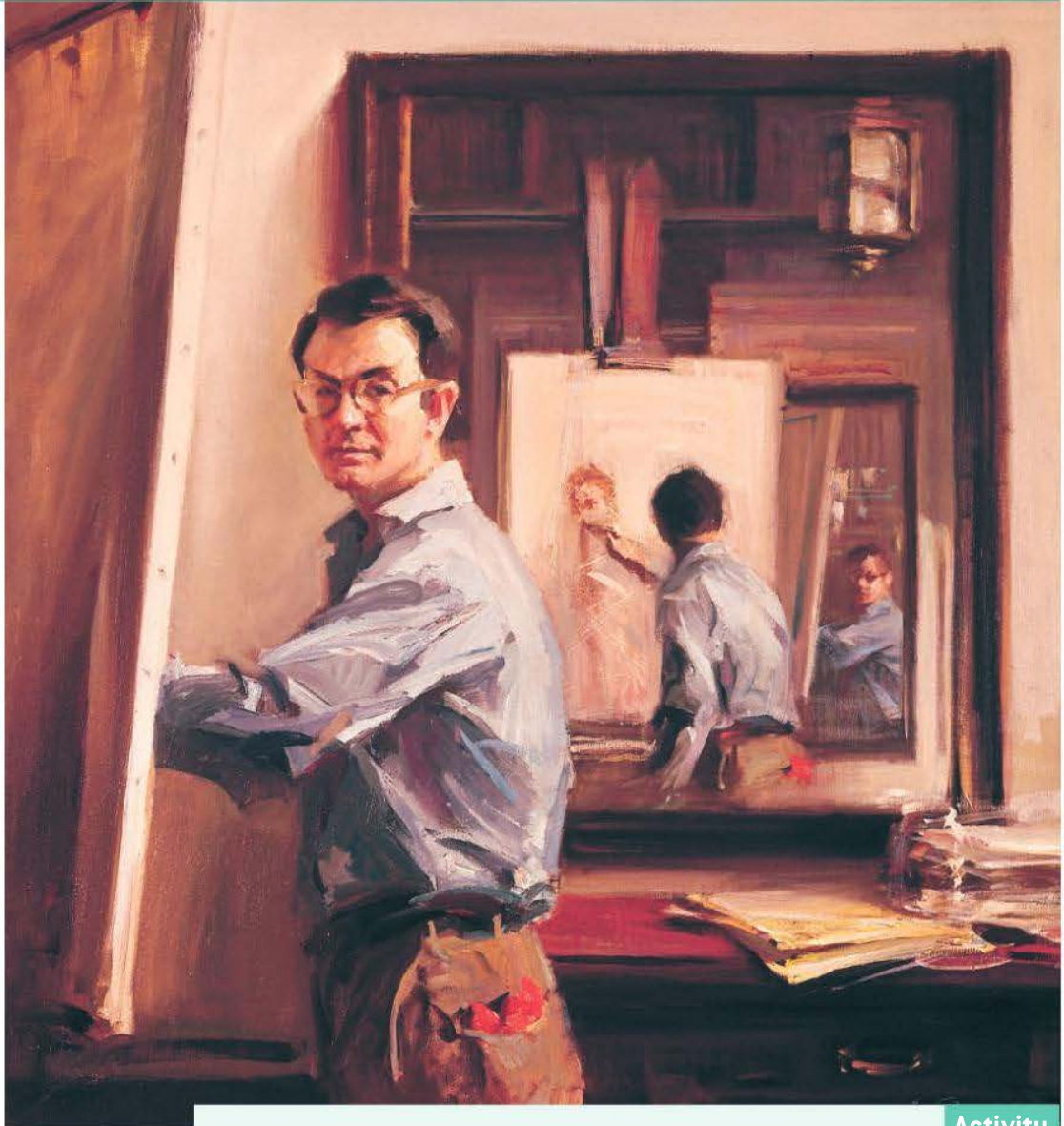
▲ **Triple Self Portrait 1970** by Everett Raymond Kinstler (1970)

Activity

It is possible to argue that the much of the content encountered in the IB Language and Literature course—while ranging across a multiplicity of literary texts and language works—is fundamentally about telling stories. While purpose, production and reception impact the kind of story, this course does attend to a narrative impulse in humans and the ways in which this impulse materializes in different forms, from advertisement for commercial purposes to political speech aimed at persuasion, and from suburban architecture soliciting a lifestyle to stylized fiction aimed at aesthetic response, and beyond. In this section, we will consider ways of telling stories (and reading, listening or viewing them) and ways that stories build upon one another; perhaps it could be said that, ultimately, there is only one story to which all of the others of our histories and our lives contribute.

1 Study the picture on the left. Which of the portraits inside the picture seems to be the centre of the piece? From what perspective do we approach it?

2 What elements speak to a unique context for producer and/or viewer?

3 What connections beyond the apparent context of this work are evident and what might this mean for a viewer?

4 What ideas about "original" or "originality" might arise?

5 What kind of tone would you argue exists here? Is this playful? Serious? Both? Why?

It may be surprising to find that aspects of story and narrative have moved beyond the covers of books to the halls of justice, operating theatres, scientific laboratories and analysts' couches but thinkers and practitioners across many academic and professional disciplines are beginning to utilize these same considerations to enhance their own work.

Narrative in medicine, law, psychology and science

Critics have accused Western medicine of being overly "professionalist". This is not to suggest that doctors are accused of being too good and proper in their approach, but rather the term is used to imply that doctors are taught to treat medical problems as entirely independent of a patient's personal and psychological history. The emphasis in the past has been on medicine as a purely objective scientific approach, both as a way for doctors to understand and resolve the medical issues and as a means of personal protection from the often difficult or tragic conditions of an individual patient.
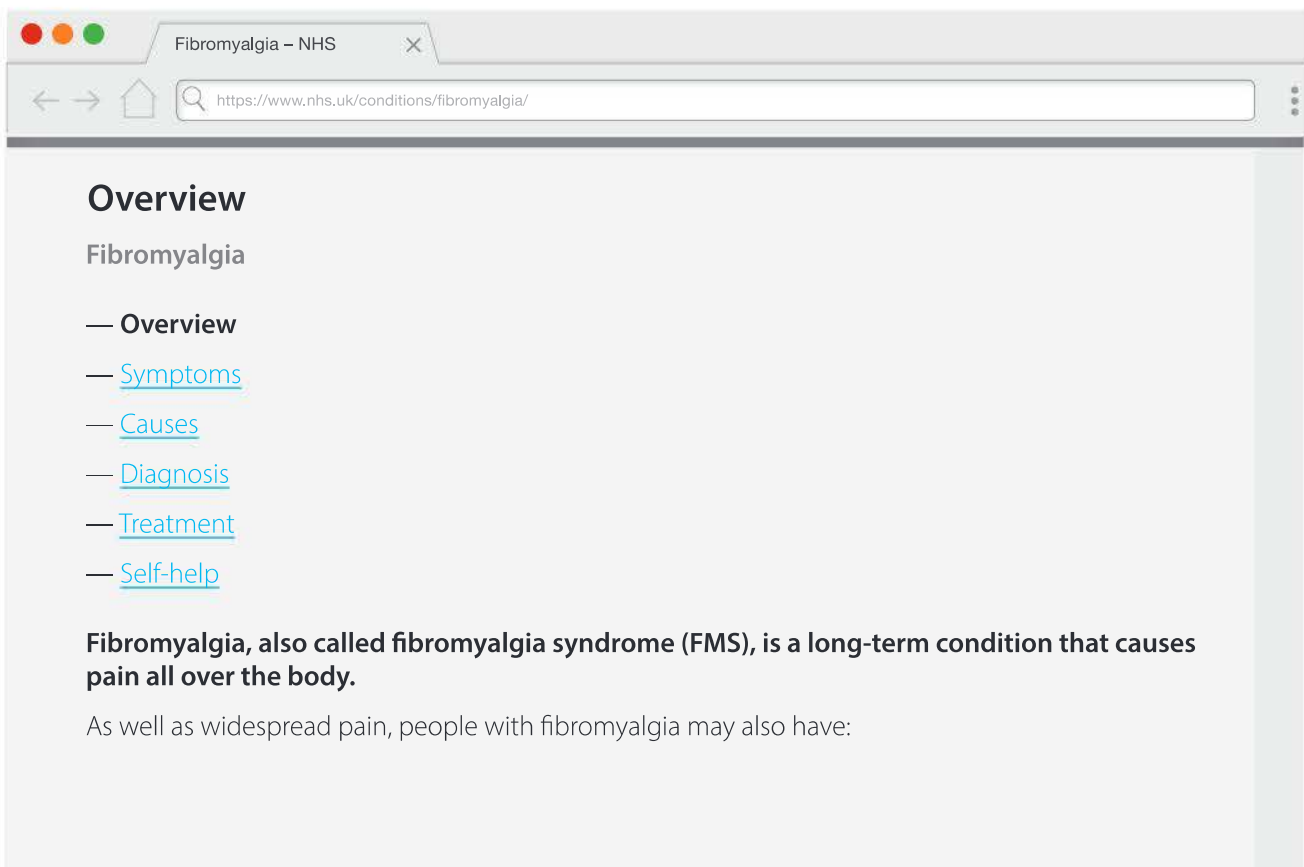
In the last few decades, new trends have begun to develop in medical schools that look more holistically at medicine, treating not just disease but the people involved. These trends emphasize larger narrative competence in order to be aware of the complex interactions between doctors, patients and the larger public. The Program in Narrative Medicine (http://www.narrativemedicine.org), part of the College of Physicians and Surgeons at Columbia University in New York, is one of the pioneering medical school programmes in narrative competence and offers the following mission statement on their website.

> Narrative Medicine fortifies clinical practice with the narrative competence to recognize, absorb, metabolize, interpret, and be moved by the stories of illness. Through narrative training, the Program in Narrative Medicine helps physicians, nurses, social workers, mental health professionals, chaplains, academics, and all those interested in the intersection between narrative and medicine improve the effectiveness of care by developing these skills with patients and colleagues. Our research and outreach missions are conceptualizing, evaluating, and spear-heading these ideas and practices nationally and internationally.

What is implicit in such a statement is that we experience life, including illness, as story. One does not simply have illness but we construct stories about causal conditions that have led to our disease that follow very familiar narrative (story) patterns (for example: "Well, first I was tired for two days and didn't think anything of it. Then I had a sore throat and a slight headache for a day. Now, I am bleeding through my pores!"). Understanding story and having narrative competence allows doctors to gain more thorough information and engage patients in a way that is both comfortable and inherently therapeutic. Patients enjoy being a part of the process. They want to be heard and gain more empathy and understanding from their doctors. Doctors, in incorporating narrative competencies into the therapies that they offer, are able to diagnose and analyse the problems better, and offer more holistic remedies—rather than just treating a symptom—in addition to helping to educate their patients and creating more opportunities to reflect on their own practice.

Narrative medicine represents a great departure from "traditional" medical models of disease as a problem. With a stronger focus on story, narrative medicine shifts attention from the disease to the patient and helps to validate their experiences. Sharing narratives also creates an empathetic bond between doctor and patient, and encourages collaborative engagement as well as greater creativity and reflection on the personal and social aspects of disease.

Text 1: medicine

Fibromyalgia – NHS

https://www.nhs.uk/conditions/fibromyalgia/

Overview

Fibromyalgia

— **Overview**

— Symptoms

— Causes

— Diagnosis

— Treatment

— Self-help

Fibromyalgia, also called fibromyalgia syndrome (FMS), is a long-term condition that causes pain all over the body.

As well as widespread pain, people with fibromyalgia may also have:

- increased sensitivity to pain

- fatigue (extreme tiredness)

- muscle stiffness

- difficulty sleeping

- problems with mental processes (known as "fibro-fog") – such as problems with memory and concentration

- headaches

- irritable bowel syndrome (IBS) – a digestive condition that causes stomach pain and bloating

If you think you have fibromyalgia, visit your GP. Treatment is available to ease some of its symptoms, although they're unlikely to disappear completely.

Read more about the symptoms of fibromyalgia.

What causes fibromyalgia?

The exact cause of fibromyalgia is unknown, but it's thought to be related to abnormal levels of certain chemicals in the brain and changes in the way the central nervous system (brain, spinal cord and nerves) processes pain messages carried around the body.

It's also suggested that some people are more likely to develop fibromyalgia because of genes inherited from their parents.

In many cases, the condition appears to be triggered by a physically or emotionally stressful event, such as:

- an injury or infection

- giving birth

- having an operation

- the breakdown of a relationship

- the death of a loved one

Read more about the causes of fibromyalgia.

Who's affected?

Anyone can develop fibromyalgia, although it affects around 7 times as many women as men.

The condition typically develops between the ages of 30 and 50, but can occur in people of any age, including children and the elderly.

It's not clear exactly how many people are affected by fibromyalgia, although research has suggested it could be a relatively common condition.

Some estimates suggest nearly 1 in 20 people may be affected by fibromyalgia to some degree.

One of the main reasons it's not clear how many people are affected is because fibromyalgia can be a difficult condition to diagnose.

There's no specific test for the condition, and the symptoms can be similar to a number of other conditions.

Read more about diagnosing fibromyalgia.

How fibromyalgia is treated

Although there's currently no cure for fibromyalgia, there are treatments to help relieve some of the symptoms and make the condition easier to live with.

Treatment tends to be a combination of:

- **medication** – such as antidepressants and painkillers
- **talking therapies** – such as cognitive behavioural therapy (CBT) and counselling
- **lifestyle changes** – such as exercise programmes and relaxation techniques

Exercise in particular has been found to have a number of important benefits for people with fibromyalgia, including helping to reduce pain.

Read more about:

- treating fibromyalgia
- self-help for fibromyalgia

Support groups

Many people with fibromyalgia find that support groups provide an important network where they can talk to others living with the condition.

Fibromyalgia Action UK is a charity that offers information and support to people with fibromyalgia. If you have any questions about fibromyalgia, call the charity's helpline on 0300 999 3333.

The charity also has a network of local support groups you may find helpful and an online community, where you can find out about news, events and ongoing research into the condition.

Another support group you may find useful is UK Fibromyalgia.

NHS Choices, www.nhs.uk

1 How does the website above balance language that speaks to medicine as a science with other kinds of narrative? How might storytelling be an important factor in understanding this illness?

2 Try creating a mind-map/Venn diagram that visualizes elements of the illness and prospective treatments. How linear or non-linear is the result? What might this say about diagnoses, both specifically to fibromyalgia and generally to illness?

3 Look on the internet for an advertisement featuring one of the mentioned drug brands. What "story" do these advertisements tell about both the disease and treatments? Does the language tend towards specificity or generality?

4 How does language operate in creating tone in the website and in the advertisement? Is it factual or personal? Why/to what effect?

Law is another field that has relatively recently turned its attention to taking a more literary approach. Judging by the proliferation of courtroom dramas on television, it is easy to see why. In the most frequently dramatized setting for legal cases in the United States of America, the climax (the closing arguments of a courtroom case)

comes as a battle between competing narratives. In one version, the defendant has knowingly planned and executed the atrocious deed; in another, they are hapless victims of circumstance and, if convicted, only add to the greater tragedy. In some versions, of course, additional entertainment twists arise as lawyers struggle internally with multiple narratives, for example, the narrative they may be obligated to tell to serve their client versus the one they think they know.

The introduction of narrative is in reaction to purely formalist or doctrinal tendencies (similar to the professionalism of medicine described above). The law has been treated as an artifact or tangible product that can be known, discussed or argued in isolation from the people involved. Many believe that this is simply too limited and that other perspectives and experiences are required to get a more accurate picture. Narrative can help in realizing such aims. In particular, narrative in law focuses on the use of law and legal frameworks within larger cultural and critical contexts and the challenges of interpretation that arise as a result. Peter Brooks, a professor of law at the University of Virginia, argues that: "Essentially everything a lawyer produces is a story. Whether it's a contract, legal memorandum, or brief, the lawyer marshals its critical elements into a narrative that a reader must interpret, understand, and ultimately agree with. It's not a work of fiction, certainly, but the writer is making choices that tell a story about that reality. The real question, then, is what conscious or subconscious devices drive those choices?" We might answer that—first of all— storytelling is not innocent. The way you go about telling the story makes a lot of difference to the result you come up with. On the other side of telling a story is the reading and interpreting of narratives— indeed of texts of all kinds.

As in the interpretation of literature, law is a complex negotiation between the (legal) text and (legal) reader. Recognizing that there are no "innocent" readings, as Brooks suggests, has created an obvious entry portal for the valuable introduction of literary approaches and narrative frameworks within the legal world.

Text 2: law

In 2016, a case was heard in front of the United States Supreme Court involving a man convicted of a federal crime for robbery. In the case, Taylor v. United States, the petitioner had been arrested as part of a gang that had targeted homes of suspected marijuana dealers on two occasions (in both, however, the gang came away with only cell phones and $40.00 worth of jewelry). Upon capture, the petitioner was not just charged with robbery and assault—both state or local crimes—but with a federal crime of interrupting intrastate and interstate commerce. In spite of the fact that the commercial product—marijuana—was illegal, prosecutors sought a tougher penalty via a federal crime. The following is an excerpt of the final court opinion that includes part of both the decision and the dissent.

(Slip Opinion) OCTOBER TERM, 2015

SUPREME COURT OF THE UNITED STATES Syllabus TAYLOR v. UNITED STATES CERTIORARI TO THE UNITED STATES COURT OF APPEALS FOR THE FOURTH CIRCUIT No. 14–6166. Argued February 23, 2016—Decided June 20, 2016

Petitioner Taylor was indicted under the Hobbs Act on two counts of affecting commerce or attempting to do so through robbery for his participation in two home invasions targeting marijuana dealers. In both cases, Taylor and other gang members broke into the homes, confronted the residents, demanded the location of drugs and money, found neither, and left relatively empty handed. Taylor's trial resulted in a hung jury. At his retrial, the Government urged the trial court to preclude Taylor from offering evidence that the drug dealers he targeted dealt only in locally-grown marijuana. The trial court excluded that evidence and Taylor was convicted on both counts. The Fourth Circuit affirmed, holding that, given the aggregate effect of drug dealing on interstate commerce, the Government needed only to prove that Taylor robbed or attempted to rob a drug dealer of drugs or drug proceeds to satisfy the commerce element. Held: 1. The prosecution in a Hobbs Act robbery case satisfies the Act's commerce element if it shows that the defendant robbed or attempted to rob a drug dealer of drugs or drug proceeds. Pp. 4–9.
(a) The language of the Hobbs Act is unmistakably broad and reaches any obstruction, delay, or other effect on commerce, 18 U. S. C. §1951(a), "over which the United States has jurisdiction," §1951(b)(3). See United States v. Culbert, 435 U. S. 371, 373. Pp. 4– 5. (b) Under its commerce power, this Court has held, Congress may regulate, among other things, activities that have a substantial aggregate effect on interstate commerce, see Wickard v. Filburn, 317 U. S. 111, 125. This includes "purely local activities that are part of 2 TAYLOR v. UNITED STATES Syllabus an economic 'class of activities' that have a substantial effect on interstate commerce," Gonzales v. Raich, 545 U. S. 1, 17, so long as those activities are economic in nature. See United States v. Morrison, 529 U. S. 598, 613. One such "class of activities" is the production, possession, and distribution of controlled substances. 545 U. S., at 22. Grafting the holding in Raich onto the Hobbs Act's commerce element, it follows that a robber who affects even the intrastate sale of marijuana affects commerce over which the United States has jurisdiction. Pp. 5–6.

754 F. 3d 217, affirmed. ALITO, J., delivered the opinion of the Court, in which ROBERTS, C. J., and KENNEDY, GINSBURG, BREYER, SOTOMAYOR, and KAGAN, JJ., joined. THOMAS, J., filed a dissenting opinion.

JUSTICE ALITO delivered the opinion of the Court.

