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IB DIPLOMA
PROGRAMME

English Literature

*Carolyn P. Henly
Erik Brandt
Lynn Krumvieda*

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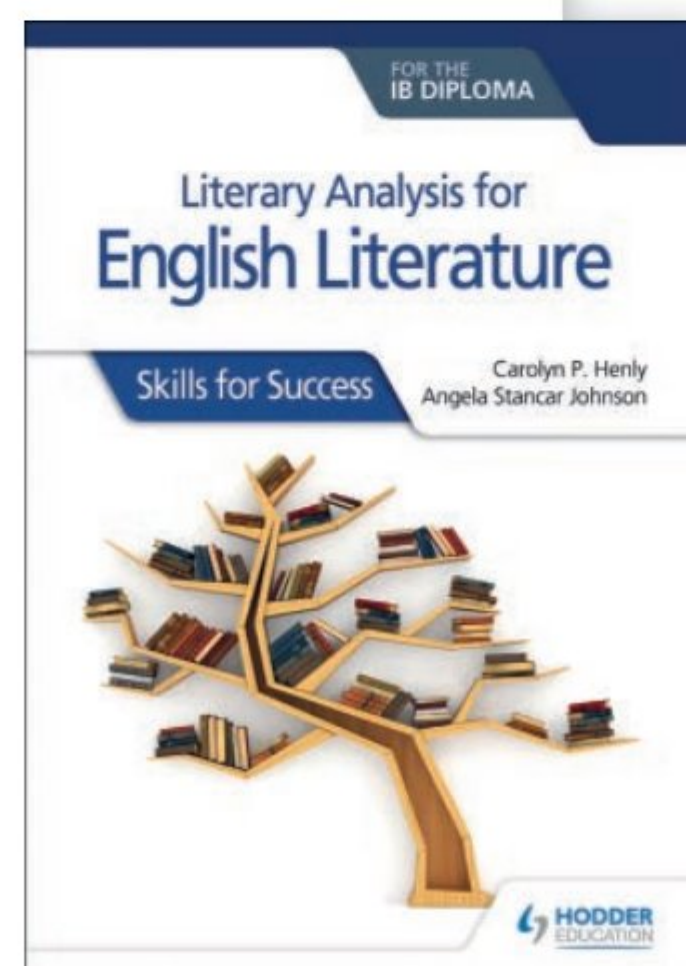
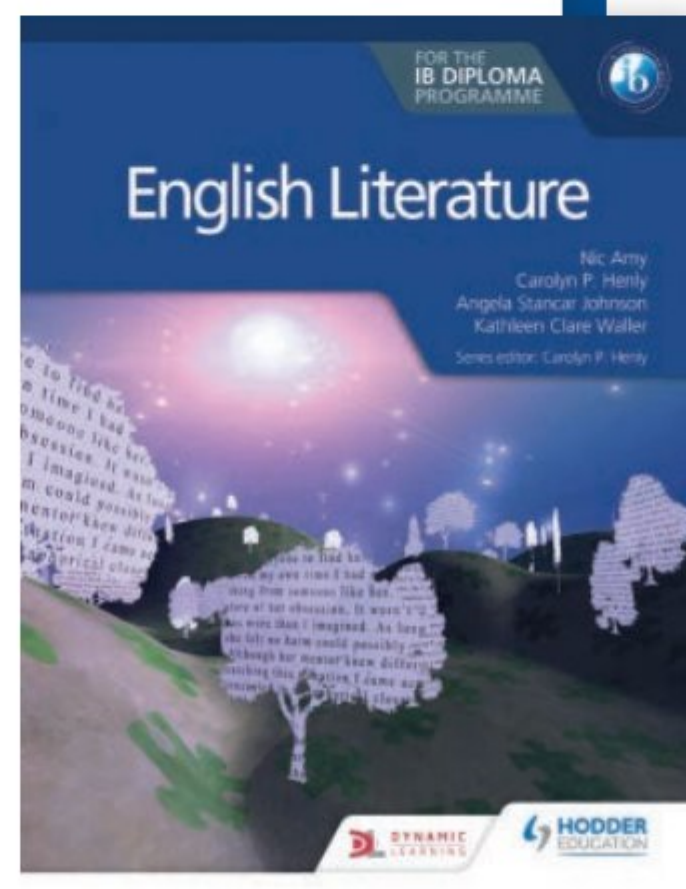
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- Engaging activities are provided to test understanding of each topic and develop skills for the exam – guiding answers are available to check responses.



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ISBN: 9781 3983 0786 5

© Carolyn P. Henly, Erik Brandt, Lynn Krumvieda 2021

First published in 2021 by
Hodder Education,
An Hachette UK Company
Carmelite House
50 Victoria Embankment
London EC4Y 0DZ

www.hoddereducation.co.uk

Impression number 10 9 8 7 6 5 4 3 2 1

Year 2025 2024 2023 2022 2021

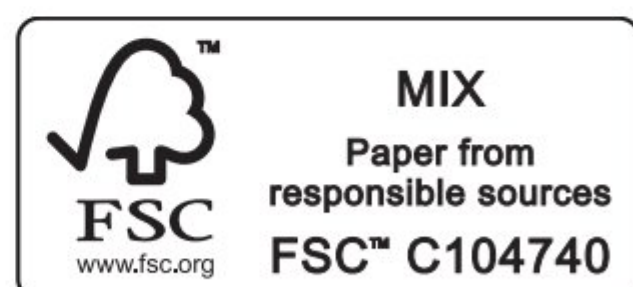
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Illustrations by Aptara, Inc.

Typeset in India by Aptara, Inc.

Printed in Spain

A catalogue record for this title is available from the British Library.



Contents

Introduction 4

Chapter 1

Individual oral 14

Chapter 2

Paper 1: Guided literary analysis 41

Chapter 3

Paper 2: Comparative essay 67

Chapter 4

HL essay 89

Acknowledgements 108

Introduction

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

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

Each chapter in this book will delve into one of the four literature assessments. The first three chapters will apply to all students, whether you are studying the programme at the standard level or the higher level. Chapter 4 is on the HL Essay and, as the name implies, it does not apply to SL students.