The Hobbs Act makes it a crime for a person to affect commerce, or to attempt to do so, by robbery. 18 U. S. C. §1951(a). The Act defines

40 "commerce" broadly as interstate commerce "and all other commerce over which the United States has jurisdiction." §1951(b)(3). This case requires us to decide what the Government must prove to satisfy the Hobbs Act's commerce element when a defendant commits a robbery that targets a marijuana dealer's drugs or drug proceeds. The answer

45 to this question is straightforward and dictated by our precedent. We held in Gonzales v. Raich, 545 U. S. 1 (2005), that the Commerce Clause gives Congress authority to regulate the national market for marijuana, including the authority to proscribe the purely intrastate production, possession, and sale of this controlled substance. Because Congress

50 may regulate these intrastate activities based on their aggregate effect on interstate commerce, it follows that Congress may also regulate intrastate drug theft. And since the Hobbs Act criminalizes robberies and attempted robberies that affect any commerce "over which the United States has jurisdiction," §1951(b)(3), the prosecution in a Hobbs

55 Act robbery case satisfies the Act's commerce element if it shows that the defendant robbed or attempted to rob a drug dealer of drugs or drug proceeds. By targeting a drug dealer in this way, a robber necessarily affects or attempts to affect commerce over which the United States has jurisdiction. In this case, petitioner Anthony Taylor was convicted

60 on two Hobbs Act counts based on proof that he attempted to rob marijuana dealers of their drugs and drug money. We hold that this evidence was sufficient to satisfy the Act's commerce element. Beginning as early as 2009, an outlaw gang called the "Southwest Goonz" committed a series of home invasion robberies targeting drug dealers in

65 the area of Roanoke, Virginia. 754 F. 3d 217, 220 (CA4 2014). For obvious reasons, drug dealers are more likely than ordinary citizens to keep large quantities of cash and illegal drugs in their homes and are less likely to report robberies to the police. For participating in two such home invasions, Taylor was convicted of two counts of Hobbs Act robbery, in

70 violation of §1951(a), and one count of using a firearm in furtherance of a crime of violence, in violation of §924(c). The first attempted drug robbery for which Taylor was convicted occurred in August 2009. Id., at 220. Taylor and others targeted the home of Josh Whorley, having obtained information that Whorley dealt "exotic and high grade"

75 marijuana. Ibid. "The robbers expected to find both drugs and money" in Whorley's home. Ibid. Taylor and the others broke into the home, searched it, and assaulted Whorley and his girlfriend. They demanded to be told the location of money and drugs but, not locating any, left with only jewelry, $40, two cell phones, and a marijuana cigarette.

80 Ibid. The second attempted drug robbery occurred two months later in October 2009 at the home of William Lynch. Ibid. A source informed the leader of the gang that, on a prior occasion, the source had robbed

Lynch of 20 pounds of marijuana in front of Lynch's home. The gang also received information that Lynch continued to deal drugs. Taylor

85 and others broke into Lynch's home, held his wife and young children at gunpoint, assaulted his wife, and demanded to know the location of his drugs and money. Again largely unsuccessful, the robbers made off with only a cell phone. Id., at 221. For his participation in these two home invasions, Taylor was indicted under the Hobbs Act on two counts of

90 affecting commerce or attempting to do so through robbery.

[…]

We have said that there are three categories of activity that Congress may regulate under its commerce power: (1) "the use of the channels of interstate commerce"; (2) "the instrumentalities of interstate commerce,

95 or persons or things in interstate commerce, even though the threat may come only from intrastate activities"; and (3) "those activities having a substantial relation to interstate commerce, … i. e., those activities that substantially affect interstate commerce." United States v. Lopez, 514 U. S. 549, 558–559 (1995). We have held that activities in

100 this third category—those that "substantially affect" commerce—may be regulated so long as they substantially affect interstate commerce in the aggregate, even if their individual impact on interstate commerce is minimal. See Wickard v. Filburn, 317 U. S. 111, 125 (1942) ("[E]ven if appellee's activity be local and though it may not be regarded as

105 commerce, it may still, whatever its nature, be reached by Congress if it exerts a substantial economic effect on interstate commerce"). While this final category is broad, "thus far in our Nation's history our cases have upheld Commerce Clause regulation of intrastate activity only where that activity is economic in nature." United States v. Morrison, 529 U. S.

110 598, 613 (2000). In this case, the activity at issue, the sale of marijuana, is unquestionably an economic activity. It is, to be sure, a form of business that is illegal under federal law and the laws of most States. But there can be no question that marijuana trafficking is a moneymaking endeavor— and a potentially lucrative one at that.

115 […]

JUSTICE THOMAS, dissenting.

The Hobbs Act makes it a federal crime to commit a robbery that "affects" "commerce over which the United States has jurisdiction." 18 U. S. C. §§1951(a), 1951(b)(3). Under the Court's decision today,

120 the Government can obtain a Hobbs Act conviction without proving that the defendant's robbery in fact affected interstate commerce—or any commerce. See ante, at 5–9. The Court's holding creates serious constitutional problems and extends our already expansive, flawed commerce-power precedents. I would construe the Hobbs Act in

125 accordance with constitutional limits and hold that the Act punishes
a robbery only when the Government proves that the robbery
itself affected interstate commerce. In making it a federal crime to
commit a robbery that "affects commerce," §1951(a), the Hobbs Act
invokes the full reach of Congress' commerce power: The Act defines
130 "commerce" to embrace "all … commerce over which the United States
has jurisdiction." §1951(b)(3). To determine the Hobbs Act's reach, I
start by examining the limitations on Congress' authority to punish
robbery under its commerce power. In light of those limitations and in
accordance with the Hobbs Act's text, I would hold that the Government
135 in a Hobbs Act case may obtain a conviction for robbery only if it proves,
beyond a reasonable doubt, that the defendant's robbery itself affected
interstate commerce. The Government may not obtain a conviction by
proving only that the defendant's robbery affected intrastate commerce
or other intrastate activity. A Congress possesses only limited authority
140 to prohibit and punish robbery. "The Constitution creates a Federal
Government of enumerated powers." United States v. Lopez, 514 U. S.
549, 552 (1995); see Art. I, §8; Marbury v. Madison, 1 Cranch 137, 176
(1803) (Marshall, C. J.) ("The powers of the legislature are defined, and
limited; and that those limits may not be mistaken, or forgotten, the
145 constitution is written"). As with its powers generally, Congress has
only limited authority over crime. The Government possesses broad
general authority in territories and federal enclaves. See Art. I, §8, cl.
17 (conferring power of "exclusive Legislation" over the District of
Columbia); Art. IV, §3, cl. 2 ("The Congress shall have Power to dispose
150 of and make all needful Rules and Regulations respecting the Territory
or other Property belonging to the United States"). But its power over
crimes committed in the States is very different. The Constitution
expressly delegates to Congress authority over only four specific crimes:
counterfeiting securities and coin of the United States, Art. I, §8, cl.
155 6; piracies and felonies committed on the high seas, Art. I, §8, cl. 10;
offenses against the law of nations, ibid.; and treason, Art. III, §3, cl. 2.
Given these limited grants of federal power, it is "clea[r] that Congress
cannot punish felonies generally." Cohens v. Virginia, 6 Wheat. 264, 428
(1821) (Marshall, C. J.). Congress has "no general right to punish murder
160 committed within any of the States," for example, and no general
right to punish the many crimes that fall outside of Congress' express
dissenting grants of criminal authority. Id., at 426. "The Constitution,"
in short, "withhold[s] from Congress a plenary police power." Lopez,
supra, at 566; see Art. I, §8; Amdt. 10.

Taylor v. United States. 579 U. S. ____ (2016) www.supremecourt.gov

1 How does the language technically function in the opening brief (introduction), opinion and dissent? What tone is created and how is meaning conveyed?

2 Is this language clear? Is it easy to follow or not? Why or why not?

3 Reproduce short summaries of the opposing viewpoints here. What fundamental ideas seem to be in conflict?

4 Do Alito and Thomas seem to be referring to the same "story" here? Why or why not? What might the opinions have to do with the original petitioner? Do the opinions seem at all connected with the original crimes? What does this suggest about narrative and law?

Psychology is yet another field to have changed as a result of approaches to studies in language and literature, and changes in the approach to literature itself. There is a devoted school of literary criticism informed by psychoanalytic theory that points out how literary texts reveal the subconscious desires of authors and their larger social settings. An approach to literature with a sensitivity to these issues creates yet another interpretive possibility. But the world of narrative in psychology itself works in the opposite direction. Rather than focusing on psychological aspects of literary texts, narrative in psychology focuses on narrative and story in the construction of a psychology (in other words, how stories shape lives). Since, it is argued, we construct, define, live and convey our lives as narratives, psychology can and should use narrative in its effort to introduce, or reintroduce, modification and change in patients.

Using narrative in psychology is a way for patients to externalize their stories and explore meanings and repercussions. It also makes it possible to change or refocus stories, by introducing new interpretations that encourage participants to play an active part in authenticating and strengthening their strategies. With the introduction of narrative, the professions of medicine and law have been able to radically internalize aspects, and make stronger connections with people. Conversely, narrative in psychology has made it possible to treat problems as external realities (in which people can find themselves in a different way), providing opportunities and resources with which to make sense of a given situation to help the patient reposition themselves in relation to external problems. Of course, narrative in psychology has also drawn attention to the complex relationship between analyst and analysand, and even madness and sanity, as interesting cultural constructions.

Text 3: psychology

Consider the following short excerpt from an article about Caitlyn Jenner and her very public gender transformation from *Psychology Today*.

We relate to the world around us by comparing what we don't understand to our inner captain's log of experiences. Our volumes of stories, in concert with our instincts, are our only way of making sense out of the outside world. There is no possible way for me to know what Bruce felt or how
5 Caitlyn is feeling, but I can compare her story to mine and what it's been like in my life to be hurt or misunderstood or to take a scary step that others didn't understand. We can all make sense of suffering and compassion.

I must admit, I kind of wonder what it would be like to have the cover of Vanity Fair. Not to show off my dashing good looks, but to announce
10 to the world how I want to be known. Leaving the old me behind for the new and improved me. I may not have news like Caitlyn's—her news will, without any doubt in my mind, save lives of people struggling with their identity. But I sometimes fantasize about changing my narrative and making a big announcement. Maybe I would apologize for
15 mistakes, mend relationships, right some wrongs. Maybe I'd announce a bold career move that challenges me beyond my imagination and inspires others to do the same. Maybe. I haven't turned that page yet.

Questioning our identity and our truth doesn't have to compare to the enormity of Caitlyn's intensely private yet very public journey of self-
20 discovery. But we all reach turning points. Many of us decide to change our narrative as we tiptoe closer to our truth, and make intentional decisions on how we want to be seen and understood.

Brad Waters, www.psychologytoday.com, June 2015

1 How does story appear as something fixed versus a progress in the above extract?

2 How does the language used in this article (admittedly popular rather than professional) treat story similarly or differently to the above texts, regarding medicine or law? What commonalities might be shared in spite of differences?

Narrative in cognitive science, brain research and neuroscience might seem even further removed from applications of literature, narrative and story than medicine, law and psychology, yet it remains a field where interesting research and utilization of literary theory is being done. The work in this arena is seen as much more symbiotic: new understandings of how the brain operates are yielding new understandings of how we read and understand narrative.

One of the central assumptions with narrative in cognitive science is that the process of narrative communication—the understanding and manipulation of lengthy, complex and detailed literary narratives— is both an enormously complex cognitive operation and one of two fundamental ways of thinking about knowledge and the human brain (the other being an operation of logic and classification). This suggests

Conceptual understanding
COMMUNICATION

that even the roots of an understanding of self and the nature of thinking are partially tied to narrative and storytelling and thus play a truly significant role in our lives beyond aesthetic pleasure or cultural negotiation. In other words, narrative is the fundamental foundation for all of human thought and cognition.

Narrative in cognitive science looks closely at how we construct narratives of consciousness, identity and coherence both in the social and physical worlds, and argues that not only do we create stories to explain all aspects of our being but we tell stories to learn how to think about and understand our being. Since story is both the "chicken" and "the egg" (we tell stories to learn how to tell stories), we gain from both approaching the understanding of stories via an idea of how the brain functions and approaching an understanding of the brain via an idea of how stories function.

A connected trend is evident in narratives of evolutionary biology. Again, if narrative and cognition—the brain—are interdependent, the traces of the brain's evolutionary developments and tendencies are to be found in story and vice versa. We can trace, for instance, the interactions of literary characters not just as culturally constructed relationships but as biologically rooted relationships aimed at developing more sophisticated designs to enhance the survival of the human species (of which culturally constructed relationships would also be a component). And, as with narrative in cognitive science, further understanding of evolutionary biology can aid in opening a text to new understandings of internal operations. Narrative as a core component of the cognitive and biological sciences is still a relatively new focus through which can be demonstrated some of the more far-reaching applications of recent approaches to literature.

Text 4: science

▶ **Two models of the narrative self. (a)** Center of narrative gravity. In this model (formulated by Dennett), the self is defined as an abstract 'center of narrative gravity', where the various stories told about the person, by himself and others, meet. **(b)** An extended and more distributed model of the narrative self, less unified than the one proposed by Ricœur, but importantly distinct from Dennett's model in that the self is not an abstract 'center', but rather, an extended self which is decentered and distributed.
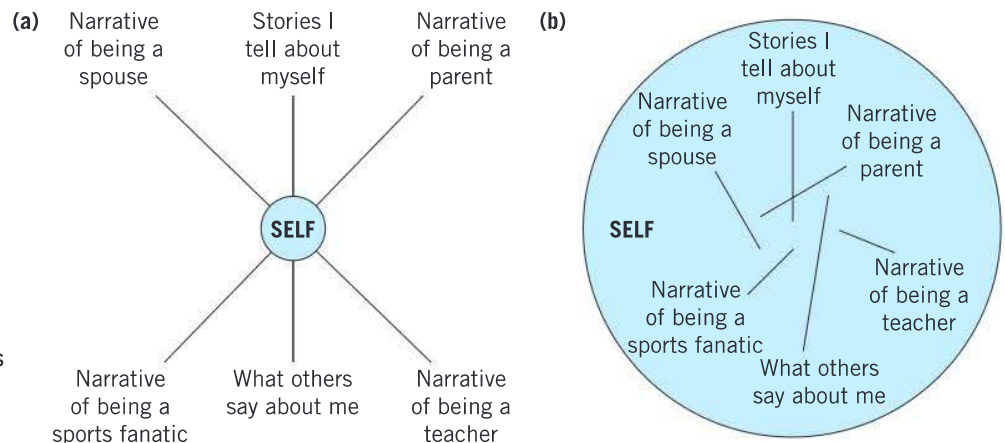
From "Philosophical conceptions of the self: implications for cognitive science" by Shaun Gallagher, in *Trends in Cognitive Sciences* vol. 4, No. 1 (January 2000)

1 Text 4 comes from a work that considers, in part, narrative selves that are products of our stories over time. What ideas come to you with regard to either the "centrist" or "distributed" self?

2 What connections can you draw between text 4 and work with narrative in psychology or medicine?

Gossip and rumour as language formulae

Certainly a kind of popular storytelling is via gossip and rumour. While both are generally seen as negative acts, language theorists find them natural and even important. Gossip tends to be defined as talk shared among a small group only, and generally a group with a common history, shared interests, and so on. For language theorists, the content of the gossip is unimportant but the rules governing how one shares such stories with one another (that is, the underlying structuralism) is of great significance. Through gossip, we learn the rules for socializing and it provides us with social life, cultural learning and the tools for social comparison. Some theorists go so far as to argue that gossip has been an essential player in the evolution of human intelligence. For example, read Robin Dunbar's *Grooming, Gossip and the Evolution of Language* (1998).

Rumour is defined as more of a public communication but informed by private theories aimed at rationalizing the underlying ways, means and purposes of the content of these communications. Again, for theorists, the structural tendencies underlying rumour are more interesting than the content and many argue that rumour is a way for us to cope with our psychological uncertainties, in allowing us to explain phenomena, address anxieties or provide a rationale for behaviour. Rumours are typically categorized as either those of hoped-for consequences (wish rumours) or those of feared or disappointed consequences (dread rumours).

Organizational theorists have actually developed a formula for rumour: $R=IA$, where "R" is the strength of the rumour, "I" is the importance attributed to the content of the rumour by any individual and "A" is the ambiguity of evidence surrounding a rumour. Interestingly, where importance and ambiguity is multiplicative rather than additive, if either interest for the subject or the level of ambiguity (that is, the opportunity to interpret in many different ways) are zero, there can be no rumour. At the other extreme, and when there is rumour, it has been noted that people tend to spread only rumour that they believe credible but in times of high anxiety, the logic or plausibility behind "what is credible" tends to be less discerning. To read more on this see "Rumor and Gossip in Interpersonal Interaction and Beyond: A Social Exchange Perspective" in *Behaving Badly: Aversive Behaviors in Interpersonal Relationships* by R L Rosnow (2001).

A really interesting newer approach is in studying gossip and rumour through the lens of social network analysis (SNA). One might expect that the denser the network, the more rampant, varied and harmful the gossip/rumour to be but, in fact, the opposite is true (see *Social Network Analysis* by Dave Knoke and Song Yang (2008)). Where there are more participants (a denser network), there is a greater degree of disintermediation (that is, direct access rather than mediated through another party) which leads to less social fragmentation. In other words, the more connections—and the closer the better—we have with people around us in our community, the more likely we are to engage in gossip and rumour which reinforces collegiality rather than conflict (note that gossip and rumour do not disappear but that the results are different).

Conceptual understanding

IDENTITY

Story and gendered self

Whether with psychology, mentioned earlier in this unit, or any number of text types from literature to popular magazines to educational expectations, the notion of "self" can frequently be traced to notions of gender. At times, this is intentional and/or straightforward but also, at times, this can be confusing, subtle or even insidious. In this short section, we consider a variety of texts and works from the perspective of gender.

Text 1: Mary Wollstonecraft

Mary Wollstonecraft was a philosopher, writer and considered one of the earliest advocates for women's suffrage. One of her most well-known works was *A Vindication of the Rights of Women* where she argued that women are only inferior to men in access to education but naturally possess the same rational ability. Consider the following short excerpt, keeping in mind that this groundbreaking work appeared in the late 18th century.

Modesty! Sacred offspring of sensibility and reason! true delicacy of mind! may I unblamed presume to investigate thy nature, and trace to its covert the mild charm, that mellowing each harsh feature of a character, renders what would otherwise only inspire cold admiration—lovely! Thou that smoothest the wrinkles of wisdom, and softenest the tone
5 of the more sublime virtues till they all melt into humanity! thou that spreadest the ethereal cloud that surrounding love heightens every beauty, it half shades, breathing those coy sweets that steal into the heart, and charm the senses—modulate for me the language of persuasive reason, till I rouse my sex from the flowery bed, on which they supinely sleep life away!

10 In speaking of the association of our ideas, I have noticed two distinct modes; and in defining modesty, it appears to me equally proper to discriminate that purity of mind, which is the effect of chastity, from a simplicity of character that leads us to form a just opinion of ourselves, equally distant from vanity or presumption, though by no means incompatible with a lofty consciousness of our own dignity. Modesty in the
15 latter signification of the term, is that soberness of mind which teaches a man not to think more highly of himself than he ought to think, and should be distinguished from humility, because humility is a kind of self-abasement. A modest man often conceives a great plan, and tenaciously adheres to it, conscious of his own strength, till success gives it a sanction that determines its character. Milton was not arrogant when he suffered
20 a suggestion of judgment to escape him that proved a prophesy; nor was General Washington when he accepted of the command of the American forces. The latter has always been characterized as a modest man; but had he been merely humble, he would probably have shrunk back irresolute, afraid of trusting to himself the direction of an enterprise on which so much depended. A modest man is steady, an humble man timid,
25 and a vain one presumptuous; this is the judgment, which the observation of many characters, has led me to form. Jesus Christ was modest, Moses was humble, and Peter vain.

Thus discriminating modesty from humility in one case, I do not mean to confound it with bashfulness in the other. Bashfulness, in fact, is so distinct from modesty, that
30 the most bashful lass, or raw country lout, often becomes the most impudent; for their bashfulness being merely the instinctive timidity of ignorance, custom soon changes it into assurance.

The shameless behaviour of the prostitutes who infest the streets of London, raising alternate emotions of pity and disgust, may serve to illustrate this remark. They trample
35 on virgin bashfulness with a sort of bravado, and glorying in their shame, become more audaciously lewd than men, however depraved, to whom the sexual quality has not been gratuitously granted, ever appear to be. But these poor ignorant wretches never had any modesty to lose, when they consigned themselves to infamy; for modesty is a virtue not a quality. No, they were only bashful, shame-faced innocents; and losing their
40 innocence, their shame-facedness was rudely brushed off; a virtue would have left some vestiges in the mind, had it been sacrificed to passion, to make us respect the grand ruin.

From *A Vindication of the Rights of Women* by Mary Wollstonecraft (1792)
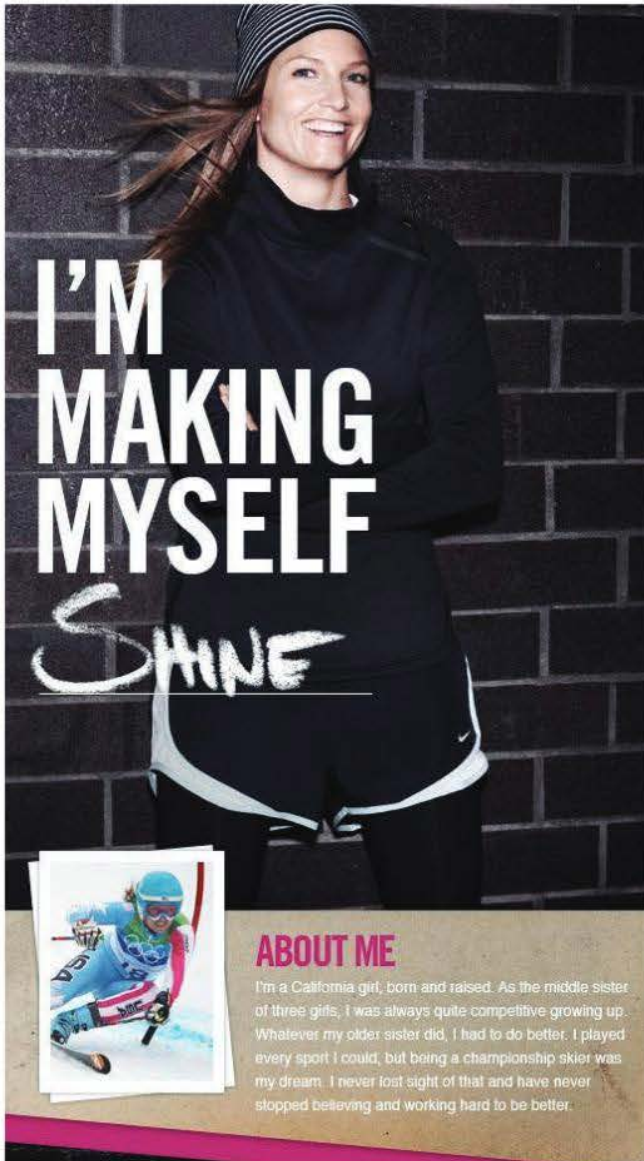
1 How does Wollstonecraft's work read to a contemporary reader? Does this sound like social commentary in support of a feminist cause? What language does she employ that promotes her ideas and what impact does this have on a reader?

2 How does "modesty" play a role in her manifesto?

3 Map and attempt to trace Wollstonecraft's argument from linking "modest," "wisdom," "chastity," "humility," "arrogance," bashfulness," "shamefulness" and "virtue". How does she employ these terms to make her argument?

Text 2: advertising campaign

The image on this page is taken from the Nike campaign "I'm Making Myself" which was delivered primarily through commercial video and a Nike Women's Facebook page. This campaign encourages women to be the best version of themselves and to declare what they intend to make themselves (suggesting adjectives such as "bold", "strong", "fit" or "beautiful") to inspire other women.

1 How does the image respond to Wollstonecraft's excerpt? Does this work, contextually, to empower women further? Why or why not?

2 How does this campaign work in terms of agency and in comparison to Wollstonecraft? To whom does this advertisement speak and why? Is this different from Wollstonecraft?

Text 3: *Trifles*

Susan Glaspell wrote her famous one-act play *Trifles* in 1916. Essentially, the play treats the murder of a farmer and seeks out evidence to prove his wife's culpability through motive. In the play, however, the sheriff and those looking for evidence are men and look for clues in spaces familiar to them (for example, the barn). In the meantime, some of the women in the town have come to collect things for the prisoner and in their navigation of "women's space" (for example, the kitchen and parlour), discover a story entirely overlooked by the men. Consider the following short section and the questions that follow.

MRS PETERS: She was piecing a quilt.

[She brings the large sewing basket and they look at the bright pieces.]

MRS HALE: It's log cabin pattern. Pretty, isn't it? I wonder if she was goin' to quilt it or just knot it?

5 *[Footsteps have been heard coming down the stairs. The SHERIFF enters followed by HALE and the COUNTY ATTORNEY.]*

SHERIFF: They wonder if she was going to quilt it or just knot it!

[The men laugh, the women look abashed.]

COUNTY ATTORNEY *(rubbing his hands over the stove)*: Frank's fire didn't do

10 much up there, did it? Well, let's go out to the barn and get that cleared up.

[The men go outside.]

MRS HALE *(resentfully)*: I don't know as there's anything so strange, our takin' up our time with little things while we're waiting for them to get the evidence. *(she sits down at the big table smoothing out a block with decision)* I don't see as it's anything

15 to laugh about.

MRS PETERS *(apologetically)*: Of course they've got awful important things on their minds.

[Pulls up a chair and joins MRS HALE at the table.]

MRS HALE *(examining another block)*: Mrs Peters, look at this one. Here, this is the one

20 she was working on, and look at the sewing! All the rest of it has been so nice and even. And look at this! It's all over the place! Why, it looks as if she didn't know what she was about!

[After she has said this they look at each other, then start to glance back at the door. After an instant MRS HALE has pulled at a knot and ripped the sewing.]

25 MRS PETERS: Oh, what are you doing, Mrs Hale?

MRS HALE *(mildly)*: Just pulling out a stitch or two that's not sewed very good. *(threading a needle)* Bad sewing always made me fidgety.

MRS PETERS *(nervously)*: I don't think we ought to touch things.

MRS HALE: I'll just finish up this end. *(suddenly stopping and leaning forward)*

30 Mrs Peters?

MRS PETERS: Yes, Mrs Hale?

MRS HALE: What do you suppose she was so nervous about?

MRS PETERS: Oh—I don't know. I don't know as she was nervous. I sometimes sew awful queer when I'm just tired. *(MRS HALE starts to say something, looks at*

35 *MRS PETERS, then goes on sewing)* Well I must get these things wrapped up. They may be through sooner than we think, *(putting apron and other things together)* I wonder where I can find a piece of paper, and string.

MRS HALE: In that cupboard, maybe.

MRS PETERS *(looking in cupboard)*: Why, here's a bird-cage, *(holds it up)* Did she have a

40 bird, Mrs Hale?

MRS HALE: Why, I don't know whether she did or not—I've not been here for so long. There was a man around last year selling canaries cheap, but I don't know as she took one; maybe she did. She used to sing real pretty herself.

MRS PETERS *(glancing around)*: Seems funny to think of a bird here. But she must have

45 had one, or why would she have a cage? I wonder what happened to it.

MRS HALE: I s'pose maybe the cat got it.

MRS PETERS: No, she didn't have a cat. She's got that feeling some people have about cats—being afraid of them. My cat got in her room and she was real upset and asked me to take it out.

50 MRS HALE: My sister Bessie was like that. Queer, ain't it?

MRS PETERS *(examining the cage)*: Why, look at this door. It's broke. One hinge is pulled apart.

MRS HALE *(looking too)*: Looks as if someone must have been rough with it.

MRS PETERS: Why, yes.

55 *[She brings the cage forward and puts it on the table.]*

MRS HALE: I wish if they're going to find any evidence they'd be about it. I don't like this place.

MRS PETERS: But I'm awful glad you came with me, Mrs Hale. It would be lonesome for me sitting here alone.

60 MRS HALE: It would, wouldn't it? *(dropping her sewing)* But I tell you what I do wish, Mrs Peters. I wish I had come over sometimes when she was here. I—*(looking around the room)*—wish I had.

MRS PETERS: But of course you were awful busy, Mrs Hale—your house and your children.

65 MRS HALE: I could've come. I stayed away because it weren't cheerful—and that's why I ought to have come. I—I've never liked this place. Maybe because it's down in a hollow and you don't see the road. I dunno what it is, but it's a lonesome place and always was. I wish I had come over to see Minnie Foster sometimes. I can see now—*(shakes her head)*

70 MRS PETERS: Well, you mustn't reproach yourself, Mrs Hale. Somehow we just don't see how it is with other folks until—something comes up.

MRS HALE: Not having children makes less work—but it makes a quiet house, and Wright out to work all day, and no company when he did come in. Did you know John Wright, Mrs Peters?

75 MRS PETERS: Not to know him; I've seen him in town. They say he was a good man.

MRS HALE: Yes—good; he didn't drink, and kept his word as well as most, I guess, and paid his debts. But he was a hard man, Mrs Peters. Just to pass the time of day with him—*(shivers)* Like a raw wind that gets to the bone, *(pauses, her eye falling on the cage)* I should think she would 'a wanted a bird. But what do you suppose went with it?

80 MRS PETERS: I don't know, unless it got sick and died.

[She reaches over and swings the broken door, swings it again, both women watch it.]

MRS HALE: You weren't raised round here, were you? *(MRS PETERS shakes her head)* You didn't know—her?

MRS PETERS: Not till they brought her yesterday.

85 MRS HALE: She—come to think of it, she was kind of like a bird herself—real sweet and pretty, but kind of timid and—fluttery. How—she—did—change. *(silence; then as if struck by a happy thought and relieved to get back to everyday things)* Tell you what, Mrs Peters, why don't you take the quilt in with you? It might take up her mind.

MRS PETERS: Why, I think that's a real nice idea, Mrs Hale. There couldn't

90 possibly be any objection to it, could there? Now, just what would I take? I wonder if her patches are in here—and her things.

[They look in the sewing basket.]

MRS HALE: Here's some red. I expect this has got sewing things in it. *(brings out a fancy box)* What a pretty box. Looks like something somebody would give you. Maybe her
95 scissors are in here. *(Opens box. Suddenly puts her hand to her nose)* Why—*(MRS PETERS bends nearer, then turns her face away)* There's something wrapped up in this piece of silk.
MRS PETERS: Why, this isn't her scissors.
MRS HALE *(lifting the silk)*: Oh, Mrs Peters—it's—
[MRS PETERS bends closer.]
100 MRS PETERS: It's the bird.
MRS HALE *(jumping up)*: But, Mrs Peters—look at it! It's neck! Look at its neck! It's all—other side to.
MRS PETERS: Somebody—wrung—its—neck.
[Their eyes meet. A look of growing comprehension, of horror. Steps are heard outside. MRS
105 *HALE slips box under quilt pieces, and sinks into her chair. Enter SHERIFF and COUNTY ATTORNEY. MRS PETERS rises.]*
COUNTY ATTORNEY *(as one turning from serious things to little pleasantries)*: Well ladies, have you decided whether she was going to quilt it or knot it?
MRS PETERS: We think she was going to—knot it.
110 COUNTY ATTORNEY: Well, that's interesting, I'm sure. *(seeing the birdcage)* Has the bird flown?
MRS HALE *(putting more quilt pieces over the box)*: We think the—cat got it.
COUNTY ATTORNEY *(preoccupied)*: Is there a cat?
[MRS HALE glances in a quick covert way at MRS PETERS.]
115 MRS PETERS: Well, not now. They're superstitious, you know. They leave.
COUNTY ATTORNEY *(to SHERIFF PETERS, continuing an interrupted conversation)*: No sign at all of anyone having come from the outside. Their own rope. Now let's go up again and go over it piece by piece. *(they start upstairs)* It would have to have been someone who knew just the—
120 *[MRS PETERS sits down. The two women sit there not looking at one another, but as if peering into something and at the same time holding back. When they talk now it is in the manner of feeling their way over strange ground, as if afraid of what they are saying, but as if they can not help saying it.]*
MRS HALE: She liked the bird. She was going to bury it in that pretty box.
125 MRS PETERS *(in a whisper)*: When I was a girl—my kitten—there was a boy took a hatchet, and before my eyes—and before I could get there—*(covers her face an instant)* If they hadn't held me back I would have—*(catches herself, looks upstairs where steps are heard, falters weakly)*—hurt him.
MRS HALE *(with a slow look around her)*: I wonder how it would seem never to have
130 had any children around, *(pause)* No, Wright wouldn't like the bird—a thing that sang. She used to sing. He killed that, too.
MRS PETERS *(moving uneasily)*: We don't know who killed the bird.
MRS HALE: I knew John Wright.
MRS PETERS: It was an awful thing was done in this house that night, Mrs Hale. Killing
135 a man while he slept, slipping a rope around his neck that choked the life out of him.
MRS HALE: His neck. Choked the life out of him.
[Her hand goes out and rests on the bird-cage.]

From *Trifles* by Susan Glaspell (1916)

1 Using just this short excerpt, what seems to have happened that led to the killing?

2 How does Glaspell link Mrs Hale and Mrs Peters here with Minnie (the accused; not present in this excerpt)? How does she create sensitivity or a parallel experience that helps the women speak to one another privately?

3 What notions of gender are apparent and how might these be either similar or different to how they appear in the Wollstonecraft or Nike texts?

Space and drama

A unique element of drama is the significance and use of space in a play. Although space is obviously a component of stage direction, spacing can communicate unique ideas about a drama. It can occur in multiple ways in a drama including the following.

- **Setting on the stage** The space can be an interior room or an entire landscape. It can involve movement through set changes or a static quality without change. This might also occur through lighting.

- **Space between actors** The kinesthetic movements of actors obviously affect space, which communicates ideas. Do actors cross barriers of space physically or verbally? What effect does this have?

- **Space between the stage and an audience** This is known as a "fourth wall" and is the barrier (physical and/or metaphorical barrier) that separates the actors from the audience. If actors are in character only and act as though there is no audience, there is a solid "fourth wall"; if actors are making aware that they are not the characters but performers, or speak directly to audience members, etc., there is a more fluid "fourth wall". What kinds of barrier this is or ways that the barrier is overcome (even the lighting that is dimmed in a theatre but for that on stage may contribute to this) will communicate different ideas. As with the shape of the action described above, the use of space is frequently best understood when diagrammed. To consider its implications, you could try sketching a diagram of the uses of space in a play, television show or film with which you are familiar or are currently studying (or with the excerpt from *Trifles* above). How does the diagram enhance your understanding of the work?

Text 4: "Sociology of Gender"

Gender has been a term much in the news. Of course, that is not entirely accurate: since Wollstonecraft in the late 1700s, issues of feminism have been very much a part of many lives. The #MeToo movement has been powerful of late but the second decade of this century has arguably pushed concepts of gender to consider issues beyond elements of feminism and equality for women. The following excerpt speaks to, generally, common sociological understandings of gender today. Though these definitions may not be universally embraced, certainly discussions are taking place in ways that are greater in quantity than even a few decades ago.

In sociology, we make a distinction between sex and gender. **Sex** are the biological traits that societies use to assign people into the category of either male or female, whether
5   it be through a focus on chromosomes, genitalia or some other physical ascription. When people talk about the differences between men and women they are often drawing on sex—on rigid ideas of
10   biology—rather than gender, which is an understanding of how society shapes our understanding of those biological categories.

Gender is more fluid—it may or may not depend upon biological traits. More specifically, it is a concept that
15   describes how societies determine and manage sex categories; the cultural meanings attached to men and women's roles; and how individuals understand their identities including, but not limited to, being a man, woman, transgender, intersex, gender queer and other gender positions. Gender involves social norms, attitudes and activities that society deems
20   more appropriate for one sex over another. Gender is also determined by what an individual feels and does.

The **sociology of gender** examines how society influences our understandings and perception of differences between **masculinity** (what society deems appropriate behaviour for a "man") and **femininity**
25   (what society deems appropriate behaviour for a "woman"). We examine how this, in turn, influences identity and social practices. We pay special focus on the power relationships that follow from the established **gender order** in a given society, as well as how this changes over time.

Sex and gender do not always align. **Cis-gender** describes people
30   whose biological body they were born into matches their personal gender identity. This experience is distinct from being **transgender**, which is where one's biological sex does not align with their gender identity. Transgender people will undergo a gender transition that may involve changing their dress and self-presentation (such as a
35   name change). Transgender people may undergo hormone therapy to facilitate this process, but not all transgender people will undertake surgery. **Intersexuality** describes variations on sex definitions related to ambiguous genitalia, gonads, sex organs, chromosomes or hormones. Transgender and intersexuality are gender categories, not sexualities.
40   Transgender and intersexual people have varied sexual practices, attractions and identities as do cis-gender people.

People can also choose to be **gender queer**, by either drawing on several gender positions or otherwise not identifying with any specific gender

(*nonbinary*); or they may choose to move across genders (gender fluid);
45 or they may reject gender categories altogether *(agender)*. The **third gender** is often used by social scientists to describe cultures that accept non-binary gender positions.

Sexuality is different again; it is about sexual attraction, sexual practices and identity. Just as sex and gender don't always align, neither do gender and
50 sexuality. People can identify along a wide spectrum of sexualities from heterosexual, to gay or lesbian, to bisexual, to queer, and so on. Asexuality is a term used when individuals do not feel sexual attraction. Some asexual people might still form romantic relationships without sexual contact.

Regardless of sexual experience, sexual desire and behaviours can
55 change over time, and sexual identities may or may not shift as a result.

Gender and sexuality are not just personal identities; they are **social identities**. They arise from our relationships to other people, and they depend upon social interaction and social recognition. As such, they influence how we understand ourselves in relation to others.

From "Sociology of Gender", by Z Zevallos (28 November 2014),
www.othersociologist.com

1 How is the language used to create clarity and authority? For whom does this article seem to have been written?

2 How does the Glaspell excerpt play on gender as a social construct for both the male and female characters?

3 How does this article "speak" to Wollstonecraft? What other connections with any of the texts above can you trace through the sociology of gender? Do you read any of the other texts differently?

Metafiction

An interesting kind of intertextuality is with metafiction: that is, fiction that either speaks to or writes about itself. With some metafiction, there is a tacit acknowledgement of a writer, a reader, a writing process and a reading process (one or all), while with others, there is an acknowledgement of the text as part of a canon or works. In both approaches, there is an obvious sense of self-awareness or self-consciousness. If you consider popular films such as the *Deadpool* series and the way that they overtly refer to the tropes of superhero movies even though they are superhero movies, you have encountered metafiction.

John Barth produced his short story "Lost in the Fun House" in 1968 and it has been a "classic" example of the kind of play and complexity metafiction can offer. The story begins as follows.

For whom is the funhouse fun? Perhaps for lovers. For Ambrose it is a place of *fear and confusion*. He has come to the seashore with his family for the holiday, *the occasion of their visit is Independence Day, the most important secular holiday of the United States of America*. A single straight

5   underline is the manuscript mark for italic type, *which in turn* is the printed equivalent to oral emphasis of words and phrases as well as the customary type for titles of complete works, not to mention. Italics are also employed, in fiction stories especially, for "outside," intrusive, or artificial voices, such as radio announcements, the texts of telegrams and

10 newspaper articles, et cetera. They should be used *sparingly.* If passages originally in roman type are italicized by someone repeating them, it's customary to acknowledge the fact. *Italics mine.*

Ambrose was "at that awkward age." His voice came out high-pitched as a child's if he let himself get carried away; to be on the safe

15 side, therefore, he moved and spoke with *deliberate calm* and *adult gravity.* Talking soberly of unimportant or irrelevant matters and listening consciously to the sound of your own voice are useful habits for maintaining control in this difficult interval. *En route* to Ocean City he sat in the back seat of the family car with his brother Peter, age fifteen,

20 and Magda G—, age fourteen, a pretty girl and exquisite young lady, who lived not far from them on B— Street in the town of D—, Maryland. Initials, blanks, or both were often substituted for proper names in nineteenth-century fiction to enhance the illusion of reality. It is as if the author felt it necessary to delete the names for reasons of tact or legal

25 liability. Interestingly, as with other aspects of realism, it is an *illusion* that is being enhanced, by purely artificial means. Is it likely, does it violate the principle of verisimilitude, that a thirteen-year-old boy could make such a sophisticated observation? A girl of fourteen is *the psychological coeval* of a boy of fifteen or sixteen; a thirteen-year-old boy,

30 therefore, even one precocious in some other respects, might be three years *her emotional junior.*

Thrice a year—on Memorial, Independence, and Labor Days—the family visits Ocean City for the afternoon and evening. When Ambrose and Peter's father was their age, the excursion was made by train, as

35 mentioned in the novel *The 42nd Parallel* by John Dos Passos. Many families from the same neighborhood used to travel together, with dependent relatives and often with Negro servants; schoolfuls of children swarmed through the railway cars; everyone shared everyone else's Maryland fried chicken, Virginia ham, deviled eggs, potato

40 salad, beaten biscuits, iced tea. Nowadays (that is, in 19—, the year of our story) the journey is made by automobile—more comfortably and quickly though without the extra fun though without the *camaraderie* of a general excursion. It's all part of the deterioration of American life, their father declares; Uncle Karl supposes that when the boys

45 take *their* families to Ocean City for the holidays they'll fly in Autogiros.