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

Instead, you can use the samples in this book as models of ways in which you might review the works you study for your programme in order to prepare them for your assessments. The chapters should be very useful in terms of helping to give you ideas about what to think about as well as about the skills that will be needed to complete each assessment.

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

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

Features of this book

Key terms

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

CONCEPT CONNECTIONS

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

LEARNER PORTFOLIO ACTIVITIES

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

ACTIVITIES

Other activities are presented in boxes like this one.

ASSESSMENT TRAP

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

TIPS

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

■ Using QR codes

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

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

- For iPhone/iPad, Qrafter – <https://apple.co/32SodzT>
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Assessment overview

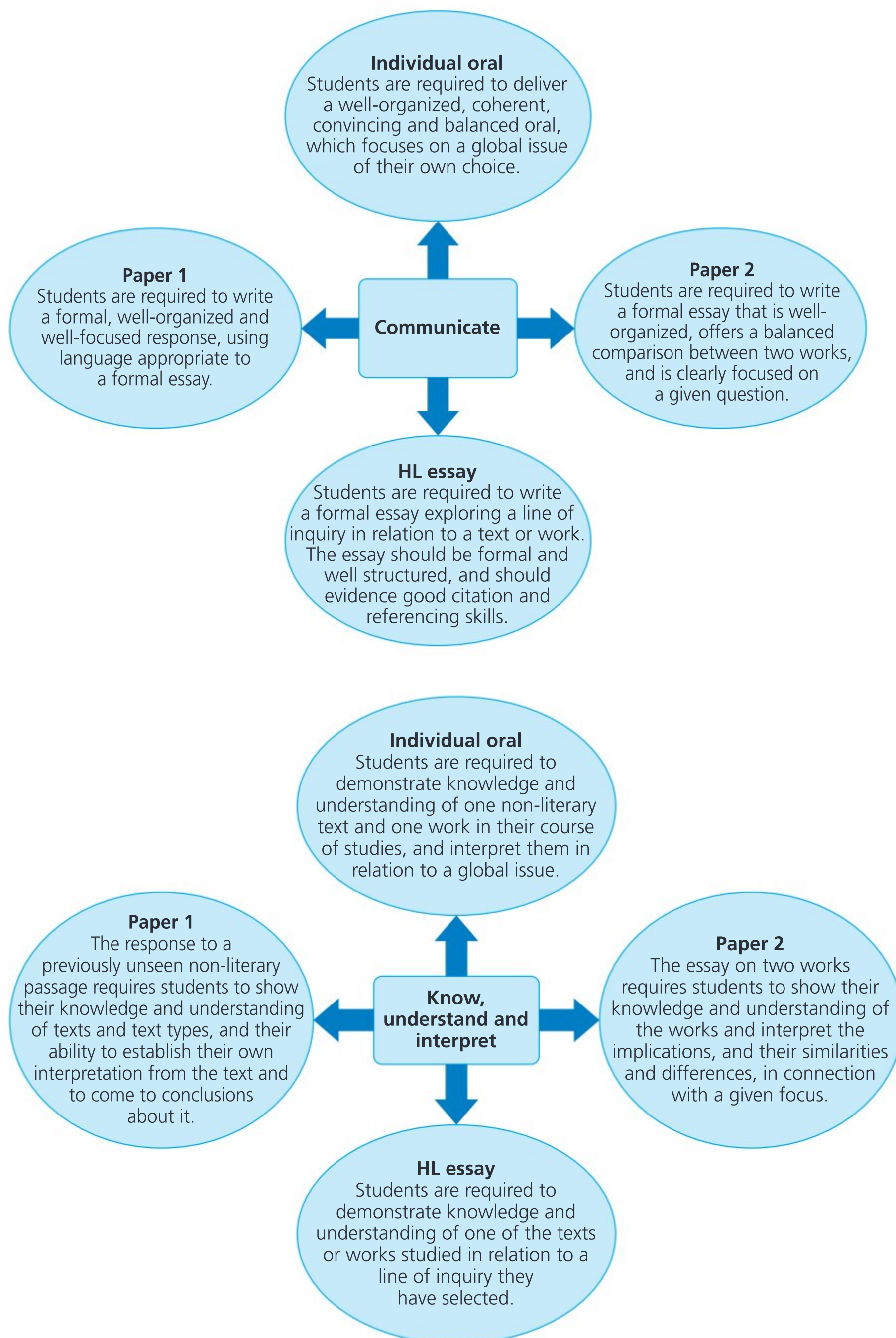
The table below provides you with the basic requirements for each of the four assessments. The first three entries apply both to HL and SL students; the last applies only to HL students. In the chapters that follow, you will learn about each assessment in more detail.