Their mother, sitting in the middle of the front seat like Magda in the second, only with her arms on the seat-back behind the men's shoulders, wouldn't want the good old days back again, the steaming trains and stuffy long dresses; on the other hand she can do without Autogiros, too,
50 if she has to become a grandmother to fly in them.

Description of physical appearance and mannerisms is one of several standard methods of characterization used by writers of fiction. It is also important to "keep the senses operating"; when a detail from one of the five senses, say visual, is "crossed" with a detail from
55 another, say auditory, the reader's imagination is oriented to the scene, perhaps unconsciously. This procedure may be compared to the way surveyors and navigators determine their positions by two or more compass bearings, a process known as triangulation. The brown hair on Ambrose's mother's forearms gleamed in the sun light. Though
60 right-handed, she took her left arm from the seat back to press the dashboard cigar lighter for Uncle Karl. When the glass bead in its handle glowed red, the lighter was ready for use. The smell of Uncle Karl's cigar smoke reminded one of the fragrance of the ocean came strong to the picnic ground where they always stopped for lunch, two
65 miles inland from Ocean Cit. Having to pause for a full hour almost within sound of the breakers was difficult for Peter and Ambrose when they were younger; even at their present age it was not easy to keep their anticipation, *stimulated by the briny spume,* from turning into short temper. The Irish author James Joyce, in his unusual novel
70 entitled *Ulysses,* now available in this country uses the adjectives *snot-green* and *scrotum-tightening* to describe the sea. Visual, auditory tactile, olfactory, gustatory. Peter and Ambrose's father, while steering their black 1936 LaSalle sedan with one hand, could with the other remove the first cigarette from a white pack of Lucky Strikes and, more remarkably,
75 light it with a match forefingered from its book and thumbed against the flint paper without being detached. The matchbook cover merely advertised U.S. War Bonds and Stamps. A fine metaphor, simile, or other figure of speech, in addition to its obvious "first-order" relevance to the thing it describes, will be seen upon reflection to have a second order of
80 significance: it may be drawn from the *milieu* of the action, for example, or be particularly appropriate to the sensibility of the narrator, even hinting to the reader things of which the narrator is unaware; or it may cast further and subtler lights upon the things it describes, sometimes ironically qualifying the more evident sense of the comparison.

85 To say that Ambrose's and Peter's mother was *pretty* is to accomplish nothing; the reader may acknowledge the proposition, but his imagination is not engaged. Besides, Magda was also pretty, yet in an altogether different way. Although she lived on B— Street she had very

90 good manners and did better than average in school. Her figure was very well developed for her age. Her right hand lay casually on the plush upholstery of the seat, very near Ambrose's left leg, on which his own hand rested. The space between their legs, between her right and his left leg, was out of the line of sight of anyone sitting on the other side of Magda, as well as anyone glancing into the rear-

95 view mirror. Uncle Karl's face resembled Peter's—rather, vice versa. Both had dark hair and eyes, short husky statures, deep voices. Magda's left hand was probably in a similar position on her left side. The boys' father is difficult to describe; no particular feature of his appearance or manner stood out. He wore glasses and was principal

100 of a T County grade school. Uncle Karl was a masonry contractor.

From *Lost in the Funhouse*, by John Barth (1968)

1 What does the story seem to be about? Is this about Ambrose? About writing?

2 Towards the end of the extract, Barth manages to create fictional tension between Ambrose and Magda (possibly). Is this "real" or do you imagine a dead end in the maze of the story? How does this function as a problem in the story so far?

3 What impact is created in locating Ambrose's father and uncle as characters in another novel?

4 On the whole, to what degree are you—as a reader—invested in the story? Have you been "pushed away" or has this effectively "drawn you in"? How does this operate?

Final thoughts

In this section, intertextuality is considered both more narrowly as "storytelling" but also expansively as a series of stories interlinking and always building upon one another. Sensitivity and awareness or perspectives as well as critical interrogation form not only the spine of the IB Language and Literature course but also comprise important elements of international-mindedness and creativity, action, service (CAS) work. Though this may not feel directly linked to storytelling, how we tell stories, how we understand stories, how stories are connected, linked and adjusted (either in production or reception) is core to our thinking. The most exciting part is that the story never truly ends but continues, with your exploration, to be told.

TOK

Some of the concerns about metafiction stem from ideas of authenticity and newness. Part of postmodern thinking wondered whether all "new" work had been exhausted and whether we could only ever produce facsimiles or reproductions of that which had already been created. This could be understood literally but also as suggesting that truly innovative thought has been exhausted and that even new ideas or approaches are simply the repackaging of things that have come before.

- Aside from advances with technology, to what degree do you think all stories have already been written?

- Can there be anything truly original?

- To what degree is originality intended as an entirely new thought versus a simply "fresh" approach?

3.5 PROBLEMS AND PROJECTS

Performance art

Activity

The image above is a still from a live work of performance art called "Sight Unseen", captured here in a photograph by event curator Anthony Kiendl. The performance piece itself was created by Lee Ranaldo and Leah Singer; it features Ranaldo, a musician and composer, on stage along with images created by Singer. There is an interpretive problem inherent in the image above. What is the actual "work of art" or what are we considering when we wonder what this piece means? Is the "text" to be interpreted in the photograph taken by Kiendl? Is the "text" our ideas about the artistic content of the image (the guitarist, the signs and words in the background)? What do we interpret here and who is the "author" who makes the artistic choices?

To either further complicate the matter, or clarify it, the actual work "Sight Unseen" by Singer and Ranaldo was a "performance/installation piece for two large projection screens, quadraphonic tape score, two gong players and live electric guitar". The performance was held during the all-night arts festival Nuit Blanche in Toronto in 2010, lasted 10 hours and drew some 15,000 people. The image, then, begs some questions on the nature of art, collaboration and "textuality".

1   How does performance function as communication? Is it possible to analyse performance as a kind of text? Is the analysis of performance any different than the way a linguist would analyse speech in a conversation?

2   What elements need to be considered when analysing multimedia works? What is more important here: the elements of the image,

the image reflected on the screen, the words on the screen or the performer holding the guitar and theoretically also playing music?

3   Who is qualified to be a "critic" of this piece? Who is best qualified to discuss what this piece means? Does this person need to be a music critic? An art critic? A professor of poetry? A semiogologist (someone who studies the nature and function of signs)?

4   How do we deal with works with multiple producers? It is relatively easy to discuss the work of a poet or to imagine a single poet at work, but who is the creator and who makes the decisions in collaborative pieces like a film, a music video or a performance like the one captured above?

ATL

Social skills
Working together on a project is one of the best ways to learn. It requires and builds social skills. How can you take steps to work better in a group? Try using protocols with time limits and assigned roles, agendas, and try to practise active listening.

Problems and projects

We have frequently said in this book that when we look at texts we are trying to look at interpretive problems. Sometimes, as in Paper 2, we ask general questions about what texts do, how they operate and how they have a meaning that can affect us. Sometimes, as in Paper 1, we look at an individual text and find the "problems" within it, whether these are ambiguities or questions about how texts function. What is interesting to consider here is that considering problems of language and literature does not only involve an approach that can be used in class or in an assessment but is also about how a course of study should be organized. An inquiry-based classroom can focus on two types of problems: the problems that we encounter in the world—discrimination, poverty, conflict—and interpretive or communicative problems that arise in texts as we try to address issues. Working on a project for animal rights in the community, then, can involve us in various points of view expressed in editorials, advertising, and literary texts. In this same way, professionals—literary critics, professors, advertisers, writers, filmmakers, bankers, engineers and diplomats—are always dealing both with the problems of the world and the problems of communication.

The area of exploration "Intertextuality: connecting texts" is the perfect place for purposefully and explicitly organizing a course around problems, group projects and collaborative efforts to learn about language and literature. It is also the perfect place to allow for individuals to pursue their interests in relation to texts and topics. And if we think about the IB programme as a whole, this area of exploration can be the embodiment of learning across disciplines and learning connected to creativity, activity and service (CAS).

All the following examples are meant to be idea-starters. The three sections represent particular ways of organizing a project that takes the study of language and literature outside of the language and literature classroom and allows for some personalization and work. The texts collected in each section serve two purposes: they give you ideas for exploration in relation to the projects and they show you the diversity available for study throughout the course.

In the popular imagination, artists are often viewed as romantic individuals, toiling away in loneliness and obscurity as they produce works of art. In reality, art can be created this way but it can also come from purposeful, collaborative effort. To what extent is art changed when it is collaborative as opposed to the work of an individual imagination? Is art, as a way of knowing the world, more or less useful when it is produced by a group of people?

Conceptual understanding

CREATIVITY

While the texts in this unit, in and of themselves, might be fairly straightforward, the idea in this section is to encourage new ways of approaching texts. Perhaps the best way to be creative in response to texts and to really engage in a performative reading of a text, would be to work as a group to produce a text of your own that speaks on top of, against, or alongside the works you are studying in class. A reading of pastoral poetry as part of the area of exploration "Intertextuality: connecting texts", for example, could turn into a performance piece for a student band, a group of dancers and the photographers from the art class. Take the basic ideas and create as you interpret.

Academic conference
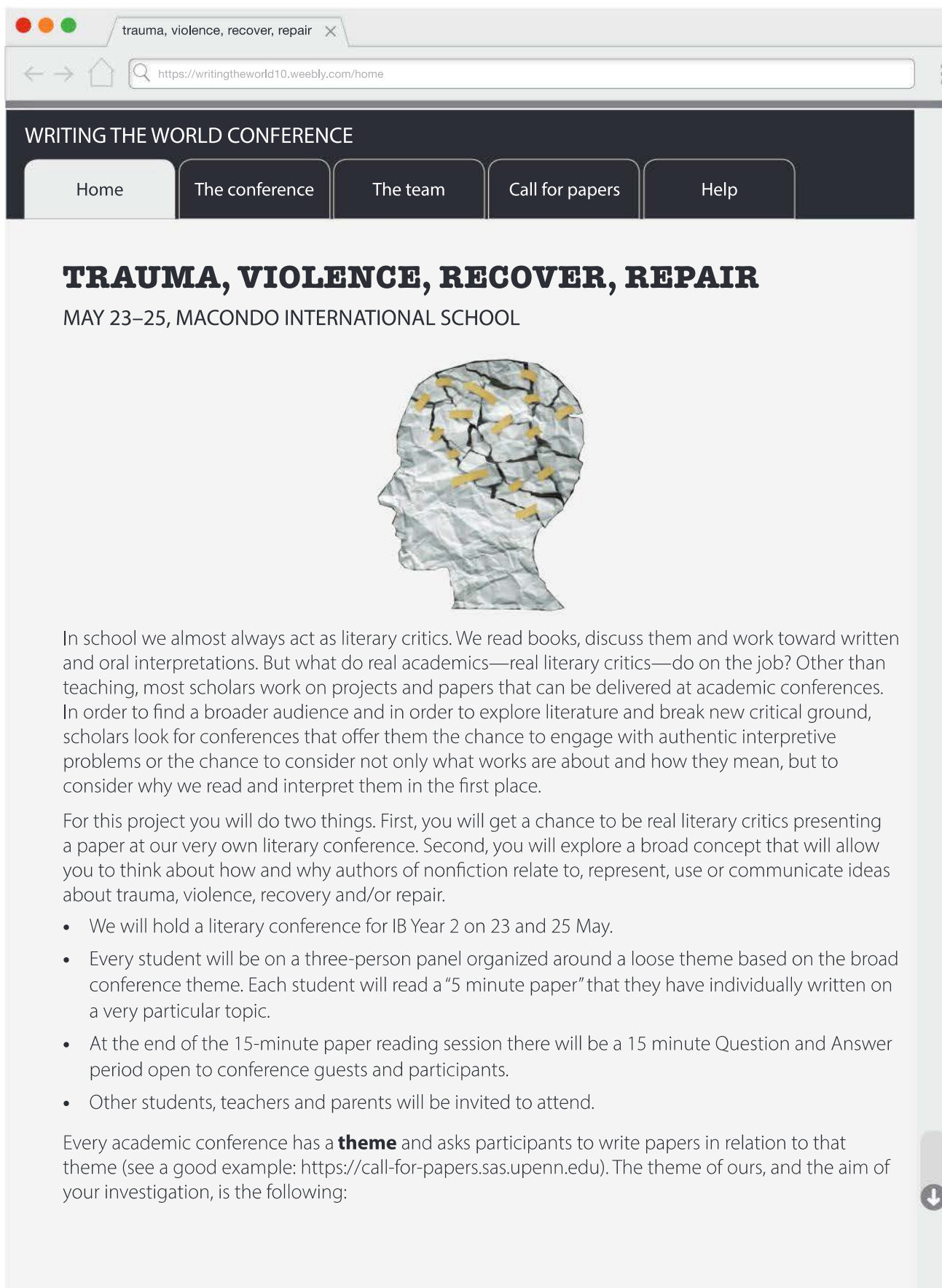
An interesting way of creating a project and showing the ways in which critics deal with texts in university and beyond is by organizing an academic conference. Teachers often attend educational conferences. University professors attend conferences to learn what colleagues are doing in the field and to test their own ideas on an audience. Creating an academic conference at your school for students in the language and literature class is a way of engaging with problems in language and literature, finding an audience, creating authentic texts and thinking about global issues.

While earlier in the book we have dealt with notions of identity and borders, the conference on the next page broadens that theme to look at issues ranging from the movements of people over long stretches of history to the very simple act of being a tourist. The conference could include not only notions of moving but also the idea of the possible return or the ways in which we are changed by travel.

First, read the "assignment" that could be given in relation to an academic conference. You could have an entire, and long, unit at school focused on the production of your own text in reaction to a literary or non-literary text associated with the theme of the conference. Your conference could link to global issues explored in your learner portfolio. The conference could also give you the opportunity to work in small groups of students around the general conference theme but, perhaps, focusing on a particular genre (such as travel writing, pastoral poetry) or a text type.

Read the texts presented here, which could be suitable for a conference, and consider the diversity of approaches you could take even in relation to such a short piece. A conference like this could also allow you to explore new viewpoints in relation to themes you have already discussed on works "set" by your teacher.

Sample assignment

https://writingtheworld10.weebly.com/home

WRITING THE WORLD CONFERENCE

| Home | The conference | The team | Call for papers | Help |

TRAUMA, VIOLENCE, RECOVER, REPAIR

MAY 23–25, MACONDO INTERNATIONAL SCHOOL

In school we almost always act as literary critics. We read books, discuss them and work toward written and oral interpretations. But what do real academics—real literary critics—do on the job? Other than teaching, most scholars work on projects and papers that can be delivered at academic conferences. In order to find a broader audience and in order to explore literature and break new critical ground, scholars look for conferences that offer them the chance to engage with authentic interpretive problems or the chance to consider not only what works are about and how they mean, but to consider why we read and interpret them in the first place.

For this project you will do two things. First, you will get a chance to be real literary critics presenting a paper at our very own literary conference. Second, you will explore a broad concept that will allow you to think about how and why authors of nonfiction relate to, represent, use or communicate ideas about trauma, violence, recovery and/or repair.

- We will hold a literary conference for IB Year 2 on 23 and 25 May.
- Every student will be on a three-person panel organized around a loose theme based on the broad conference theme. Each student will read a "5 minute paper" that they have individually written on a very particular topic.
- At the end of the 15-minute paper reading session there will be a 15 minute Question and Answer period open to conference guests and participants.
- Other students, teachers and parents will be invited to attend.

Every academic conference has a **theme** and asks participants to write papers in relation to that theme (see a good example: https://call-for-papers.sas.upenn.edu). The theme of ours, and the aim of your investigation, is the following:

How does writing help us to investigate, understand or manage violence and trauma or the process of recovery and repair? How do authors reflect, refract or otherwise engage with violence, trauma, recovery and repair?

Like any good conference theme, there are many sub-categories that you could discuss in relation to any significant work:

- How do authors depict traumatic events?
- Is violence a necessary component of conflict?
- To what extent are works related to trauma also related to recovery?
- How is recovery or repair portrayed in literary or non-literary works?
- To what extent is writing itself a kind of trauma? Violence? Recovery? Repair?

Here is our literary conference website:

Writing the world: Trauma, violence, recovery, repair

- You will work as an individual to study the chosen texts and to develop and write a paper related to the conference theme.
- Classes will be centred around your particular texts with lessons and activities including mini-lessons that may be suited to your particular topic.
- You will be responsible for learning what you think you need to know in order to write a compelling paper.
- You will create and attend workshops. Workshops could be related to issues in your particular work, to general themes that works might share, to techniques of fiction and nonfiction, to the writing process (developing a topic, outlining, writing).

Along the way there are some "milestones".

Bonus Feature: Both day one and day two will begin, like many conferences, with a five-minute speech from a keynote speaker. The speaker will address the broad conference theme in an interesting and thought-provoking way based not only on the work read for the project but on broader reading and viewing. Proposals for keynotes will be submitted to the English department and we will choose the two most compelling (and varied) proposals to be developed for the keynote speeches.

Travel writing

Isabella Bird was a famous English explorer, traveller and writer. She travelled much of the world and reported back to an eager audience about her adventures. While reading this piece, consider how travel and travel writing can function in surprising ways. Is travel and tourism a form of violence? Is the actual physical violence that Bird writes about part of the attraction of her narrative? In what ways can travel be seen as a kind of repair?

Saruk, Feb. 12.—Unladen asses, followed by unladen mules, were driven along to break the track this morning, and as two caravans started before us, it was tolerable, though very deep. The solitude and desolation were awful. At first the snow was somewhat thawed, but soon it became
5 immensely deep, and we had to plunge through hollows from which the beasts extricated themselves with great difficulty and occasionally had to be unloaded and reloaded.

As I mentioned in writing of an earlier march, it is difficult and even dangerous to pass caravans when the only road is a deep rut a foot
10 wide, and we had most tedious experience of it to-day, when some of our men, weakened by illness, were not so patient as usual. Abbas Khan and the orderly could hardly sit on their horses, and Hadji rolled off his mule at intervals. As the *charvadars* who give way have their beasts floundering in the deep snow and losing their loads,
15 both attempt to keep the road, the result of which is a violent collision. The two animals which "collide" usually go down, and some of the others come on the top of them, and to-day at one time there were eight, struggling heels uppermost in the deep snow, all to be reloaded.

20 This led to a serious *mêlée*. The rival *charvadar*, aggravated by Hadji, struck him on the head, and down he went into the snow, with his mule apparently on the top of him, and his load at some distance. The same *charvadar* seized the halters of several of our mules, and drove them into the snow, where they all came to grief. Our *charvadar*, whose
25 blue eyes, auburn hair and beard, and exceeding beauty, always bring to mind a sacred picture, became furious at this, and there was a fierce fight among the men (M— being ahead) and much bad language, such epithets as "son of a dog" and "sons of burnt fathers" being freely bandied about. The fray at last died out, leaving as its result only the
30 loss of an hour, some broken surcingles, and some bleeding faces. Even Hadji rose from his "gory bed" not much worse, though he had been hit hard.

There was no more quarrelling though we passed several caravans, but even when the men were reasonable and good nature prevailed some of
35 the mules on both sides fell in the snow and had to be reloaded. When the matter is not settled as this was by violence, a good deal of shouting and roaring culminates in an understanding that one caravan shall draw off into a place where the snow is shallowest, and stand still till the other has gone past; but to-day scarcely a shallow place could be found. I
40 always give place to asses, rather to avoid a painful spectacle than from humanity. One step off the track and down they go, and they never get up without being unloaded.

When we left Dizabad the mist was thick, and as it cleared it froze in crystallised buttons, which covered the surface of the snow, but lifting
45 only partially it revealed snowy summits, sun-lit above heavy white clouds; then when we reached a broad plateau, the highest plain of the journey, 7,800 feet in altitude, gray mists drifted very near us, and opening in rifts divulged blackness, darkness, and tempest, and ragged peaks exposed to the fury of a snowstorm. Snow fell in showers
50 on the plain, and it was an anxious time, for had the storm which seemed impending burst on that wild, awful, shelterless expanse, with tired animals, and every landmark obliterated, some of us must have perished. I have done a great deal of snow travelling, and know how soon every trace of even the widest and deepest path is effaced by drift,
55 much more the narrow rut by which we were crossing this most exposed plateau. There was not a village in sight the whole march, no birds, no animals. There was not a sound but the venomous hiss of snow-laden squalls. It was "the dead of winter."