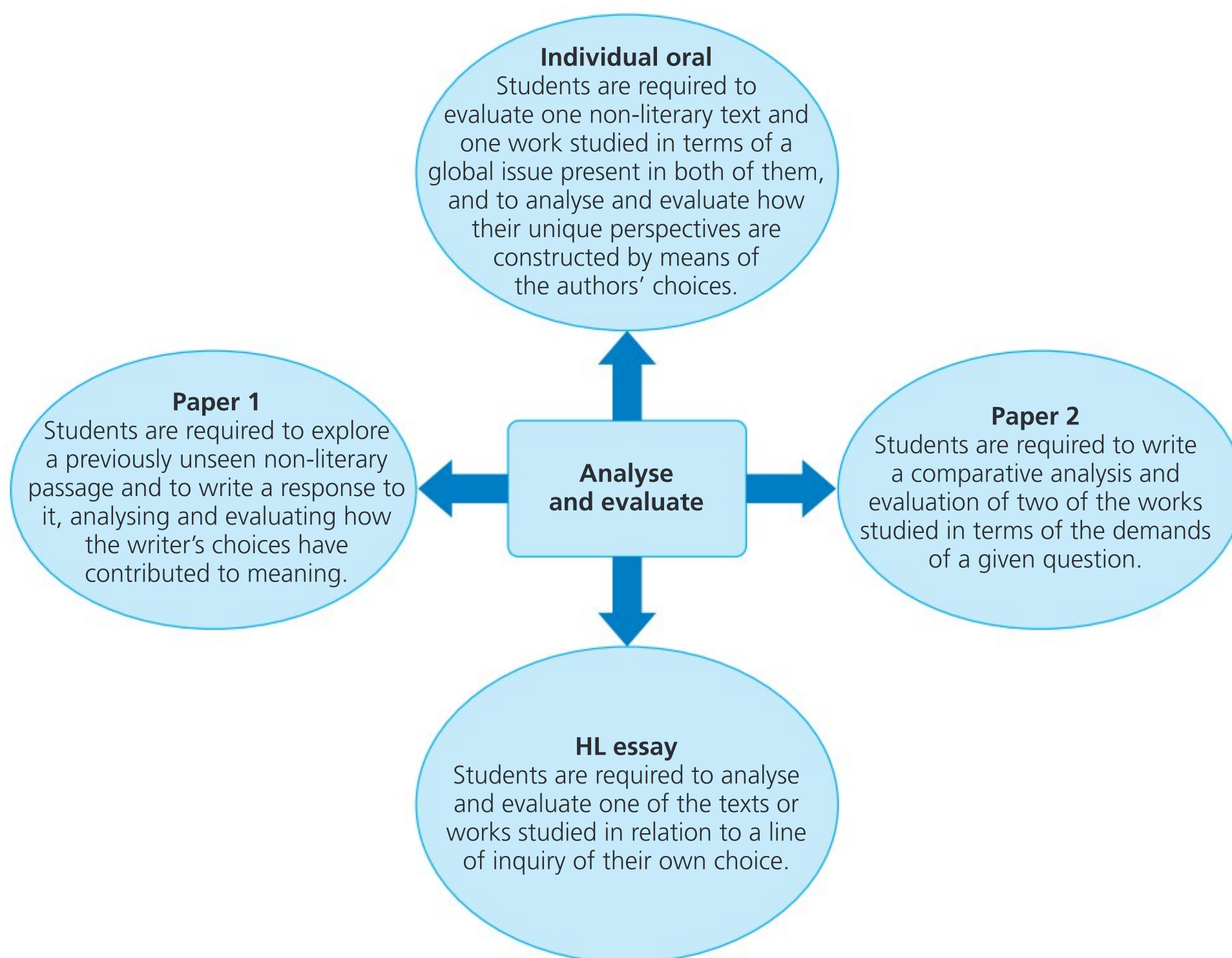
Assessment	Requirements
Individual oral	<ul style="list-style-type: none"> The IO is an internal assessment, which means that your teacher will mark it and their marks will be verified by an IB moderator. You will present a 10-minute explanation of how two different literary works reflect the same global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

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

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

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





Given that your language A programme is a course in how to read literature, you will not be surprised to realize that the overarching skill that you will be demonstrating in your literature assessments is the ability to read and appreciate literature.

The learner portfolio

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

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

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

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

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

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

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

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

In order for that freedom of choice to work in your favour, however, you will need to be thoroughly knowledgeable about all the works from your programme, and you will need to be aware of the demands of all the assessments from the beginning of your programme, so that you can keep them all in mind as you study each work. You may find that your best choices for paper 2, for example, which you will write at the end of the second year, will be works that you studied at the very beginning of the first year, 20 months earlier. The fewer works you remember well, the fewer choices you will have for each assessment. So you need to develop a habit of thoughtful engagement with each work of literature and of considering each work in the context of how it might be useful in any of your two or three free-choice assessments. You will also need to have a systematic way to store the exercises you do for each work and to record your ideas about that work, so that you can return to your notes later in the course and refresh your memory easily, rather than having to start studying the work essentially from the beginning again.

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

One type of activity and notes that you are likely to want to keep in your portfolio will be those related to your study of each individual work. You could include whatever notes you take during class on each work. You can also undertake various activities that will help you explore themes, literary techniques, the use of structure and connections to the course concepts in each of the works. For more information about the course concepts, you may wish to consult *English Literature for the IB Diploma*, by Carolyn P. Henly, Nic Amy, Angela Stancar Johnson and Kathleen Clare Waller, also published by Hodder Education. Sophisticated understanding of all these elements of literary works will be useful for your assessments, as you can tell from the descriptions of the assessments above.

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

Model: Summary sheet for learner portfolio

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

Title of work:	<u>An Unnecessary Woman</u>
Author:	<u>Rabih Alameddine</u>
Literary form:	<u>Novel</u>
<i>Which of the following course concepts are helpful in interpreting this literary work and why?</i>	
Identity	<u>Some of the things this novel suggests about the identity of this author are his love of books, his appreciation for the nature of translation and what that means, and his respect for women and their abilities.</u>
Culture	<u>The author was born in Lebanon in 1950, and he writes about the world he sees around him. He lived through the Lebanese civil war (1975-1990). The culture in which he lives forms the backdrop for his book. What is expected of women in that culture plays an important role in how the narrator sees herself.</u>
Creativity	<u>The major act of creativity on the part of the author here is the creation of a very believable female narrator. Sometimes male authors do not do that very well, but it was quite successfully done here. Readers of this novel have to do some creative work around the works in translation. We have to think about what books Aaliya is translating and why Alameddine chose them.</u>
Communication	<u>The presentation of this novel is pretty straightforward, so there are few barriers to our ability to understand this author's communication and his ideas. Some knowledge of Beirut and the historical wars that have taken place there might be necessary for a reader to truly appreciate what is happening in this novel. One barrier might be age: it might be more difficult for student readers to truly appreciate the view of the world through an aging woman.</u>
Perspective	<u>Perspective is critical to our understanding of this novel: the narrator's perspective (see below under 'Narrative perspective') is appealing. The author's perspective on the narrator is perhaps more empathetic and generous than is her perspective of herself. We are invited to share that author's perspective.</u>
Transformation	<u>This novel is not itself a transformation; however it has as part of its central content the question of the transformation of other novels through translation. The narrator of Alameddine's novel uses the act of transforming novels from one language to another as a way to give her life meaning. She respects the responsibility that translation entails, and she spends a year working on each translation.</u>
Representation	<u>An Unnecessary Woman is a highly representational novel, set in an identifiable time and place: the recent past in Beirut. All of the settings are carefully realized - the town, the bookstore, the narrator's apartment building. There is a high degree of historical accuracy. The structure of Aaliya's tale represents the way her mind wanders through the memories of her life and her observations of the present.</u>

Which of the following literary strategies are important in this work of literature and why? If needed, add other literary strategies by inserting more rows in the table.