From *Journeys in Persia and Kurdistan,* by Isabella Bird (1891)

The story of a people

Homegoing is a historical novel that traces the paths of descendants of an Asante woman, Maame. This brief passage centres on Effia, one of her daughters. The personal cycle of violence here, perhaps, mirrors a larger story of violence and disruption for the Asante people of Ghana and their descendants.

1 In what ways can a very personal story serve to represent larger cultural or historical issues?

2 How would you describe the tone and style of this passage? Why do you think time is compressed in such a short passage from the novel?

3 What is Effia's attitude towards violence at the end of the passage?

The night Effia Otcher was born into the musky heat of Fanteland, a
fire raged through the woods just outside her father's compound. It
moved quickly, tearing a path for days. It lived off the air; it slept in
caves and hid in trees; it burned, up and through, unconcerned with
5   what wreckage it left behind, until it reached an Asante village. There, it
disappeared, becoming one with the night.
   Effia's father, Cobbe Otcher, left his first wife, Baaba, with the new
baby so that he might survey the damage to his yams, that most precious
crop known far and wide to sustain families. Cobbe had lost seven
10 yams, and he felt each loss as a blow to his own family. He knew then
that the memory of the fire that burned, then fled, would haunt him, his
children, and his children's children for as long as the line continued.
When he came back into Baaba's hut to find Effia, the child of the night's
fire, shrieking into the air, he looked at his wife and said, "We will never
15 again speak of what happened today."
   The villagers began to say that the baby was born of the fire, that
this was the reason Baaba had no milk. Effia was nursed by Cobbe's
second wife, who had just given birth to a son three months before.
Effia would not latch on, and when she did, her sharp gums would
20 tear at the flesh around the woman's nipples until she became afraid to
feed the baby. Because of this, Effia grew thinner, skin on small birdlike
bones, with a large black hole of a mouth that expelled a hungry cry
which could be heard throughout the village, even on the days Baaba
did her best to smother it, covering the baby's lips with the rough palm
25 of her left hand.
   "Love her," Cobbe commanded, as though love were as simple an act
as lifting food up from an iron plate and past one's lips. At night, Baaba
dreamed of leaving the baby in the dark forest so that the god Nyame
could do with her as he pleased.
30   Effia grew older. The summer after her third birthday, Baaba had her
first son. The boy's name was Fiifi, and he was so fat that sometimes,
when Baaba wasn't looking, Effia would roll him along the ground
like a ball. The first day that Baaba let Effia hold him, she accidentally
dropped him. The baby bounced on his buttocks, landed on his stomach,

35 and looked up at everyone in the room, confused as to whether or not
    he should cry. He decided against it, but Baaba, who had been stirring
    banku, lifted her stirring stick and beat Effia across her bare back. Each
    time the stick lifted off the girl's body, it would leave behind hot,
    sticky pieces of *banku* that burned into her flesh. By the time Baaba had
40 finished, Effia was covered with sores, screaming and crying. From the
    floor, rolling this way and that on his belly, Fiifi looked at Effia with his
    saucer eyes but made no noise.
        Cobbe came home to find his other wives attending to Effia's wounds
    and understood immediately what had happened. He and Baaba fought
45 well into the night. Effia could hear them through the thin walls of the
    hut where she lay on the floor, drifting in and out of a feverish sleep. In
    her dream, Cobbe was a lion and Baaba was a tree. The lion plucked the
    tree from the ground where it stood and slammed it back down. The tree
    stretched its branches in protest, and the lion ripped them off, one by
50 one. The tree, horizontal, began to cry red ants that traveled down the
    thin cracks between its bark. The ants pooled on the soft earth around
    the top of the tree trunk.
        And so the cycle began. Baaba beat Effia. Cobbe beat Baaba. By the
    time Effia had reached age ten, she could recite a history of the scars
55 on her body. The summer of 1764, when Baaba broke yams across her
    back. The spring of 1767, when Baaba bashed her left foot with a rock,
    breaking her big toe so that it now always pointed away from the other
    toes. For each scar on Effia's body, there was a companion scar on
    Baaba's, but that didn't stop mother from beating daughter, father from
60 beating mother.

From *Homegoing*, by Yaa Gyasi (2016)

Displacement and responsibility

Viet Thanh Nguyen's novel deals with complicated perspectives on the
war in Vietnam. The narrator is a North Vietnamese spy, working with
a general from the South. After they have fled to the Philippines when
the war is lost, the narrator begins to deal with the aftermath, with
responsibility and with his own complicated sympathies.

In retrospect, I was fortunate not to be wearing my uniform, stained
with Linh's blood. I had shed it in favor of the madras shirt and chinos
in my rucksack, but the General, having lost his luggage at the airport,
still wore his stars on his collar. Outside our barracks and in the tent

5   city, few knew who he was by face. What they saw was his uniform and
rank, and when he said hello to the civilians and asked how they were
faring, they met him with sullen silence. The slight crinkle between his
eyes and his hesitant chuckling told me he was confused. My sense of
unease increased with every step down the dirt lane between the tents,

10 civilian eyes on us and the silence unbroken. We had barely walked a
hundred meters into the tent city when the first assault came, a dainty
slipper sailing from our flank and striking the General on his temple. He
froze. I froze. An old woman's voice croaked out, Look at the hero! We
swiveled to the left and saw the one thing charging us that could not be

15 defended against, an enraged elderly citizen we could neither beat down
nor back away from. Where's my husband? she screamed, barefoot, her
other slipper in her hand. Why are you here when he's not? Aren't you
supposed to be defending our country with your life like he is?
      She smacked the General across the chin with her slipper, and from

20 behind her, from the other side, from behind us, the women, young and
old, firm and infirm, came with their shoes and slippers, their umbrellas
and canes, their sun hats and conical hats. Where's my son? Where's my
father? Where's my brother? The General ducked and flung his arms
over his head as the furies beat him, tearing at his uniform and his flesh.

25 I was hardly unscathed, suffering several blows from flying footwear
and intercepting several strokes from canes and umbrellas. The ladies
pressed around me to get at the General, who had sunk to his knees
under their onslaught. They could hardly be blamed for their ill temper,
since our vaunted premier had gone on the radio the day before to ask

30 all soldiers and citizens to fight to the last man. It was pointless to point
out that the premier, who was also the air marshal and who should not
be confused with the president except in his venality and vanity, had
himself left on a helicopter shortly after broadcasting his heroic message.
Nor would it have helped to explain that this general was not in charge

35 of soldiers but the secret police, which would hardly have endeared
him to civilians. In any case, the ladies were not listening, preferring
to scream and curse. I pushed my way through the women who had
come between the General and myself, shielding him with my body and
absorbing many more whacks and globs of spit until I could drag him

40 free. Go! I shouted in his ear, propelling him in the correct direction.
For the second straight day we ran for our lives, but at least the rest of
the people in the tent city left us alone, touching us with nothing except
contemptuous gazes and catcalls. Good for nothings! Villains! Cowards!
Bastards!

45   While I was used to such slings and arrows, the General was not. When we finally stopped outside our barracks, the expression on his face was one of horror. He was disheveled, the stars torn from his collar, his sleeves ripped, half his buttons gone, and bleeding from scratches on his cheek and neck. I can't go in there like this, he whispered. Wait in
50 the showers, sir, I said. I'll find you some new clothes. I requisitioned a spare shirt and pants from officers in the barracks, explaining my own bruised and tattered condition as being the result of a run-in with our ill-humored competitors in the Military Security Service. When I went to the showers, the General was standing at a sink, his face rinsed clean of
55 everything except the shame.

    General–

    Shut up! The only person he was looking at was himself in the mirror. We will never speak of this again.

    And we never did.

From *The Sympathizer,* by Viet Thanh Nguyen (2015)

1 How is the violence here similar to and different from the violence of war? What role does shame or guilt play in our response to violence?

2 How are different responses to change and loss displayed in this passage?

3 What other texts—films, works of nonfiction, etc.—might also work on a presentation related to Nguyen's work?

Remnants of war

The country of Laos ranks as the most heavily bombed country per capita in the history of the world. Today, over 40 years after the war in South-East Asia, people in Laos still live with the threat of unexploded ordnance. How does this photo deal with or represent issues of "violence, trauma, recovery and repair"?

Family and loss

Madeleine Thien's novel spans many generations and looks at the politics and history of China at some critical moments in history. The novel also deals with displacement and the ways in which families come to terms with loss.

Conceptual understanding

CULTURE

1 How is writing itself both calming and troubling in the passage?

2 How can a novel of memory recalling a traumatic past be a kind of recovery?

In 1989, life had become a set of necessary routines for my mother and me: work and school, television, food, sleep. My father's first departure happened at the same time as
5 momentous events occurring in China, events which my mother watched obsessively on CNN. I asked her who these protesters were, and she said they were students and everyday people. I asked if my father was there, and she
10 said, "No, it's Tiananmen Square in Beijing." The demonstrations, bringing over a million Chinese citizens into the streets, had begun in April, when my father still lived with us, and continued after he disappeared to Hong
15 Kong. Then, on June 4th, and in the days and weeks following the massacre, my mother wept. I watched her night after night. Ba had defected from China in 1978 and was forbidden from re-entering the country. But
20 my incomprehension attached itself to the things I could see: those chaotic, frightening images of people and tanks, and my mother in front of the screen.
       That summer, as if in a dream, I continued
25 my calligraphy lessons at the nearby cultural charactercentre, using brush and ink to copy line after line of Chinese poetry. But the words I could recognize—big, small, girl, moon, sky (大, 小, 女, 月, 天)— were few. My father
30 spoke Mandarin and my mother Cantonese, but I was fluent only in English. At first, the puzzle of the Chinese language had seemed a game, a pleasure, but my inability to understand began to trouble me. Over
35 and over, I wrote characters I couldn't read, making them bigger and bigger until excess ink soaked the flimsy paper and tore it. I didn't care. I stopped going.
       In October, two police officers came to our

40 door. They informed my mother that Ba was gone, and that the coroner's office in Hong Kong would handle the file. They said Ba's death was a suicide. Then, quiet (qù) became another person living inside our house. It
45 slept in the closet with my father's shirts, trousers and shoes, it guarded his Beethoven, Prokofiev and Shostakovich scores, his hats, armchair and special cup. Quiet (闃) moved into our minds and stormed like an ocean
50 inside my mother and me. That winter, Vancouver was even more grey and wet than usual, as if the rain was a thick sweater we couldn't remove. I fell asleep certain that, in the morning, Ba would wake me as he always
55 had, his voice tugging me from sleep, until this delusion compounded the loss, and hurt more than what had come before.
       Weeks crept by, and 1989 disappeared inside 1990. Ma and I ate dinner on the sofa
60 every night because there was no space on our dining table. My father's official documents— certificates of various kinds, tax declarations— had already been organized, but the odds and ends persisted. As Ma investigated the
65 apartment more thoroughly, other bits of paper came to light, music scores, a handful of letters my father had written but never sent ("Sparrow, I do not know if this letter will reach you, but …") and ever more notebooks.
70 As I watched these items increase, I imagined my mother believed that Ba would reincarnate as a piece of paper. Or maybe she believed, as the ancients did, that words written on paper were talismans, and could somehow protect
75 us from harm.

From *Do Not Say We Have Nothing,* by Madeleine Thien (2016)

A return

Violent conflict in novels sometimes stems from clashing perspectives. Consider the brooding conflict in the excerpt below when a young man from Sudan returns home after time away in London.

It was, gentlemen, after a long absence—seven years to be exact, during which time I was studying in Europe—that I returned to my people. I learnt much and much passed me by—but that's another story. The important thing is that I returned with a great yearning for my people in
5   that small village at the bend of the Nile. For seven years I had longed for them, had dreamed of them, and it was an extraordinary moment when I at last found myself standing amongst them. They rejoiced at having me back and made a great fuss, and it was not long before I felt as though a piece of ice were melting inside of me, as though I were
10 some frozen substance on which the sun had shone—that life warmth of the tribe which I had lost for a time in a land "whose fishes die of the cold." My ears had become used to their voices, my eyes grown accustomed to their forms. Because of having thought so much about them during my absence) something rather like fog rose up between
15 them and me the first instant I saw them. But the fog cleared and I awoke, on the second day of my arrival, in my familiar bed in the room whose walls had witnessed the trivial incidents of my life in childhood and the onset of adolescence. I listened intently to the wind: that indeed was a sound well known to me, a sound which in our village possessed
20 a merry whispering—the sound of the wind passing through palm trees is different from when it passes through fields of corn. I heard the cooing of the turtle-dove, and I looked through the window at the palm tree standing in the courtyard of our house and I knew that all was still well with life. I looked at its strong straight trunk, at its roots that strike
25 down into the ground, at the green branches hanging down loosely over its top, and I experienced a feeling of assurance. I felt not like a storm-swept feather but like that palm tree, a being with a background, with roots, with a purpose.

    My mother brought tea. My father, having finished his prayers and
30 recitations from the Koran, came along. Then my sister and brothers came and we all sat down and drank tea and talked, as we have done ever since my eyes opened on life. Yes, life is good and the world as unchanged as ever.

    Suddenly I recollected having seen a face I did not know among those
35 who had been there to meet me. I asked about him, described him to them: a man of medium height, of around fifty or slightly older, his hair thick and going grey, beardless and with a moustache slightly smaller than those worn by men in the village; a handsome man.

    "That would be Mustafa," said my father.

    Mustafa who? Was he one of the villagers who'd gone abroad and had now returned?

My father said that Mustafa was not a local man but a stranger who had come here five years ago, had bought himself a farm, built a house
40 and married Mahmoud's daughter—a man who kept himself to himself and about whom not much was known.

I do not know what exactly aroused my curiosity but I remembered that the day of my arrival he was silent. Everyone had put questions to me and I to them. They had asked me about Europe. Were the people
45 there like us or were they different? Was life expensive or cheap? What did people do in winter? They say that the women are unveiled and dance openly with men. "Is it true," Wad Rayyes asked me, "that they don't marry but that a man lives with a woman in sin?"

As best I could I had answered their many questions. They were
50 surprised when I told them that Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people.

"Are there any farmers among them?" Mahjoub asked me.
55 "Yes, there are some farmers among them. They've got everything- workers and doctors and farmers and teachers, just like us." I preferred not to say the rest that had come to my mind: that just like us they are born and die, and in the journey from the cradle to the grave they dream dreams some of which come true and some of which are frustrated; that
60 they fear the unknown, search for love and seek contentment in wife and child; that some are strong and some are weak; that some have been given more than they deserve by life, while others have been deprived by it, but that the differences are narrowing and most of the weak are no longer weak. I did not say this to Mahjoub, though I wish I had
65 done so, for he was intelligent; in my conceit I was afraid he would not understand.

Bint Majzoub laughed. "We were afraid," she said, "you'd bring back with you an uncircumcised infidel for a wife."

But Mustafa had said nothing. He had listened in silence, sometimes smiling; a smile which, I now remember, was mysterious, like someone talking to himself.

From *Season of the Migration to the North,* by Tayeb Salih (1969)

1 How does this passage present the role of the person who returns?

2 How are conflicting emotions of return presented in the passage?

3 What tensions or conflicts—or potential conflicts—arise in this passage?

4 Can an individual be a bridge between different cultures? Is an individual changed when moving from one culture to another?

Hardships and aging

In the following text by Arundhati Roy, a mysterious woman seems to battle an unknown cruelty. Perhaps she is burdened with the unnamed difficulties of a long life.

She lived in the graveyard like a tree. At dawn she saw the crows off and welcomed the bats home. At dusk she did the opposite. Between shifts she conferred with the ghosts of vultures that loomed in her high branches. She felt the gentle grip of their talons like an ache in
5 an amputated limb. She gathered they weren't altogether unhappy at having excused themselves and exited from the story.

When she first moved in, she endured months of casual cruelty like a tree would—without flinching. She didn't turn to see which small boy had thrown a stone at her, didn't crane her neck to read the insults
10 scratched into her bark. When people called her names—clown without a circus, queen without a palace—she let the hurt blow through her branches like a breeze and used the music of her rustling leaves as balm to ease the pain.

It was only after Ziauddin, the blind imam who had once led the
15 prayers in the Fatehpuri Masjid, befriended her and began to visit her that the neighbourhood decided it was time to leave her in peace.

Long ago a man who knew English told her that her name written backwards (in English) spelled Majnu. In the English version of the story of Laila and Majnu, he said, Majnu was called Romeo and Laila
20 was Juliet. She found that hilarious. "You mean I've made a *khichdi* of their story?" she asked. "What will they do when they find that Laila may actually be Majnu and Romi was really Juli?" The next time he saw her, the Man Who Knew English said he'd made a mistake. Her name spelled backwards would be Mujna, which wasn't a name and meant
25 nothing at all. To this she said, "It doesn't matter. I'm all of them, I'm Romi and Juli, I'm Laila and Majnu. *And* Mujna, why not? Who says my name is Anjum? I'm not Anjum, I'm Anjuman. I'm a *mehfil*, I'm a gathering. Of everybody and nobody, of everything and nothing. Is there anyone else you would like to invite? Everyone's invited."
30 The Man Who Knew English said it was clever of her to come up with that one. He said he'd never have thought of it himself. She said, "How could you have, with your standard of Urdu? What d'you think? English makes you clever automatically?"

He laughed. She laughed at his laugh. They shared a filter cigarette. He
35 complained that Wills Navy Cut cigarettes were short and stumpy and simply not worth the price. She said she preferred them any day to Four Square or the very manly Red & White.

She didn't remember his name now. Perhaps she never knew it. He was long gone, the Man Who Knew English, to wherever he had to go.
40 And she was living in the graveyard behind the government hospital. For company she had her steel Godrej almirah in which she kept her music— scratched records and tapes—an old harmonium, her clothes, jewellery, her father's poetry books, her photo albums and a few press clippings that had survived the fire at the Khwabgah. She hung the key around her
45 neck on a black thread along with her bent silver toothpick. She slept on a threadbare Persian carpet that she locked up in the day and unrolled between two graves at night (as a private joke, never the same two on consecutive nights). She still smoked. Still Navy Cut.

One morning, while she read the newspaper aloud to him, the old
50 imam, who clearly hadn't been listening, asked—affecting a casual air— "Is it true that even the Hindus among you are buried, not cremated?"

Sensing trouble, she prevaricated. "True? Is what true? What is Truth?"

Unwilling to be deflected from his line of inquiry, the imam muttered a mechanical response. "Sach Khuda hai. Khuda hi Sach hai." Truth is
55 God. God is Truth. The sort of wisdom that was available on the backs of the painted trucks that roared down the highways. Then he narrowed his blindgreen eyes and asked in a slygreen whisper: "Tell me, you people, when you die, where do they bury you? Who bathes the bodies? Who says the prayers?"
60 Anjum said nothing for a long time. Then she leaned across and whispered back, untree-like, "Imam Sahib, when people speak of colour— red, blue, orange, when they describe the sky at sunset, or moonrise during Ramzaan—what goes through your mind?"

Having wounded each other thus, deeply, almost mortally, the two sat
65 quietly side by side on someone's sunny grave, haemorrhaging. Eventually it was Anjum who broke the silence.

"You tell me," she said. "You're the Imam Sahib, not me. Where do old birds go to die? Do they fall on us like stones from the sky? Do we stumble on their bodies in the streets? Do you not think that the
70 All-Seeing, Almighty One who put us on this Earth has made proper arrangements to take us away?"

That day the imam's visit ended earlier than usual. Anjum watched him leave, tap-tap-tapping his way through the graves, his seeing-eye cane making music as it encountered the empty booze bottles and discarded
75 syringes that littered his path. She didn't stop him. She knew he'd be back. No matter how elaborate its charade, she recognised loneliness when she saw it. She sensed that in some strange tangential way, he needed her shade as much as she needed his. And she had learned from experience that Need was a warehouse that could accommodate a considerable amount of cruelty.
80 Even though Anjum's departure from the Khwabgah had been far from cordial, she knew that its dreams and its secrets were not hers alone to betray.