Metaphor	<u>There is a great metaphor on page 86, where the narrator talks about needing to clear the ant farm out of her brain. The metaphor is obviously about chaos and confusion, and it refers to that specific moment in the narrator's life, but it is also an excellent metaphor for her whole frame of mind, whether she realizes it or not. Her mind is an ant farm when it comes to her understanding of herself - working really hard, but no individual ant seeing the whole picture. The author invites us to understand that about this narrator.</u>
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Narrative perspective	The narrative perspective in this novel is first person and the narrator is the main character of the novel. She is an excellent observer of the world around her; however, she is not a confident judge of her own ability and worth (as reflected in the title). She is not a fully unreliable narrator, but she does have a blind spot. The narrative perspective is important because when she is ultimately surprised by the friendship and support of her neighbours, we are surprised right along with her.
Symbol	The translation of the novels from one language to another can be seen as symbolic of the transformation of the woman from one person to another as she goes through her life.
Setting	The setting in war-torn Lebanon can also be seen as symbolic of the struggles that Aaliya has endured, as well as for her conflict with the rest of her family.
Use of time	The story integrates past and present to create a story not only of where this narrator has been, but also of where she is going. We get the sense that her life, despite what she thinks, is not over, but that the past has led her to the present, and her surprising acquaintance with her previously distant neighbours will carry her into a new future.
Allusion	There are allusions to many different novels. The allusions are not fully developed, but we can consider the titles and what we know about these books and what they might signify in terms of the narrator's experience and identity.
Structure	The structure of the novel relies on the interweaving of the narrator's present life, her past experience and her translations.

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

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

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

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



LEARNER PORTFOLIO ACTIVITY

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

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

Work cited

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

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

International Baccalaureate Organization, 2019.

Individual oral

Introduction to the individual oral

The individual oral (IO) is the internal assessment component of the language A course. Each of the four assessments at higher level (three at standard level) has a different focus, from a conceptual or comparative focus to the more global reach of the IO. The linchpin of the IO is the global issue, which we'll spend some time exploring and analysing in this chapter.

- The IO is worth 30% of the overall grade for SL students and 20% for HL students. The lesser weight for HL students takes into account the addition of the HL essay coursework (20%).
- Both SL and HL students will deliver a 10-minute oral using two extracts from two different works, one of which must be written in the language studied and the other a work studied in translation.
- The focus of this 10-minute portion is the treatment and presentation of a global issue in the respective extracts.
- The student presentation will be followed by a 5-minute period of teacher questions to make a total of 15 minutes.
- This component is internally assessed and then externally moderated by the IB.

■ The global issue

The focus on global issues (GI) in the IB Diploma language A curriculum offers students a means to see literature not as an isolated subject, but as one situated in real-world issues – issues that are relevant today and that speak pointedly to a student's interests.

Global issues are the very concerns and ideas that frequently emerge in our discussions of literature. We debate whether a character's action was justifiable or ethical, or how deep-seated hierarchies of gender, race or class may challenge readers. These issues are relevant not just to a particular story or a particular character, but in fact transcend the work. These are questions that speak to what it is to be human, what it is to live in a community, both local and global. These are the issues that puzzle us, that pique our curiosity and, as we inevitably debate them, often move us to rally in opposition or defence.

In your studies, you will have investigated a series of works and a variety of global issues that naturally stem from such debate. Your group and class discourse, and of course the detailed work and reflections that emerge over time in your learner portfolio, will provide the inspiration for your focus.

We will devote considerable time and space to the global issue and how to effectively choose and develop one, but first let's look at what exactly it is. There is perhaps an inclination to equate *global* with sweeping notions like world peace or climate change, or to think that *issue* is synonymous with *problem*. Let's see if we can clarify this: a global issue, according to the *Language A: Literature Guide* (2019, p. 57), should have three properties:

- it has significance on a wide/large scale
- it is transnational
- its impact is felt in everyday local contexts.

What exactly do these three properties imply? Let's consider this in relation to the specific example of the disparity between boys and girls in the accessibility of a school education. Although a serious issue that affects millions of young people in many countries, it is perhaps still too narrow a focus, specific to particular cultures and texts. Although it extends beyond national borders, it would be difficult to argue that it is a problem experienced in equal measure around the world. A more all-encompassing umbrella might consider 'access to a quality education', an idea that builds on one of the United Nations' (UN) Sustainable Development Goals and provides a broader palette in which to situate specific examples. As an easy check for an issue's broader significance, ask yourself: 'Is the issue relevant whether you're seated in a classroom in Vientiane or Paris, Bogotá or Abuja?'

■ Fields of inquiry

As a starting point for understanding global issues, look at the fields of inquiry offered in the *IB Language A: Literature Guide* (reprinted below). The fields of inquiry are broad topics, identifying subject focuses, but are not in themselves global issues. Think of these in the same way you might a topic in a literary discussion about, say, *love* or *jealousy* – much too broad to properly function as a theme. In the process of narrowing, you might explore how love's intensity can both transform and destroy, as illustrated in Brontë's *Wuthering Heights*, or how Iago uses a profession of love as leverage, as a means to revenge in Shakespeare's *Othello*, or how love can emerge in even the most unlikely setting between the politicized Valentin and the sentimental Molina in Puig's *Kiss of the Spider Woman*. You will use a similar narrowing process when deciding on a global issue. The fields of inquiry are not by themselves global issues, merely starting points – they need to be specified, to be contextualized; in short, to be worked on!

As outlined in the IB's *Language A: Literature Guide* (2019, p. 57), the general fields are listed in the table below.

Culture, identity and community	<ul style="list-style-type: none"> You might focus on the way in which texts explore aspects of family, class, race, ethnicity, nationality, religion, gender and sexuality, and the way these impact on individuals and societies. You might also focus on issues concerning migration, colonialism and nationalism.
Beliefs, values and education	<ul style="list-style-type: none"> You might focus on the way in which texts explore the beliefs and values nurtured in particular societies, and the ways they shape individuals, communities and educational systems. You might also explore the tensions that arise when there are conflicts of beliefs and values, and ethics.
Politics, power and justice	<ul style="list-style-type: none"> You might focus on the ways in which texts explore aspects of rights and responsibilities or the workings and structures of governments and institutions. You might also investigate hierarchies of power, the distribution of wealth and resources, the limits of justice and the law, equality and inequality, human rights, and peace and conflict.
Art, creativity and the imagination	<ul style="list-style-type: none"> You might focus on the ways in which texts explore aspects of aesthetic inspiration, creation, craft and beauty. You might also focus on the shaping and challenging of perceptions through art, and the function, value and effects of art in society.
Science, technology and the environment	<ul style="list-style-type: none"> You might focus on the ways in which texts explore the relationship between humans and the environment, and the implications of technology and media for society. You might also consider the idea of scientific development and progress.

Note: As starting points, the fields shown in the table are relatively self-explanatory, but Art, creativity and the imagination needs qualifying (or perhaps a cautionary note!). A student might view this as an invitation to discuss how a particular work or an element is imaginative or artistic (describing, say, the imaginative force of Gabriel Garcia Marquez's magical realism or perhaps the ingenuity of Italo Calvino's *If on a Winter's Night a Traveller*). But that is *not* the intent of this line of inquiry. Rather, you would need to consider what the work *says* about art, creativity or imagination.

Let's say you're intrigued by the issue of censorship, perhaps self-censoring, governmental censure, etc. While you would *not* want to log the *how* and *why* of a text's history of censorship (the prolific censoring of Vladimir Nabokov's *Lolita* or Alice Walker's *The Color Purple* or Salman Rushdie's *The Satanic Verses*, for example), you could explore what a work like Ray Bradbury's *Fahrenheit 451* or Dai Sijie's *Balzac and the Little Chinese Seamstress* says about censorship. The former becomes social commentary, the latter an examination of how an idea is communicated in literature.

■ Sustainable Development Goals

Beyond the fields of inquiry, you might also look to the UN's list of Sustainable Development Goals – 17 in all – which might more specifically address an interest. This universal set of goals and targets is designed to help UN member states frame their policies, but you may find one of these provides a helpful direction.



■ United Nations' Sustainable Development Goals

We'll take you through the entirety of the process of selecting a global issue later in this chapter, through the lens of a student thinking about, preparing for and, finally, presenting the actual oral.

■ The task

The task is a straightforward one in that you are asked to respond to 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.

The task is, in essence, a literary analysis carried out against the background of both a local and global frame – in other words, a **contextualized analysis**. The global issue is the element that grounds the oral: the very thing that provides its cohesion and coherence. You'll be looking at the interrelationship between culture and context, the relationship between form and content, and between part and whole.

The skills that you will develop in both preparing and conducting the IO are similar to those that underscore the course at large, namely that you are constructing your own understandings and interpretations. Those critical-thinking skills, the ability to draw analogies, to transfer from within and without the text, become most evident in this assessment, as does the ability to communicate complex ideas in a prescribed time frame. Balancing not only a confidence but also an authentic personal engagement characterizes those orals that are a pleasure to deliver and a pleasure to listen to. Finally, because you will be choosing your texts and extracts, and planning your oral, you will also be developing self-management skills such as self-motivation, time management, organization and long-range planning.

We'll allocate considerable space in this chapter to both landing on a global issue and selecting extracts rich in material.

■ Logistics

Your teacher will determine at what point during the two-year programme the IO is to take place; however as student autonomy underscores many aspects of the new course, you have choice here – in choosing the works, in choosing the oral topic and in choosing the particular extracts (as long as they are not from texts already used for your HL essay). Your teacher can provide feedback as to the appropriateness of both the global issue and texts chosen, but the choice should be yours. After all, you want to land on texts and ideas of greatest interest to you!

- These extracts can be selected from any literary form but, as a reminder, one work must be in the language studied and one must be studied in translation.
- The requirement for length is a passage that does not exceed 40 lines, but of course you will need to make a judgment call on passages that emerge from, say, a graphic novel or drama. You're looking for extracts that not only demonstrate a clear connection to your global issue, but also ones that are manageable given the 10-minute window.

You will bring clean, *unannotated* copies of the extracts, along with your outline, to the IO as a guide for your discussion. When an extract is taken from a text that is part of a larger work studied (for example, an extract from 'The Babylon Lottery', a short story in Jorge Luis Borges' collection of short stories, *Ficciones*, lines from T.S. Eliot's *The Waste Land*, frames from Bechdel's graphic novel *Fun Home* or a scene from Shakespeare's *Hamlet*) or when it is a complete text that is part of a work studied (for example, the poem 'The End and the Beginning' from Wislawa Szymborska's *Poems, New and Collected*), you will also need to discuss aspects of the broader work as it relates to the global issue. Students should strive to balance their time between discussing both the extract and the work from which it is taken. Approximately the same amount of time should be invested in discussing the presence of the global issue in both. We will look more closely at the relationship between part and whole later in the chapter.

Assessment criteria

The four criteria and descriptors you see in the table that follows are the same for both standard level (SL) and higher level (HL). Notice that there are two marks available

within a level; teachers and examiners apply a best-fit model, which simply means that they are looking for what the guide says is ‘a balance of achievement’. In other words, not every aspect of the level descriptor must be met to warrant that mark.

For further insight, let’s look more closely at some of the key words and concepts in the assessment criteria.

■ Criterion A: Understanding and interpretation

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

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little knowledge and understanding of the extracts and the works/texts in relation to the global issue. References to the extracts and to the works/texts are infrequent or are rarely appropriate.
3–4	There is some knowledge and understanding of the extracts and the works/texts in relation to the global issue. References to the extracts and to the works/texts are at times appropriate.
5–6	There is satisfactory knowledge and understanding of the extracts and the works/texts and an interpretation of their implications in relation to the global issue. References to the extracts and to the works/texts are generally relevant and mostly support the candidate’s ideas.
7–8	There is good knowledge and understanding of the extracts and the works/texts and a sustained interpretation of their implications in relation to the global issue. References to the extracts and to the works/texts are relevant and support the candidate’s ideas.
9–10	There is excellent knowledge and understanding of the extracts and of the works/texts and a persuasive interpretation of their implications in relation to the global issue. References to the extracts and to the works/texts are well chosen and effectively support the candidate’s ideas.