From *The Ministry of Utmost Happiness,* by Arundhati Roy (2017)

In a very different way, the following passage by NoViolet Bulawayo addresses violence, trauma and childhood.

When America put up the big reward for bin Laden, we made spears out of branches and went hunting for him. We had just appeared in Paradise and we needed new games while we waited for our parents to take us back to our real homes. At first we banged on the tin shacks yelling for

5 bin Laden to come out, and when he didn't, we ran to the bushes at the end of the shanty. We looked in the tall khaki grass, in the thickets; climbed trees, looked under rocks. We searched everywhere. Then we went and climbed Fambeki, but by the time we got to the top, we were hot and bored. It was like looking for air; there was just no bin Laden.

10 Why are we even looking for him? Sbho said.

I don't know, this game is boring, we need better games, Chipo said.

Maybe we should look for Jesus, he is more important than bin Laden, Godknows said.

Jesus is worse, nobody can find Jesus, not even the Americans,

15 Bastard said.

That's not true. Mother of Bones found him, I said. We were quiet for a while, standing there, tall because the mountain made us tall. We looked down. At the shanty. At the red earth. At Mzilikazi. At the Budapest houses in the distance. Bin Laden could have been anywhere.

20 We stood there. Above, the sun was busy frying us. Then Stina threw his spear down the mountain and we threw ours after his and watched them fly. Then Bastard went to the edge and started urinating, and Godknows and Stina joined him. Chipo and Sbho and myself stayed behind,watching the boys thrust their hips forward and shoot in the air,

25 each wanting his pee to go the farthest.

We had given up on bin Laden and were just walking along Mzilikazi when we saw Ncuncu. Ncuncu had been Bornfree's dog for a good while before she just decided one day, for reasons that we would never know, to simply stop being his dog. Now she roamed Paradise and

30 all over like a madman, scavenging for food and not even responding when you called her name or whistled to her. When we saw her there on Mzilikazi, we ran toward her, shouting, Bin Laden! Bin Laden!

Maybe Ncuncu heard us. Maybe she didn't. She remained there, right in the middle of the road, head bent toward something we couldn't see;

35 you would have thought she was praying for the country. The big Lobels lorry came out of nowhere. Now we were flailing our arms like mad and

screaming real hard to warn Ncuncu, but it was no use. The next thing we knew, there was a sickening *khu!* and the big lorry came to a halt. Then, while we were standing there stunned, it just took off and thundered away.

40 There was red on the road. Two gaping furrows where the tires had plowed into the earth. An unsounded yelp drowned in the hollow of a twisted throat. White fur, red streaks in some places, like somebody clumsy had tried to decorate. Big, bared teeth. Crushed meat. Long pink tongue licking the earth. A lone paw raised in a perfect high-five. Bones jutting from the side of the stomach. One eye popped out (I could not see

45 the other). And the delicious, delicious smell of Lobels bread.

From *We Need New Names,* by NoViolet Bulawayo (2013)

1 This passage is the very end of a novel about a young girl who moves from Zimbabwe to the United States of America. The final passage flashes back to a moment when she was a child in Zimbabwe playing with her friends. Why might a novel of growth and change end on such a violent image?

2 What does this passage suggest about recovery from violence?

3 How is detail used in the passage? What is the effect of various images, either violent or not?

Expert opinion

Susan Stanford Friedman, a prominent narrative theorist and feminist critic, has long looked at works of literature in comparison with one another. She has noted the ways in which women across cultures express themselves, for example, and the ways women express themselves in societies where their voices are underrepresented. She has also called for looking at the development of the modern world in a new way. She notes that in the past, societal development had been viewed from a Western point of view, and that recent advances in multiculturalism have simply "added on" the study of different cultures, histories and texts. She would like to see a view of cultural change and our current views as a kind of "planetary modernism" that considers networked connections across time and space that show a much more dynamic and interconnected pattern of intellectual and artistic development. She sees that societal shifts (like violence and trauma) can change the way we think and express ourselves, and that these shifts, which gave birth to modernism, did not just happen in isolated silos or only in the West, but happened globally in an interesting web of relationships.

A poem

The following poem deals with all of the themes of the potential "academic conference".

Morning in the Burned House

In the burned house I am eating breakfast.
You understand: there is no house, there is no breakfast,
yet here I am.

The spoon which was melted scrapes against
the bowl which was melted also.
No one else is around.

Where have they gone to, brother and sister,
mother and father? Off along the shore,
perhaps. Their clothes are still on the hangers,
their dishes piled beside the sink,
which is beside the woodstove
with its grate and sooty kettle,

every detail clear,
tin cup and rippled mirror.
The day is bright and songless,

the lake is blue, the forest watchful.
In the east a bank of cloud
rises up silently like dark bread.

I can see the swirls in the oilcloth,
I can see the flaws in the glass,
those flares where the sun hits them.

I can't see my own arms and legs
or know if this is a trap or blessing,
finding myself back here, where everything

in this house has long been over,
kettle and mirror, spoon and bowl,
including my own body,

including the body I had then,
including the body I have now
as I sit at this morning table, alone and happy

bare child's feet on the scorched floorboards
(I can almost see)
in my burning clothes, the thin green shorts

and grubby yellow T-shirt
holding my cindery, non-existent,
radiant flesh. Incandescent.

"Morning in the Burned House" in *Morning in the Burned House*,
by Margaret Atwood (1995)

1 In what ways could you say that this short poem speaks of violence, trauma, recovery and repair?

2 What is the nature of the violence in this poem?

3 What are the possible literal and more figurative readings of this poem?

4 If the fire itself is seen as metaphoric, what kind of violence could the poem be addressing?

The interdisciplinary unit

An interdisciplinary unit is another way to change the nature of learning in the language and literature classroom and to make connections to other disciplines. We are lucky in studies in language and literature in that our subject, in a sense, seeps into all others. In fact, it is part and parcel of this course to look at the kinds of language we use in other subjects. Making the course multidisciplinary helps you not only see the connections to other courses but to better understand the significance of language and literature. An interdisciplinary unit, designed by two or more teachers in your Diploma Programme (or even between your IB Language and Literature course and a non-diploma course) is also a great way to help you make connections between texts and global issues.

An interdisciplinary unit can be centred on a complex problem or it might simply allow you to do independent investigations, in a number of classes, around a theme. Consider the ways in which courses and texts connect in a possible unit built around "food".

A textbook

Option F: Food and health

This optional theme looks at the geography of food and health. Economic development is often accompanied by dietary change and an epidemiological transition in which diseases of poverty become less common and diseases of affluence more common; however, this transition does not apply equally to all sectors of society.

Neither food nor health is easy to "measure", so alternative indicators of food and health are considered. There are many interactions between, and shared influences on, food and health. The role of gender, TNCs and national governments in both food and health provision is considered. This topic considers alternative ways of assessing agricultural sustainability alongside possibilities for improving food supplies and global health over the long term.

Through study of this optional theme, students will develop their understanding of processes, places, power and geographical possibilities. They will additionally gain understanding of more specialized concepts including some, such as **diffusion** and **barriers**, which are applicable to both food production systems and the spread of diseases. **Sustainability** is considered in relation to long-term food production.

From the *IB Geography Guide*

1   What works or texts have you read in your own study that might connect to issues described above in the *IB Geography Guide*?

2   How is food used as a symbol in works? As an element of setting?

3   How are texts such as guides, pamphlets, articles and documents used to educate populations on important issues related to food and health?

An advertisement

This simple advertisement suggests a lot about how we view food, cooking and health. Would you consider this advertisement to be a positive message? Why or why not?

Sports, exercise and health science

This course is another way to make easy connections to food. Consider the units studied in sports, exercise and health science, and then read the article on the opposite page.

Topic 3: Energy Systems
3.1 Nutrition
3.2 Carbohydrate and Fat Metabolism
3.3 Nutrition and Energy Systems

1   What is the audience for the article about the rugby player?

2   What is the purpose of an article in a popular magazine in relation to health and fitness?

3   What is the relationship between "everyday" nutrition and nutrition for elite athletics?

4   What are the key stylistic elements of the article above and what are these meant to make you think about nutrition and health?

Wallaby Legend Matt Giteau Shares His "Day-On-A-Plate"

Get an insight into what fuel and food powers rugby royalty, and steal some of his tricks— by Scott Henderson (27 April 2018)
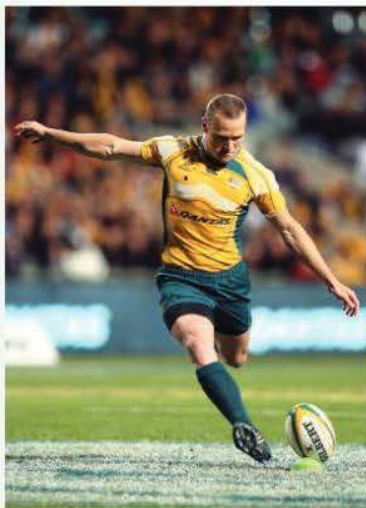
For any rugby-obsessed kid of the 2000s, hearing Matt Giteau's name will conjure up memories of match winning goals, epic playmaking and a rare breed of utility back. After debuting for the ACT Brumbies back in 2001, the former Wallaby is still playing, 17 years later. And he's not just "playing"—he remains one of the world's most in demand international players.

Last appearing for the Wallabies in 2016, the 35-year-old is one of only 8 players to ever play more than 100 Tests for Australia. His staying power, ability to create incredible play, and unparalleled experience have made him a target for overseas clubs for the best part of this decade. After recently finishing up a 6-year stint with France's Toulon, Giteau now plays for the Japanese Top League side Suntory Sungoliath.

With classic Giteau humility, the three-time World Cup player only recently "retired" from the Wallabies, taking to Instagram to put rumours about his Wallabies future to bed. "I decided a while ago to retire from international rugby. It's been such a huge honour and privilege to represent my country for as long as I did," said Giteau.

Speaking to foxsports.com.au last month, Giteau explained his position in relation to his international career, saying "I'm just going to keep supporting him [Wallabies coach Michael Cheika] and helping out wherever I can, if there is an opportunity to help out. But from a playing point of view, I'd think that's it."

And while the announcement called full-time on his Test career, Giteau remains at the top of the game, helping current team Sungoliath to a league victory this January in his first season with the club.

The Nuzest ambassador is a self-acknowledged veteran of the sport, and whilst he shows no signs of slowing down, Giteau is sure to be fueling his body to perfection to maintain form and handle the demands of athlete-life.

Giteau shared his typical day's diet exclusively with Men's Health, giving us an insight into the fuel that powers a true enduring sporting legend.

Matt Giteau's Day-On-A-Plate

Wake up: Large glass of warm water with half a squeezed lemon

Morning Smoothie: I blend Nuzest Clean Lean Protein with a scoop of Nuzest Good Green Stuff with 350mL ice cold water, a large banana, a tablespoon of almond butter and 1/2 teaspoon cayenne pepper.

Breakfast: A double shot espresso, 2 poached eggs with mushrooms, spinach, tomato, avocado, and two pieces of sourdough toast.

Snack: Nuzest Clean Lean Protein Bar "I'm loving both flavours so it's whatever is on hand plus a handful of walnuts and peanuts."

Lunch: Herb roasted chicken breast with baked sweet potato fries, 1 cup brown rice, and a salad of baby spinach, tomato, cucumber, and some olives.

Dinner: Baked lemon and garlic salmon steak with stir-fried greens, capsicum, and baby corn with 1 cup steamed quinoa.

Dessert: 2 scoops Nuzest Clean Lean Protein and a scoop of Nuzest Good Green Stuff, shaken up with 300mL ice cold water usually accompanied by a banana, and some blueberries or strawberries.

Hydration: I always try to make sure I drink about 3L of water throughout the day.

www.menshealth.com.au

Works of literature and scientific study: a contrast

The following two literary works put food to very different uses. Consider the ways in which food serves multiple purposes in an individual work of art. Is there a drastic difference between food as used in literature and art as opposed to how food is approached in the excerpt from the *IB Biology Guide* below?

Monologue for an Onion
I don't mean to make you cry.
I mean nothing, but this has not kept you
From peeling away my body, layer by layer,
The tears clouding your eyes as the table fills
With husks, cut flesh, all the debris of pursuit.
Poor deluded human: you seek my heart.
Hunt all you want. Beneath each skin of mine
Lies another skin: I am pure onion—pure union
Of outside and in, surface and secret core.
Look at you, chopping and weeping. Idiot.
Is this the way you go through life, your mind
A stopless knife, driven by your fantasy of truth,
Of lasting union—slashing away skin after skin
From things, ruin and tears your only signs
Of progress? Enough is enough.
You must not grieve that the world is glimpsed
Through veils. How else can it be seen?
How will you rip away the veil of the eye, the veil
That you are, you who want to grasp the heart
Of things, hungry to know where meaning
Lies. Taste what you hold in your hands: onion-juice,
Yellow peels, my stinging shreds. You are the one
In pieces. Whatever you meant to love, in meaning to
You changed yourself: you are not who you are,
Your soul cut moment to moment by a blade
Of fresh desire, the ground sown with abandoned skins.
And at your inmost circle, what? A core that is
Not one. Poor fool, you are divided at the heart,
Lost in its maze of chambers, blood, and love,
A heart that will one day beat you to death.

"Monologue for an Onion", in
Notes from the Divided Country, by Suji Kwock Kim (2003)

And so it turned out; Mr. Hosea Hussey being from home, but leaving
Mrs. Hussey entirely competent to attend to all his affairs. Upon making
known our desires for a supper and a bed, Mrs. Hussey, postponing
further scolding for the present, ushered us into a little room, and
5   seating us at a table spread with the relics of a recently concluded repast,
turned round to us and said—"Clam or Cod?"
    "What's that about Cods, ma'am?" said I, with much politeness.
    "Clam or Cod?" she repeated.
    "A clam for supper? a cold clam; is THAT what you mean, Mrs.
10 Hussey?" says I, "but that's a rather cold and clammy reception in the
winter time, ain't it, Mrs. Hussey?"

But being in a great hurry to resume scolding the man in the purple
shirt, who was waiting for it in the entry, and seeming to hear nothing
but the word "clam," Mrs. Hussey hurried towards an open door

15   leading to the kitchen, and bawling out "clam for two," disappeared.

"Queequeg," said I, "do you think that we can make out a supper for
us both on one clam?"

However, a warm savory steam from the kitchen served to belie the
apparently cheerless prospect before us. But when that smoking chowder

20   came in, the mystery was delightfully explained. Oh, sweet friends! hearken
to me. It was made of small juicy clams, scarcely bigger than hazel nuts,
mixed with pounded ship biscuit, and salted pork cut up into little flakes;
the whole enriched with butter, and plentifully seasoned with pepper and
salt. Our appetites being sharpened by the frosty voyage, and in particular,

25   Queequeg seeing his favourite fishing food before him, and the chowder
being surpassingly excellent, we despatched it with great expedition: when
leaning back a moment and bethinking me of Mrs. Hussey's clam and cod
announcement, I thought I would try a little experiment. Stepping to the
kitchen door, I uttered the word "cod" with great emphasis, and resumed

30   my seat. In a few moments the savoury steam came forth again, but with a
different flavor, and in good time a fine cod-chowder was placed before us.

We resumed business; and while plying our spoons in the bowl,
thinks I to myself, I wonder now if this here has any effect on the head?
What's that stultifying saying about chowder-headed people? "But look,

35   Queequeg, ain't that a live eel in your bowl? Where's your harpoon?"

From *Moby Dick, or The Whale,* by Herman Melville (1851)

A biology guide

6.1 Absorption and digestion
Nature of science: Use models as representations of the real world—dialysis tubing can be used to model absorption in the intestine.

Understandings:	Applications and skills:
• The contraction of circular and longitudinal muscle of the small intestine mixes the food with enzymes and moves it along the gut. • The pancreas secretes enzymes into the lumen of the small intestine.	• Application: Processes occurring in the small intestine that result in the digestion of starch and transport of the products of digestion to the liver. • Application: Use of dialysis tubing to model absorption of digested food in the intestine.
• Enzymes digest most macromolecules in food into monomers in the small intestine. • Villi increase the surface area of epithelium over which absorption is carried out. • Villi absorb monomers formed by digestion as well as mineral ions and vitamins. • Different methods of membrane transport are required to absorb different nutrients.	• Skill: Production of an annotated diagram of the digestive system. • Skill: Identification of tissue layers in transverse sections of the small intestine viewed with a microscope or in a micrograph.

From *IB Biology Guide*

1 How does a scientific representation or discussion of food differ from a literary representation? How would you compare the different representations of food in popular media? Which depiction of food is more important or accurate?

2 What does the study of food and the way we approach food say about our values and concerns?

3 In what ways would representations of food be different in different cultures?

Self, reception and creation

Do you remember the old writing assignment at school when you had to write about what you did on your summer vacation? It might not be the greatest assignment and it might not be very specific, but writing about the self can be interesting in many ways. First of all, we are interested in what people have to say about themselves, whether it is on a social media site, in a TED Talk or in an autobiography. In addition, writing about the self often reveals, sometimes unintentionally, what the individual writer values, what motivates them to produce in the first place and what society might value.

Throughout the area of exploration "Intertextuality: connecting texts", you have plenty of room to experiment. It might be the case that different groups in a single class are studying different groups of works or the whole class could be working on the same texts set by the teacher. This will vary from school to school. An important element of the course is flexibility and the room to work in different ways depending on the needs in your classroom. The section below represents a particular angle that you could take either as a whole class or a small group. Read the following texts and consider the ways in which people represent themselves, why we are drawn to read or view these works, and what the works might imply either intentionally or unintentionally.

A possible class assignment

Writing and reading the self
Whether it's on Snapchat, Facebook, YouTube channels or in autobiographies, essays and opinion pieces, we enjoy reading things that people write about themselves. Sometimes we like the sense of being let in on a secret; sometimes we simply want to know what someone else thinks. Writing about the self, though, can be difficult. Is it ever possible to get everything right when we write about what we are thinking?

Assignment

For this unit you will study at least four texts about the "self". You can choose one major work of literature, such as a piece of literary non-fiction (travel writing, an autobiography), and a selection of smaller non-literary texts. Keep track of your reflections on these pieces in your learner portfolio. Also, for every text you read, you will write a "pastiche" or a creative work of your own written in the style of the original. For this piece of writing, it is your job to imitate while at the same time doing your own thinking.

Final assessment

Your final assessment is to create any sort of text that communicates the story of your "self". You can write a travel narrative, an autobiography, a memoir, a blog post or even create an annotated social media page.

However, you also have to publish along with your study group. In your group of five you have to decide how you are going to share these pieces with the rest of the class or the wider school community. What is the best way to present your personal writing to the wider community?

Life writing

Writing about the self is fascinating in that it is not only nonfiction, but it involves attempting to write truthfully about yourself—something that can be embarrassing, too revealing or even feel like boasting. In life-writing (memoirs, autobiographies, blog posts), the self becomes a character in a work and "life" has to be given a narrative shape. A story usually has a beginning, a middle and an end. Stories often have conflicts and themes. In order to create characters and other elements of narrative, a writer has to shape experience and to use the tools of communication that we often consider the tools of fiction. At the very least, writers of autobiography veer into fiction—or art—when they decide what to portray and what not to portray. But other elements can be taken to extremes. Writers can portray themselves as heroes. Writers can be humble but still portray themselves in a good light (much like Benjamin Franklin below or a "humble brag" on Facebook). Writers can exaggerate conflict or compress events for the sake of an intriguing narrative. In this way, life writing also becomes performative. Language is often performative in that by saying something, we can make it so. The famous example is "I now pronounce you man and wife". This statement changes the legal status of a couple. Life writing is performative in that, as an author writes, she is deciding how she wants to appear to other people and, perhaps, how she would like to appear to herself. Convincing ourselves we are something is one step towards being something.

Text 1:

At 10 years old I was taken home to assist my father in his business, which was that of a tallow-chandler and sope-boiler; a business he was not bred to, but had assumed on his arrival in New England, and on finding his dyeing trade would not maintain his family, being in little request. Accordingly, I
5 was employed in cutting wick for the candles, filling the dipping mould and the moulds for cast candles, attending the shop, going of errands, etc.