The knowledge embedded in both the extract and the text as a whole can be overwhelming, and a key part of your task is to narrow the lens through which you examine the text. The extent to which a passage offers sufficient depth and complexity may have more to do with selecting passages: an exercise that involves patience and experimentation on your part.

Sometimes the more challenging, even ambiguous, section may just be the one that opens up the more probing investigation. To garner the upper marks, you’ll need a sustained and perceptive interpretation, so a passage that merely mentions or introduces the global issue may not offer room for such meaningful links.

Let’s say you’re exploring the idea of outsiders assimilating into native cultures, using Euripides’ *Medea* as one of your texts. For those unfamiliar with the Ancient Greek tragedy, it begins about 10 years after the myth of Jason and the Argonauts and their quest for the Golden Fleece, when Jason deserts his wife, the eponymous Medea, to marry a Corinthian princess. Medea, a foreigner to Greek culture, seeks revenge on those intent on banishing her.

While you could find numerous examples of Medea cast as a foreign, even barbaric, figure, you might find more fertile, and subtle, territory in probing the Chorus's response to Medea's vengeful scheme, a lyric rich in metaphor and allusion. Remember, you need to consider the complex relationship between culture and context; take time to find passages that can offer such scope.

And, of course, detail, detail, detail! Making assertions without textual support is like dangling candy before your examiner's sugar-deprived eyes. How did you arrive at that conclusion? What justifies that claim? And, please, refer to line numbers when possible. Imagine your examiner scrambling to find the reference you just mentioned as you leap to your next point. Your task is to guide them through your argument and the evidence.

■ Criterion B: Analysis and evaluation

- How well does the candidate 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 authorial choices present the global issue?

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

The core consideration here is how authorial choice shapes and delivers the global issue. It is not, as you've probably heard repeatedly, a call to list any and all the literary devices you spot. This assumes an element of evaluation as you appraise the effects of such choices, both in the passage and in the work as a whole.

As you select and prepare your oral, be attentive to nuances *within* a passage. Is there a subtext or perhaps a transformation embedded there? Might this signal a shift in tone or position on the global issue?

Following on from the example of Euripides' *Medea* above and the issue of outsider assimilation, you could mine material from Medea's ardent monologue before the Women of Corinth or her early exchanges with Creon and Jason.

But perhaps there are more fruitful passages. Unable to thwart the intolerance she experiences as both a foreigner and a woman, Medea employs the very tool Euripides

accords her, her cleverness, and in this case that translates to adopting more male characteristics to thwart the patriarchy. A passage showing us the moment Medea abruptly shifts from aggrieved foreigner to sycophant, flattering Jason's ability to forge this new 'alliance' with Corinthian royalty, shows us a conciliatory character employing a necessary tool. That tool, in this case embracing the Greek virtue of love and harmony, or *oikos*, is employed to calm her enemy. In language, in structure and in tone, such a passage evokes much debate.

It might feel like you have endless possibilities once you begin to explore, but take the time to land on one that intrigues and perhaps befuddles. You'll find a richer field upon which to explore if you're attempting to unravel complexity.

■ Criterion C: Focus and organization

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

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

As in any of the IB assessments, how you structure and deliver your argument is crucial to its effectiveness and certainly its persuasiveness. While there's no singular or preferred way to structure your oral, you're looking for balance, between the extracts, and between part and whole.

The global issue is the very thing that provides coherence and cohesion. Some sort of organizing principle should be apparent, so that the oral unfolds logically and cohesively. It does not mean that the oral should be comparative. The ideas in an oral can be connected without any need for comparison or contrast (such comparison is neither rewarded nor penalized, as we'll discuss in greater depth later in the chapter). Just ensure that everything in your oral connects by using the global issue as a unifying thread running through it all.

A helpful guide in this criterion is to think about the three Cs: coherence, cohesion, cogency. In other words, does it make sense, do the ideas connect and is it persuasive?

■ Criterion D: Language

- How clear, accurate and effective is the language?

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

Your personal engagement becomes evident pretty quickly, sounding neither like the professorial academic or the casual texter, but one simply engaged with ideas and literature that are meaningful to you. You're not trying to overly complicate your work with a string of impressive vocabulary words that can too often feel forced or rehearsed, but use a natural delivery that, above all, seeks clarity.

Suggestions that usually surface when looking at the effectiveness of speeches – varying intonation, syntax and pace – are helpful reminders that while presentation is not formally assessed, it matters in terms of engaging your listener. More potent diction – the vigorous verbs, the language of literary analysis, the language of argument – goes some way to convincing your audience.

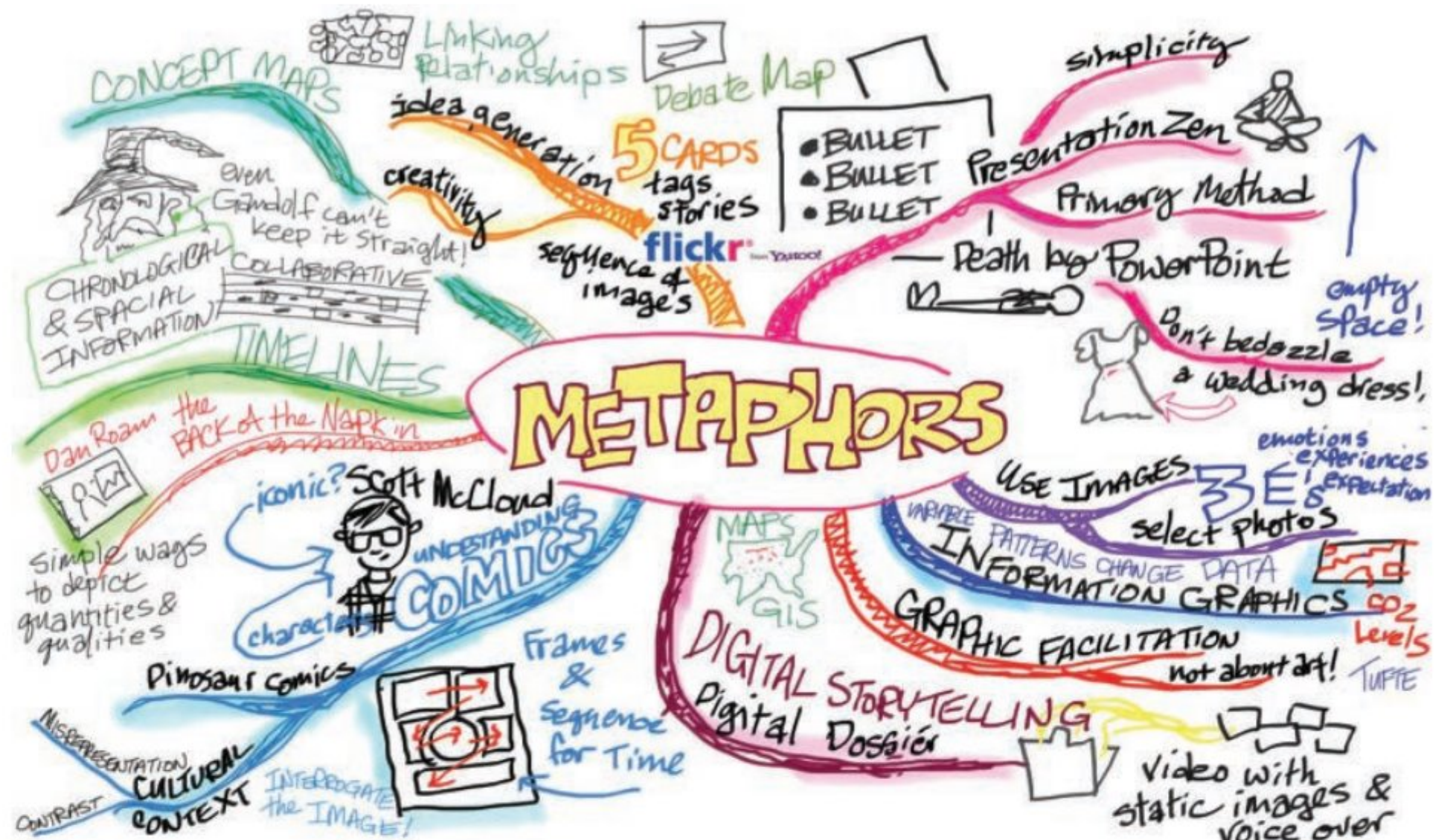
Long-term preparation for the individual oral

■ Your learner portfolio

The work you do throughout the course will contribute to your long-term preparation for the IO. The key element here will be your learner portfolio (LP) and the extent to which you use this as both a record of your many interactions with the texts, your class discussions and, of course, your activities in and outside of the course (think TOK, CAS – creativity, activity, service – and other subject areas). These pages (or videos or blogs or Padlets or screenshots – whatever formats you're utilizing) offer a wealth of material. They can remind you of those lively debates that invited perhaps heated but personal engagement or an impassioned reflection as you wonder why the author or character made a particular choice.

Remember, the LP is the very place designed to chronicle such experiences. It is the place where you'll begin to make connections, to raise questions and to wonder. The kinds of things you might want to record in your learner portfolio include:

- visible thinking exercises: everything from marginal doodles to more extensive mind maps can often shift the lens in how you see a text, topic or global issue in relation to another text
- classroom exercises where you and a few classmates, armed with multiple coloured markers on whiteboards, generated what were often unexpected or intriguing links
- copious notes and annotations – and particularly reflections – on both your reading and class discussions, which will provide much desired help when you begin to narrow your choice of text and global issue
- a marking system – perhaps using colour-coding or sticky notes, for example – that indicates passages or ideas of particular interest. You'll be thankful when, months later, you don't feel as if you're starting anew or hunting for 'that passage I liked on ...'.



- Visible thinking activities and colour-coding can help you organize your thoughts, and make it easier to find information and ideas in the future

■ Chronicling your thoughts

Rather than trying to recall distant discussions as you near the time of your oral, record memorable issues and passages as they present themselves.

Too often we think we'll recall a heated discussion or our reaction while reading, but those moments can be elusive and slip from memory. Having a handy method to quickly record such impressions can assume any form, but the chart below illustrates one such example. The notes here are raw, rough comments (and probably not clear if you haven't read the book), but remember such notes are there to jog *your* memory. Use whatever shorthand you prefer, but they should remind you of what was at issue, the crux of the debate or even a provocative passage.

Having a handy repository invites entries when you might not otherwise capitalize on such spontaneous reactions (whether during reading or an intriguing class debate). Those initial judgments, those questions, those intertextual links are valuable, and something you'll want to log, no matter how brief.

What you see in the example below could easily be penned during your reading or class discussion. You can download your own blank grid/template by following the QR code, but of course you can design a format that best suits your preferences (perhaps something less rigid may be to your liking – you might want to use one that allows for greater doodling, visible links and connections). Whatever design you use, having a repository for such comments in your portfolio will make it quick and easy to use. You'll be glad of such notes when you come to prepare for either the IO or the HL essay.



Text	Issues/ideas/lines of inquiry	Possible passages/points of reference/quotations
<u>Reading Lolita in Tehran: A Memoir in Books</u> , by Azar Nafisi (2003)	Is she really talking about vigilante justice here? A kind of wild eye-for-eye retribution or an excuse for sheer brutality?	96-97 [cold, detached execution notices ... real time response to unfolding revolution]; 148-50, 152-53
	Censorship of artistic expression and intellectualism, more an Orwellian rewriting of history or more <u>Fahrenheit 451</u> censorship? Art as a platform from which to promote political ideas? Or literature as an instrument for ameliorating human suffering or expediting healing? As a vehicle to engender empathy?	Bookstores increasingly devoid of western texts (91-93); Voice of America reference/105 ... a reasonable analogy? 'Blind censor' 24/ 'Sensual experience, not allegory ... inhaling the experience' 111, 109; empathy 118, 132; 'Gatsby trial' 124-36
	Determining one's worth and identity; the right to tell your story in your own way/necessitating a moral courage? e.g. the women of 1001 Nights	Scheherazade, 19, Lolita as victim of another's retelling, 42/74-75

Short-term preparation for the individual oral

■ Reviewing your learner portfolio

As the first step in developing your IO, you will want to review all the material you have developed in your portfolio throughout the course.