I disliked the trade, and had a strong inclination for the sea, but my father declared against it; however, living near the water, I was much in and about it, learnt early to swim well, and to manage boats; and when
10 in a boat or canoe with other boys, I was commonly allowed to govern, especially in any case of difficulty; and upon other occasions I was generally a leader among the boys, and sometimes led them into scrapes, of which I will mention one instance, as it shows an early projecting public spirit, tho' not then justly conducted.
15 There was a salt-marsh that bounded part of the mill-pond, on the edge of which, at high water, we used to stand to fish for minnows. By much trampling, we had made it a mere quagmire. My proposal was to build a wharf there fit for us to stand upon, and I showed my comrades a large heap of stones, which were intended for a new house near the marsh, and
20 which would very well suit our purpose. Accordingly, in the evening, when the workmen were gone, I assembled a number of my playfellows, and working with them diligently like so many emmets, sometimes two or three to a stone, we brought them all away and built our little wharf. The next morning the workmen were surprised at missing the stones,
25 which were found in our wharf. Inquiry was made after the removers; we were discovered and complained of; several of us were corrected by our fathers; and, though I pleaded the usefulness of the work, mine convinced me that nothing was useful which was not honest.

I think you may like to know something of his person and character. He
30 had an excellent constitution of body, was of middle stature, but well set, and very strong; he was ingenious, could draw prettily, was skilled a little in music, and had a clear, pleasing voice, so that when he played psalm tunes on his violin and sung withal, as he sometimes did in an evening after the business of the day was over, it was extremely agreeable to hear. He had a
35 mechanical genius too, and, on occasion, was very handy in the use of other tradesmen's tools; but his great excellence lay in a sound understanding and solid judgment in prudential matters, both in private and publick affairs. In the latter, indeed, he was never employed, the numerous family he had to educate and the straitness of his circumstances keeping him close to his
40 trade; but I remember well his being frequently visited by leading people, who consulted him for his opinion in affairs of the town or of the church he belonged to, and showed a good deal of respect for his judgment and advice: he was also much consulted by private persons about their affairs when any difficulty occurred, and frequently chosen as arbitrator between
45 contending parties. At his table he liked to have, as often as he could, some sensible friend or neighbor to converse with, and always took care to start ➡

50 some ingenious or useful topic for discourse, which might tend to improve the minds of his children. By this means he turned our attention to what was good, just, and prudent in the conduct of life; and little or no notice was ever taken of what related to the victuals on the table, whether it was well or ill dressed, in or out of season, of good or bad flavor, preferable or inferior to this or that other thing of the kind, so that I was bro't up in such a perfect inattention to those matters as to be quite indifferent what kind of food was set before me, and so unobservant of it, that to this day if I am asked I can scarce tell a few hours after dinner what I dined
55 upon. This has been a convenience to me in traveling, where my companions have been sometimes very unhappy for want of a suitable gratification of their more delicate, because better instructed, tastes and appetites.

My mother had likewise an excellent constitution: she suckled all her ten children. I never knew either my father or mother to have any sickness but that
60 of which they dy'd, he at 89, and she at 85 years of age. They lie buried together at Boston, where I some years since placed a marble over their grave, with this inscription:

<div align="center">

Josiah Franklin,

and

65 Abiah his wife,

lie here interred.

They lived lovingly together in wedlock

fifty-five years.

Without an estate, or any gainful employment,

70 by constant labor and industry,

With God's blessing,

they maintained a large family

comfortably,

and brought up thirteen children

75 and seven grandchildren

reputably.

From this instance, reader,

be encouraged to diligence in thy calling,

and distrust not providence.

80 He was a pious and prudent man;

she, a discreet and virtuous woman.

Their youngest son,

in filial regard to their memory,

places this stone.

85 J. F. born 1655, died 1744, Ætat 89.

A. F. born 1667, died 1752, — 85.

</div>

By my rambling digressions I perceive myself to be grown old. I us'd to write more methodically. But one does not dress for private company as for a publick ball. 'Tis perhaps only negligence.

From *The Autobiography of Benjamin Franklin,* by Benjamin Franklin (1789)

1 Other than simply drawing in the reader, what could be the reasons behind telling his parents' stories here?

2 What does the salt marsh story suggest about Ben Franklin? Again, what would be the motivations for telling this story?

3 Can we trust the story of Benjamin Franklin?

4 How should we react to biographies that are written by politicians or political candidates? How do we judge truth in personal narrative?

5 This particular work was written towards the end of Franklin's life and was left unfinished. Would we judge it differently from something that was written earlier in life?

6 What is the purpose and effect of the last two lines of this passage?

Text 2:

The writer Jhumpa Lahiri already had a very successful career as a writer of novels and short stories in English before she decided to move to Rome and learn Italian. Her goal was not only to learn the language but to be able to write in the language, to be able to create a meaningful work of art in Italian. Her memoir of learning Italian and living in Italy was written by her in Italian and, in order to maintain a kind of linguistic discipline, was translated by someone else into English. The memoir, then, is an interesting reflection on not just self but on how language represents or shapes the self.

I arrive in Rome with my family a few days before the mid-August holiday. We aren't familiar with this custom of leaving town en masse. The moment when nearly everyone is fleeing, when almost the entire city has come to a halt, we try to start a new chapter of our life.

5 We rent an apartment in Via Giulia, a very elegant street that is deserted in mid-August. The heat is fierce, unbearable. When we go out shopping, we look for the momentary relief of shade every few steps.

The second night, a Saturday, we come home and the door won't
10 open. Before, it opened without any problem. Now, no matter how I try, the key doesn't turn in the lock. There is no one in the building but us. We have no papers, are still without a functioning telephone, without any Roman friend or acquaintance. I ask for help at the hotel across the street from our building, but two hotel employees can't
15 open the door, either. Our landlords are on vacation in Calabria. My children, upset, hungry, are crying, saying that they want to go back to America immediately.

Finally a locksmith arrives and gets the door open in a couple of minutes. We give him more than €200, without a receipt, for the job.
20 This trauma seems to me a trial by fire, a sort of baptism. And there are many other obstacles, small but annoying. We don't know where to take the recycling, how to buy a subway and bus pass, where the

bus stops are. Everything has to be learned from zero. In spite of my great enthusiasm for living in Rome, everything seems impossible,
25 indecipherable, impenetrable.

A week after arriving, I open my diary to describe our misadventures and I do something strange, unexpected. I write my diary in Italian. I do it almost automatically, spontaneously. I do it because when I take the pen in my hand I no longer hear English
30 in my brain. During this period when everything confuses me, everything unsettles me, I change the language I write in.

I write in a terrible, embarrassing Italian, full of mistakes. Without correcting, without a dictionary, by instinct alone. I am ashamed of writing like this. I don't understand this mysterious impulse, which
35 emerges out of nowhere. I can't stop.

During the first months in Rome, my clandestine Italian diary is the only thing that consoles me, that gives me stability. Often, awake and restless in the middle of the night, I go to the desk to compose some paragraphs in Italian. It's an absolutely secret project. No one suspects,
40 no one knows.

I don't recognise the person who is writing in this diary, in this new, approximate language. But I know that it's the most genuine, most vulnerable part of me. I use up one notebook, I start another. It's as if, poorly equipped, I were climbing a mountain. It's a sort of literary
45 act of survival. I don't have many words to express myself – rather, the opposite. I'm aware of a state of deprivation. And yet, at the same time, I feel free, light. I rediscover the reason that I write, the joy as well as the need.

Shortly before I began to write these reflections, I received an email
50 from a friend in Rome, the writer Domenico Starnone. I had been in Rome for a year. Referring to my desire to appropriate Italian, he wrote: "A new language is almost a new life, grammar and syntax recast you, you slip into another logic and another sensibility." How much those words reassured me. They contained all my yearning,
55 all my disorientation. Reading this message, I understood better the impulse to express myself in a new language: to subject myself, as a writer, to a metamorphosis.

Around the same time that I received this note, I was asked, during an interview, what my favourite book was. I was in London, on a stage
60 with five other writers. It's a question that I usually find annoying; no book has been definitive for me, so I never know how to answer. This time, though, I was able to respond without any hesitation that my favourite book was the *Metamorphoses* of Ovid. It's a majestic work, a poem that concerns everything, that reflects everything. I read it for
65 the first time 25 years ago, in Latin, as a university student. It was an unforgettable encounter, maybe the most satisfying reading of my life. To understand this poem I had to be persistent, translating every word. I had to devote myself to an ancient and demanding foreign language. And yet Ovid's writing won me over; I was enchanted by it.

70　I discovered a sublime work, a living, enthralling language. I believe
　　that reading in a foreign language is the most intimate way of reading.
　　　　I remember vividly the moment when the nymph Daphne is
　　transformed into a laurel tree. She is fleeing Apollo, the love-struck
　　god who pursues her. She would like to remain alone, chaste,
75　dedicated to the forest and the hunt, like the virgin Diana. Exhausted,
　　the nymph, unable to outstrip the god, begs her father, Peneus, a river
　　divinity, to help her. Ovid writes: "She has just ended this prayer
　　when a heaviness pervades her limbs, her tender breast is bound in a
　　thin bark, her hair grows into leaves, her arms into branches; her foot,
80　a moment before so swift, remains fixed by sluggish roots, her face
　　vanishes into a treetop." When Apollo places his hand on the trunk of
　　this tree "he feels the breast still trembling under the new bark".
　　　　Until she is transformed, Daphne is running for her life. Now she
　　is stopped; she can no longer move. Apollo can touch her, but he
85　can't possess her. Though cruel, the metamorphosis is her salvation.
　　On the one hand, she loses her independence. On the other, as a
　　tree, she remains forever in the wood, her place, where she has a
　　different sort of freedom.
　　　　As I said before, I think that my writing in Italian is a flight.
90　Dissecting my linguistic metamorphosis, I realise that I'm trying to get
　　away from something, to free myself. I've been writing in Italian for
　　almost two years and I feel that I've been transformed, almost reborn.
　　But the change, this new opening, is costly; like Daphne, I, too, find
　　myself confined. I can't move as I did before, the way I was used to
95　moving in English. A new language, Italian, covers me like a kind of
　　bark. I remain inside: renewed, trapped, relieved, uncomfortable.
　　　　Why am I fleeing? What is pursuing me? Who wants to restrain me?
　　　　The most obvious answer is the English language. But I think
　　it's not so much English in itself as everything the language has
100　symbolised for me. For practically my whole life, English has
　　represented a consuming struggle, a wrenching conflict, a continuous
　　sense of failure that is the source of almost all my anxiety. It has
　　represented a culture that had to be mastered, interpreted. English
　　denotes a heavy, burdensome aspect of my past. I'm tired of it.
105　　And yet I was in love with it. I became a writer in English. And
　　then, rather precipitously, I became a famous writer. I received a
　　prize that I was sure I did not deserve, that seemed to me a mistake.
　　Although it was an honour, I remained suspicious of it. I couldn't
　　connect myself to that recognition and yet it changed my life.
110　　By writing in Italian, I think I am escaping both my failures with
　　regard to English and my success. Italian offers me a very different
　　literary path. As a writer, I can demolish myself, I can reconstruct

transformation, especially one that is deliberately sought, is often perceived as something disloyal, threatening. I am the daughter of a mother who would never change. In the United States, she
120 continued, as far as possible, to dress, behave, eat, think, live as if she had never left India, Calcutta. The refusal to modify her aspect, her habits, her attitudes was her strategy for resisting American culture, for fighting it, for maintaining her identity. When my mother returns to Calcutta, she is proud of the fact that, in spite of almost 50 years
125 away from India, she seems like a woman who never left.
    I am the opposite. While the refusal to change was my mother's rebellion, the insistence on transforming myself is mine. "There was a woman, a translator, who wanted to be another person": it's no accident that "The Exchange", the first story I wrote in Italian,
130 begins with that sentence.
    In the animal world, metamorphosis is expected, natural. When a caterpillar is transformed into a butterfly it's no longer a caterpillar but a butterfly. A total metamorphosis isn't possible in my case. I can write in Italian, but I can't become an Italian writer. Despite
135 the fact that I'm writing this sentence in Italian, the part of me conditioned to write in English endures.
    Oddly, I feel more protected when I write in Italian, even though I'm also more exposed. It's true that a new language covers me, but unlike Daphne I have a permeable covering – I'm almost without a skin. And
140 although I don't have a thick bark, I am, in Italian, a tougher, freer writer, who, taking root again, grows in a different way.

From *In Other Words*, by Jhumpa Lahiri, translated by Anna Goldstein (2015)

1 What is your own experience with languages? Do you express yourself differently in different languages? Do you feel like you have a different "self" in different languages?

2 To what extent do we have ownership of the language we speak? Is language a choice or a kind of burden?

3 Could you write a response to this piece in a language other than English?

A modernist approach

Gertrude Stein was an influential modern, experimental poet and author who influenced the works of many people such as Ezra Pound and Ernest Hemingway. While the writing is fairly straightforward in this work, the concept is somewhat strange. This "autobiography" of Toklas, Stein's partner, is written by Stein. Adding to this confusion, much of the book is about Stein herself. Is this really an autobiography of Stein? Is it somehow deceiving to say it is about Toklas? Or is this really a "biography" of Toklas with a somewhat clinical look at Stein at the same time?

Text 3:

I was born in San Francisco, California. I have in consequence always
preferred living in a temperate climate but it is difficult, on the continent
of Europe or even in America, to find a temperate climate and live in
it. My mother's father was a pioneer, he came to California in '49, he
5 married my grandmother who was very fond of music. She was a pupil
of Clara Schumann's father. My mother was a quiet charming woman
named Emilie.

My father came of polish patriotic stock. His granduncle raised a
regiment for Napoleon and was its colonel. His father left his mother
10 just after their marriage, to fight at the barricades in Paris, but his
wife having cut off his supplies, he soon returned and led the life of a
conservative well to do landowner.

I myself have had no liking for violence and have always enjoyed
pleasures of needlework and gardening. I am fond of paintings,
15 furniture, tapestry, houses and flowers and even vegetables and fruit-
trees. I like a view but I like to sit with my back turned to it.

I led in my childhood and youth the gently bred existence of my class
and kind. I had some intellectual adventures at this period but very
quiet ones. When I was about nineteen years of age I was a great admirer
20 of Henry James. I felt that The Awkward Age would make a very
remarkable play and I wrote to Henry James suggesting that I dramatise
it. I had from him a delightful letter on the subject and then, when I felt
my inadequacy, rather blushed for myself and did not keep the letter.
Perhaps at that time I did not feel that I was justified in preserving it, at
25 any rate it no longer exists.

Up to my twentieth year I was seriously interested in music. I studied
and practised assiduously but shortly then it seemed futile, my mother
had died and there was no unconquerable sadness, but there was no
real interest that led me on. In the story Ada in Geography and Plays
30 Gertrude Stein has given a very good description of me as I was at that
time.

From then on for about six years I was well occupied. I led a pleasant
life, I had many friends, much amusement, many interests, my life was
reasonably full and I enjoyed it but I was not very ardent in it. This
35 brings me to the San Francisco fire which had as a consequence that the
elder brother of Gertrude Stein and his wife came back from Paris to San
Francisco and this led to a complete change in my life.

I was at this time living with my father and brother. My father was a
quiet man who took things quietly, although he felt them deeply. The
40 first terrible morning of the San Francisco fire I woke him and told him,
the city has been rocked by an earthquake and is now on fire. That will
give us a black eye in the East, he replied turning and going to sleep
again. I remember that once when my brother and a comrade had gone
horse-back riding, one of the horses returned riderless to the hotel, the

45   mother of the other boy began to make a terrible scene. Be calm madam, said my father, perhaps it is my son who has been killed. One of his axioms I always remember, if you must do a thing do it graciously. He also told me that a hostess should never apologise for any failure in her household arrangements, if there is a hostess there is insofar as there is a

50   hostess no failure.

       As I was saying we were all living comfortably together and there had been in my mind no active desire or thought of change. The disturbance of the routine of our lives by the fire followed by the coming of Gertrude Stein's older brother and his wife made the difference.

55   Mrs. Stein brought with her three little Matisse paintings, the first modern things to cross the Atlantic. I made her acquaintance at this time of general upset and she showed them to me, she also told me many stories of her life in Paris. Gradually I told my father that perhaps I would leave San Francisco. He was not disturbed by this, after all there

60   was at that time a great deal of going and coming and there were many friends of mine going. Within a year I also had gone and I had come to Paris. There I went to see Mrs. Stein who had in the meantime returned to Paris, and there at her house I met Gertrude Stein. I was impressed by the coral brooch she wore and by her voice. I may say that only three

65   times in my life have I met a genius and each time a bell within me rang and I was not mistaken, and I may say in each case it was before there was any general recognition of the quality of genius in them. The three geniuses of whom I wish to speak are Gertrude Stein, Pablo Picasso and Alfred Whitehead. I have met many important people, I have met

70   several great people but I have only known three first class geniuses and in each case on sight within me something rang. In no one of the three cases have I been mistaken. In this way my new full life began.

From *Autobiography of Alice B. Toklas* by Gertrude Stein (1993)

1 How is Stein herself portrayed in this passage?

2 If Stein wanted to write about herself, why not write a more traditional autobiography? If she wanted to write about Toklas, why not call it a biography?

3 Which is easier, writing about yourself or about someone else? Is it easier to write about yourself as yourself or to portray yourself as others might see you?

Self portrait

We began this chapter with a work of collaborative art that also combined various media: music, video, installation and text. The self-portrait on the next page looks like a traditional painting. In fact, it is the last still of a video taken of a piece of performance art. Essentially,

the final product is a combination of painting, photography and video. Access the performance on YouTube and consider what this self-portrait "means": www.youtube.com/watch?v=7V4GFj7_ZMs. The artist's own commentary is below.

"I consider creative art to 'be new and beautiful'. We often admire an eloquently depicted painting, saying that it is like a photograph. We also might say a very beautiful photograph looks like a painting. Why? I realized I could discover an absolute beauty everyone could relate to if I combined painting and photography. I think this is what I aspired to earnestly. I want to produce photographs like paintings and paintings like photographs along with adding sculpture to them. My work is completed in three stages: first installing ordinary objects in real space, then applying color, light and shade to them like a painting and finally, photographing them. Completing my work usually takes anywhere from two to seven months. Although I have a vision for my work's final image in my heart, it often changes during my working process. This change is gradual, but indispensable. The outgrowth is just one photograph, but I take hundreds of photographs for it. I confirm the arrangements of objects dozens of times. Then I check the photographs after applying color and adjusting the brightness and saturation. I execute many works simultaneously in my studio. If I'm absorbed in just one work, it sometimes does not go smoothly. In this case I work on something else. While engaging in another work, problems that remain unsolved in prior works are resolved. Techniques and processes involving diverse execution such as architecture, sculpture, painting, photography, and video are all present in my photographs and completed through extremely conventional, analog methods without deforming the images with computer graphics. This work brings forth photographs blurring the boundaries between dream and reality. Demonstrating illusions by involving the processes of sculpture, painting, and photography. The blurred ambiguous borders between two and three dimensions, illusion and reality, and art genres, present new visual pleasures likely to be captured but yet remain elusive."

Google Arts & Culture, artsandculture.google.com

1 How does this work of art call attention to its own process and to what ends?

2 What does this work of art suggest about the nature of self-portrait or self-representation?

3 To what extent does a work of art reflect its subject? To what extent does a work of art, even a "life like" work of art, create a new subject?

Final thoughts

We will end with a poem. This poem is written in the second person— yet another way to represent the self and somehow engage the reader

▲ *Self Portrait (Jayeon)*, Hyun Mi Yoo, 유현미 (2010)

ATL

Self-management skills

Every aspect of your study in IB involves self-management. Sometimes, the beauty of a project-based unit is that you are given the freedom to explore on your own, to design and give your own mini-lessons, to decide what and when you want to learn. But with this freedom, of course, comes responsibility. Building ways to better manage yourself and your time is critical.

in a different way. What does this poem suggest about the language we use with ourselves and with other people? What does this poem suggest about how we view ourselves as compared to the way other people view us?

Citizen: An American Lyric

You are in the dark, in the car, watching the black-tarred street being swallowed by speed; he tells you his dean is making him hire a person of color when there are so many great writers out there.

You think maybe this is an experiment and you are being tested or retroactively insulted or you have done something that communicates this is an okay conversation to be having.

Why do you feel okay saying this to me? You wish the light would turn red or a police siren would go off so you could slam on the brakes, slam into the car ahead of you, be propelled forward so quickly both your faces would suddenly be exposed to the wind.

As usual you drive straight through the moment with the expected backing off of what was previously said. It is not only that confrontation is headache producing; it is also that you have a destination that doesn't include acting like this moment isn't inhabitable, hasn't happened before, and the before isn't part of the now as the night darkens and the time shortens between where we are and where we are going.

When you arrive in your driveway and turn off the car, you remain behind the wheel another ten minutes. You fear the night is being locked in and coded on a cellular level and want time to function as a power wash. Sitting there staring at the closed garage door you are reminded that a friend once told you there exists a medical term—John Henryism—for people exposed to stresses stemming from racism. They achieve themselves to death trying to dodge the buildup of erasure. Sherman James, the researcher who came up with the term, claimed the physiological costs were high. You hope by sitting in silence you are bucking the trend.

From *Citizen: An American Lyric* by Claudia Rankine (2014)

CAS

The beauty of arranging a unit in the course around a "problem" or project is that the problem itself can be service oriented. There are some difficulties when trying to connect the IB Language and Literature course to service. First, some connections may seem artificial or fleeting, such as to design posters for the service club at school. Other projects—for example, taking a unit on "The wild" and connecting it to the preservation of a natural area in your community—might be more significant, but might still encourage only short-lived dedication to a project. Another approach could be trying to connect the work in language and literature to service projects that already exist at your school, whether they are related to recycling or tutoring local students. In any case, if service is placed as a thoughtful centre in a project, working with language and asking questions about communication and aesthetic expression can easily adapt themselves to the new focus, and new and interesting questions about the functions of texts are bound to arise.

3.6 THINKING AHEAD 6: EXTERNAL ASSESSMENT

If you are moving through the areas of exploration in the order presented in this book, you are likely to be nearing the end of the course and you are probably thinking (or worrying) more about the assessments that will be sent to IB for external marking. In the area of exploration "Intertextuality" connecting texts offers many opportunities to continue to practise the skills of analysis and writing that you will need in Paper 1, Paper 2 and in your higher level essay. In this section we will try to answer frequently asked questions about the assessments and give you some final tips for preparation.

In our other sections, we have compared preparing for assessment to practice that you might put into a sport. You could really add practice for anything that involves some sort of performance like taking part in a dramatic production, singing in a choir or playing in a band. Doing something on a daily basis (practice) helps to prepare you for performance. Though assessment might seem somewhat unnatural, there are always times in life when you have to perform and, as moments like those get close to us, we all get nervous and wonder if we have done enough. In fact, it is often because of being naturally nervous or unsure about assessment performance that we begin to frantically search the internet for last minute tips.

Before looking at some specific questions you might have about assessment, we will present another way of thinking about these tasks in relation to a kind of "training". We honestly believe that what we are really doing in class is not getting you ready for assessment but providing you with the opportunity to do the real work of readers and thinkers, and to enjoy communicating your thoughts. But since there is no way of avoiding the exam, here is a way to think about practice as three overlapping phases: the grind, the quality and the taper (also known as **GuQuatT**).

The grind

This is the work you do every day. When you read a book, you are doing the work of this course and preparing for your assessments. When you collaborate in class, you are doing the work. When you write in your learner portfolio, you are doing the work. When you discuss a poem or an editorial in a small group, you are doing the work. This kind of daily consistent work is the grind that will make you more experienced with texts, more flexible with your ideas and better able to communicate your thoughts to others. If you grind it out consistently, every day for every class, you have the best chance of success.

But there are a few warnings and surprises about the grind. First, you have to be consistent. Doing a lot of work at the beginning of the year but then taking a couple months off from reading or doing assignments is not grinding it out. Turning it on at the end to rush through everything is not grinding it out. Consistently working a little bit every day helps you to get stronger, able to look at any type of passage and respond, able to answer any question in relation to the works you are reading, able to write an introduction after only a little bit of a struggle.

The other problem is that the grind can seem boring. But there are some tips for this problem as well. Remember that a key to the grind is not doing too much and keeping some variety in what you do. Do a little bit every day, do not cram things into three days where you do not sleep or do not have a chance to hang out with friends. Stress plus rest equals growth. Also, hopefully, your teacher gives you a variety of types of texts to read and gives you a variety of types of activities to do in class so that the variety will at least keep you on your toes.

You can remind yourself that everything counts in the grind. Did you talk to your friends about the movie you just saw? This involves doing some language and literature work. Did you notice similarities between your favourite show and the last novel you read? Did you write a response in history class and think about the connections to language and literature? It's part of the grind. And you should have moments in the grind that are simply fun.

The quality

This phase (or really a type of work) involves a little more effort, preparation and mental energy. While the grind might be reading a book, the quality is doing a graded Paper 2 practice in class. The quality might be preparing for a week with a group in order to give a presentation to the class. The quality might also involve very specific, and somewhat taxing, skill-building activities: you might be assigned to read two or three essay questions and write an introduction for each one. You might be asked to trace a particular issue through a work or to compile a set of varied examples of a particular text type in order to create a resource site for the class. The key to quality work is that it is a little more intense, and more tightly focused on the demands of assessment or even the demands of performance (publishing something for the school community, presenting in front of the class). The quality offers you a chance to practise managing stress and performing to the demands of a particular situation. Ideally, these types of assignments are regularly sprinkled into the daily work you are doing. Remember, that simply reading is definitely "quality" time and might serve you better in the long run than any kind of extra activities. But if you are already doing the daily work, some quality throughout will help.

It is really important, though, that the quality is not too frequent. It is a sure recipe for burnout and might kill the joy of reading, talking and creating. I once knew a teacher who did a practice paper in class

almost every day for most of year 2 of the course. This ultimately burnt everyone out and really pushed them far away from the joy of language and literature. Occasional quality can be a fun challenge, a chance to show what you know or a chance to share an idea you have that is a little more refined, developed or surprising.

The taper (and general rest)

The IB assessments bring stress. This is a simple fact. No matter who you are and how prepared you are you will be nervous when you walk into your oral presentation or your Paper 1 or Paper 2. My students once decided to make me give an oral presentation—they timed me and used the criteria to mark me. As soon as I started, my heart began to beat fast, I stuttered a bit and I felt flushed for the entire oral presentation. With all of this natural stress, it is a mistake to add more stress by "overtraining" near the end or to neglect to plan for what is ahead. Your time just before your language and literature exam papers should be a time of letting all of the work from the grind and all of the special quality practice sink in. Often, the only thing you can do in the final weeks with more practice is tire yourself out.

So here is a strategy, and it is partly dependent, of course, on your teacher. If you have been doing the work throughout the course, the last week is not a time to memorize literary terms, Google last minute tips, memorize organizational charts, memorize quotations or practise endless commentaries for Paper 1. If you have read for two years (and read this book), you have had plenty of time to prepare for Paper 1. If you have read your works (twice!), and participated in class, you are ready for Paper 2. Right before the exams is a good time to browse, skim, glance at some notes and sleep. It is perfectly logical that your teacher might ask you to write a comparative essay on the last works you read in preparation for the exam not long before you have to sit the paper. But with a recent group of students I taught, I realized that they had already written so many essays like this over the years. They were a small group of students who had read, had interesting ideas in class and made connections that I had not made before. So long before the exam we stopped writing papers. I secretly may have thrown in some Paper 2 type questions into our conversations, I encouraged them to re-read, but I knew that sitting and writing for the duration of a 90-minute class might only just make them flat before the exam. Let yourself rest and build before your final performance for IB. And while this "phase" may be at the end, right before your exams, it makes sense to be sure to get some good quality breaks throughout your two years.

The most important strategies

These are the most important things you can do to prepare for each external assessment.

The basics
Paper 1

- Read a variety of text types as part of your class.
- Respond to these in class discussions and in your learner portfolio.

Paper 2

- Read all of the assigned literary works.
- Respond to these in class discussions and in your learner portfolio.

Higher level essay

- Read all of the assigned literary works.
- Respond in class discussions and in the learner portfolio.
- Take notes: What ideas most interest you in the works? What ideas in class would you like to further explore? Did something come up about one book that fascinated you and you might want to push further or apply to another work?

To prepare well
Paper 1

- Read on your own.
- Practise both written and oral commentaries in class.
- Complete assignments that break up some of the writing tasks: write introductions in your learner portfolio, concentrate on discussing the most interesting moments of passages.
- Look at passages from old exams or in this book.
- Write practice papers.

Paper 2

- Re-read the works! Think about watching a movie twice—the second time you notice things you missed, you see connections, you "get it" or realize something new. Re-reading will serve you very, very well.
- Take notes in relation to old questions or questions posed in class.
- Make charts that compare elements in your works: try making a chart that accurately records the title and author, then use columns like the following: important contextual details, issues/ideas/themes, characters, key moments, key features/conventions, your favourite parts (ranging from individual words to scenes or chapters).
- Write practice papers.

Higher level essay

- Be attentive to the draft process.
- Take the time to think and take notes on a potential topic.
- Discuss topics with your teacher.
- Freewrite first and then push to draft stage.

The secret weapon

Read on your own for fun, read frequently, read widely. All studies, all evidence, all surveys, all stories, all teachers tell us that the more you read the better you are likely to do on the assessments for language and literature. The importance of reading cannot be over-estimated.

Questions and answers

In this final section we will try to answer some questions that we hear all the time from our own students and online. The advice we are giving is based on research and our teaching experience. Our goal is to be as honest as possible and to give you advice without oversimplifying what is a relatively complex task.

On the one hand, reading, interpreting and communicating is very complex. It cannot be broken down into simple steps. On the other hand, the task at hand is very simple: read, think and tell us what you think. The more you read, the more you will generate interesting ideas, the more ideas you have, the more likely you are to not only want to communicate them, but be able to do it in a way that others (like examiners) can understand.

Analysis

- **It is not as easy as PIE.** You may have heard of the PIE method. It is Point, Illustration, Explanation. Remember, though, that this is a method of organizing a paragraph, not a method of somehow generating analysis. By first finding problems or interesting moments in texts or trying to answer a question, you generate something to say. PIE is a reminder to tell us what you think, give an example from what you are reading and explain if necessary, or look in closer detail. It is not "fill in the blank". Generate ideas first, do not just come up with ideas in order to fit in the formula.

- **Should I look for specific elements in a text?** Well, you should read and work out, first, what the thing is you are reading (a newspaper? propaganda? a poem?) and then what it is basically saying or what the general situation is. And then you should think about what is most interesting, surprising or difficult. You should notice what stands out. Sometimes that will be an individual element such as "setting" or "action"; sometimes it will be a change or transition. A checklist will narrow your focus, flatten your response, and keep you from simply reading the text that is in front of you.

- **Should I have prepared responses or ideas in relation to the works that I am reading?** You should not prepare a particular response (to old questions, for example) but you should prepare. You should know your works well before you do any assessment task. Reading and working in class is often enough—even for people getting 7s. But

certainly you will be getting extra material from your teachers, such as critical reading. You could visit a website or two. You can have others' ideas in your head and have some well-remembered ideas of your own. But these assessments are about your own thinking and are about your responses to texts and questions in the moment.

Planning

- **Do I have to memorize quotations for Paper 2?** No. You are expected to use specific detail to support your response, but this does not mean you have to use quotations. You may wonder why some people tell you to use quotations. First, this may seem like a simple way of ensuring that you use detail and showing that you "know" a work. However, this can backfire. If you simply memorize a lot of quotations, you may find they do not really support your answer and your answer ends up sounding as if, in fact, you do not know the work or are not answering the question. Secondly, teachers really want you to just get to know a book really well—finding and memorizing quotations is a way to get you to work with the text. But you should think about it this way: if you know the work well, you will remember key moments, and you will be able to remember the moments that actually apply to the question while you are taking the exam. Also, you will probably even be able to paraphrase or remember a line or two. Instead of memorizing a list of quotations, just underline moments that interest you, keep a collection of quotations that you like. Reading is the key, and quotations are certainly not required in the exam in order to score the highest marks.

- **How long should I take to plan?** Spend at least 15 minutes reading the paper, thinking and planning your response. Make sure you have started writing after about 25 minutes. This applies to all papers. Do not ignore any questions. Read the entire text/passage in Paper 1. Take notes and work towards an outline. You could write a traditional outline or, if you have done a lot of freewriting or note-taking on a passage, just number your ideas.

- **Higher level essay** Come up with ideas before coming up with a plan. Do not try to fit your ideas into an easy template, such as: "The author shows x through the use of techniques a, b and c". Maybe this works. Maybe this is what you want to show. But maybe you have different ideas, four things to show, one area of focus, two conflicting elements to discuss in a work. Organize and plan according to the ideas you have.

Writing

How do I organize my essay? This breaks down into a few questions.

- Thematic versus chronological in a commentary: if there are a few big ideas that you notice in a passage or text, you could organize

by theme/issue. The benefit is that you can look at various aspects of the piece from top to bottom that tie together. There may seem to be a more developed argument rather than a "listing" of ideas or elements. On the other hand, in a "chronological" approach, you will not miss anything. You can clearly talk about the literal level, the various features and how and what the piece means at various points. Working through a piece from beginning to end might make more sense with an editorial while a thematic/idea approach might be better with an advertisement. In either case, be sure to give some context to what you are discussing and be sure to start the essay off with the most interesting focus.

- What do I put in the introduction? The answer to this is another question: How do you introduce anything? If you were telling someone a story about what you did at the weekend, you would not start with "So, we all ran away." You would give some context first, preparing the listener for what you are going to say. In the same way, give some context or background about the text you are going to write a commentary on, you might even want to write about the basics of literal meaning, general situation or even audience, context and purpose. For a Paper 2 essay, let the reader know which works you will be discussing. And no, you do not need to hook the reader in the first sentence with an irrelevant surprise or a catchy quotation. And no, you do not have to go back to the dawn of time to give us context ("for centuries, individuals have been in conflict with society"). For Paper 1, you could have a thesis (which might be the final sentence of your introductory paragraph) that is quite broad and incorporates many of the key ideas you will address. Or you could focus on the one, perhaps larger, idea that you find interesting. In Paper 2, you simply answer the question specifically (not just "creates effects" but creates what effects, not just "influences" but influences how). For the higher level essay you tell us what you will show or prove.

- What about transitions? Yes, you should have transitions between paragraphs. But be careful, do not just throw in transition words like "moreover" for the fun of it. You would be surprised at the number of times people say "on the other hand" when the point is actually the same. Sometimes the natural pause between paragraphs is transition enough. Open any nonfiction text or read a longer essay and just see how authors handle transitions (probably about 50-50), with transition words like "in addition" or "however" alternating with paragraphs that simply naturally move on to a new point or continue an argument.

- How do I organize a comparative essay? You do not have to organize in any complex way. You might have three major ideas in which case you easily alternate back and forth, in relation to each idea, between text A and B. But you might write the whole first part of an essay on text A and use the second half for text B. This is actually more common in professional essays. Just keep in mind that you are writing a comparative essay, so compare. If you deal with three key

ideas on text A, cover those same key ideas with text B, and remind the reader that you are making a comparative point (for example, "in a similar way … ").

- Is a formula for organization always bad? No. Your ideas should come first, but if it makes you feel better, think of logical steps to organize your essay. But the more complex your formula, the more likely you are to forget or to force your ideas in where they do not belong. Just think: beginning, middle and end. Examiners are not looking for particular structures and, in fact, are instructed not to look for a certain way of organizing an essay. You do not need to put "audience, context and purpose" in a particular place and you do not have to have a special paragraph dedicated to stylistic features (in fact, it is better if they are integrated throughout).

Actually writing and language itself

- **Should I use elevated or fancy language?** No. Sheridan Blau once said, "write as stupid as you think you are". In a teasing way, he is saying that if you try to make yourself sound academic or you try to use words that you would not normally use (in class, not in the cafeteria), you will probably misuse words, sound "stilted" and have a hard time getting your point across. Use the language you know while being as specific as you can. Of course, if the tone is "nostalgic" you should say that rather than "sad". You are being specific and correct. If you know a literary term, use it. But do not worry about language, just use it. This is why freewriting throughout the two years in your learner portfolio can help you: you will write naturally, you will learn specific vocabulary, you will get better at explanations and argument.

- **What about all of those literary terms?** Literary and linguistic terms are important—they help you to be clear and specific. But memorizing a list of terms probably will not help you. Will you really understand them? How many will you actually encounter or need? The critic Peter Rabinowitz once said that literary terminology should be taught on a "need to know, or better yet, a want to know" basis. If you notice something in a text, a teacher might tell you that that element actually has a name. You might be curious about an element that you see over and over again in poetry (like the repetition of a beginning of a line of poetry called "anaphora"). Use sports as a model. If someone likes basketball and knows all of the terminology (a three pointer, a foul, and so on) she probably did not learn these words because she was given a list of terms by her parents the first time she watched a game. She watched, played, listened and began to understand and use the terminology herself. Sometimes we sit with someone who understands, but does not quite have the right terms. "He just scored a goal!" Right idea, but the wrong term for basketball, and easy to correct. But again, not necessarily corrected by a list of all possible basketball terminology. In fact, there is always

more to learn. Even if you know a lot you may hear a commentator say something that you do not understand (for example: "it looks like they are playing a 4-out, 1-in motion"). But if you have been playing and watching for a while, and know the basics, this may soon become part of your vocabulary (without having memorized a list).

- **What if I really struggle when I write?** Writing is not easy. I was stressed every time I sat down to write this book. Every day I had a hard time getting started, had to take breaks or got stuck halfway through an idea. Sometimes I spent more time planning and scribbling notes that actually writing. But this is the key: all of these things are a natural part of the writing process. Allow yourself to put words on paper without any rules and the more often you do this, the better you will get. It will always feel hard, but you will actually be a better writer and this means you will be able to clearly communicate your ideas. You might notice that if you spend time every day working on something like your extended essay, all of a sudden it becomes easier to write an essay in class. Yes, frequent writing helps you to write. And frequent reading gives you subconscious models for your writing. For help with ideas about "learning to write" go to the classic book *Writing Without Teachers* by Peter Elbow (1973). The title speaks for itself. Alternatively, try the more recent *Writing Well in School and Beyond* by Michael Berger (2013). The best two things, Berger says, you can do to improve your writing (and see your grades leap) is: "Read at least one well-written, well-edited magazine article or newspaper column per day and write one page in a journal per day." Or just read this book and respond in writing to the questions!

And in conclusion …

What about conclusions? You will hear all sorts of advice here. The best idea is to simply let the reader know somehow that you have finished. This could mean summarizing your main points or making an interesting extension. To be honest, I have read so many boring conclusions that I began telling my students that when they write in class they can just say "conclusion here". So I know that they know in the real exam they have to write a conclusion. But good conclusions can help you and your reader. Yes, they may sum up main points, but more interestingly they might point us to the most interesting point or they might extend to an idea that stretches beyond the works at hand. A good conclusion might suggest why all of what went before matters or matters in relation to the study of language and literature. A good conclusion lets us know that you have finished, reminds us that you have said some interesting things, and focuses our attention on what matters most and why we should care.

Ultimately, in all of the external assessment, you are letting us know that you have read, viewed, thought, compared and considered, and that you have interesting ideas in relation to the problems that we are trying to grapple with in the study of language and literature.

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ENGLISH A: LANGUAGE AND LITERATURE

Fully comprehensive, challenging and engaging, this Course Book has been **developed in cooperation with the IB** to exactly match the 2019 syllabus for SL and HL. With coverage of the new concepts and guiding conceptual questions, and a commitment to student-centered inquiry and diversity, it provides a wide variety of extracts and activities to develop a sophisticated understanding of approaches to language and literature. It also includes a wealth of exercises to support the new assessment.

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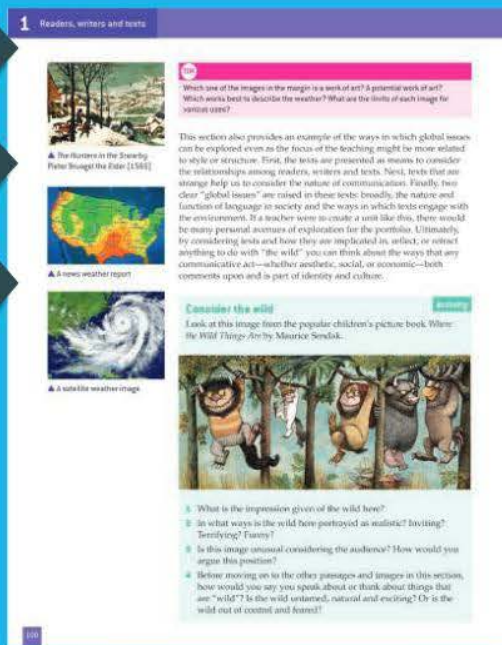
Authors
Rob Allison
Brian Chanen

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