By the end of the first year, you will have studied six or seven texts (at HL) and five or six (at SL), so there is ample room for choice in the works, global issues and possible extracts. You may already have an idea of where you'd like to focus but try not to decide too quickly on a line of inquiry. The best way to keep an open mind is to revisit your learner portfolio. Before we see an example of how a student might build their oral – from initial brainstorming to final delivery – try this exercise yourself.

LEARNER PORTFOLIO ACTIVITY 1.1

While the learner portfolio is not assessed by the IB, it plays a vital role in both your journey through and reflection on your studies. It can provide a real springboard for the IO.

- 1 First, browse through the pages, the blogs, the reflections and the many activities in your portfolio (on paper or digital, even doodles). Invest time in this review. It will remind you of those moments of debate, of issues that engaged the imagination, even of that day of frustration that so unnerved you! As you move through your portfolio, look at those issues that are relevant, that transcend borders, that emerged in the literature you studied: ideas you might gladly still take on today.
- 2 Next, devote at least 15 minutes to some madcap brainstorming and see what emerges. What is of interest? What questions have stayed with you? Write non-stop and don't worry about making connections or even coherent points at this stage. This is simply a step back to revisit those moments when reading provoked, when class debates intrigued or when questions went unanswered. Get it down! Do you find yourself landing on the same texts, or similar questions? Perhaps you're discovering that some elements that intrigued you earlier no longer hold the same interest for you. Okay, let those go. You're going to devote some time to this assessment so you want to ensure that it engages you, emotionally and intellectually.
- 3 Now, on a clean page, jot down your spontaneous responses to the following questions:
 - What are the biggest issues facing humanity today?
 - What are the biggest issues facing your community?
 - What are the biggest issues facing your classmates?
 - What are the biggest issues facing you personally?At this point, you are merely listing what comes to mind, the broad topics. Consider, as well, topics that have emerged in your TOK class or in CAS activities, or any of your other subject areas of study.
- 4 Next, look at your list and begin to first narrow the scope and then consider connecting different texts to issues. You'll find, just as you did in your study of the literature, that no text embraces a single issue.

Look at the example that follows, which suggests, in small part, the varying possibilities a text can generate. This is the kind of brainstorming you can do quite quickly. Build on those issues you listed as important for you, for the community, for a global world.

What you see on the opposite page is an example of what can result from this kind of brainstorming when first considering issues and possible texts. The columns on the right list example texts, while the column on the far left shows a sampling of possible areas of exploration leading to a global issue. This kind of exercise illustrates how a text can generate a number of different lines of inquiry. Remember that you can pair different forms – prose fiction, prose non-fiction, drama, poetry – if you choose.

Global issues or ideas that might lead to global issues	Possible texts: Works in translation	Possible texts: Works originally written in the language studied
<ul style="list-style-type: none"> Surviving in a world of binary oppositions The cultural construction of gender, of stereotypes Existing codes of male privilege that determine norms of communal behaviour The power of education and literature Ideas of cultural superiority Censorship of artistic expression and intellectualism Determining one's worth and identity The tension between tradition and modernity 	<p>Manuel Puig <i>Kiss of the Spider Woman</i></p> <p>Nawal El Saadawi <i>Woman at Point Zero</i></p> <p>Yasunari Kawabata <i>Snow Country</i></p>	<p>Azar Nafisi <i>Reading Lolita in Tehran</i></p> <p>T.S. Eliot <i>The Love Song of J. Alfred Prufrock</i></p> <p>Zora Neale Hurston <i>Their Eyes Were Watching God</i></p> <p>Edward Albee <i>Who's Afraid of Virginia Woolf?</i></p> <p>Chinua Achebe <i>Hopes and Impediments: Selected Essays</i></p> <p>Kendrick Lamar 'DNA' from <i>DAMN.</i></p> <p>Flannery O'Connor <i>Good Country People</i></p>
<ul style="list-style-type: none"> Literature as an instrument for ameliorating human suffering or expediting healing The right to tell your story in your own way The question of truth and myth Friendships in response to oppression Meditation on the nature of friendship The tension between memory and trauma 	<p>Elena Ferrante <i>My Brilliant Friend</i></p> <p>Joaquim Maria Machado de Assis <i>Dom Casmurro</i></p> <p>Bernhard Schlink <i>The Reader</i></p> <p>Wisława Szymborska 'The End and the Beginning'</p>	<p>Alison Bechdel <i>Fun Home</i></p> <p>Mariama Bâ <i>So Long a Letter</i></p> <p>Maxine Hong Kingston <i>The Woman Warrior</i></p> <p>Elizabeth Ehrlich <i>Miriam's Kitchen: A Memoir</i></p> <p>Ian McEwan <i>Atonement</i></p>
<ul style="list-style-type: none"> The impact of institutionalized corruption The question of hierarchies of power A question of satisfying the demands of justice The impact of avenging family honour The journey from victim to victimizer Class origins of self-image The tension created by divided loyalties 	<p>Ismail Kadare <i>Broken April</i></p> <p>Dario Fo <i>Accidental Death of an Anarchist</i></p> <p>Anton Chekhov <i>The Cherry Orchard</i></p> <p>Giuseppe Tomasi <i>The Leopard</i></p>	<p>Jonathan Swift <i>A Modest Proposal</i></p> <p>Shakespeare <i>Hamlet</i></p> <p>Richard Wright <i>Native Son</i></p> <p>Kendrick Lamar 'DNA' from <i>DAMN.</i></p> <p>Mohsin Hamid <i>The Reluctant Fundamentalist</i></p>



LEARNER PORTFOLIO ACTIVITY 1.2

Now try creating your own chart (use the QR code to take you to a blank template) and you'll begin to see the ease with which you can make connections. You'll also see how a few texts can generate issues that spider out in a variety of ways. They don't all align neatly with each of the global issues, but such an exercise can offer some unexpected and unforeseen connections.

CONCEPT CONNECTION

As you engage with the activity above, you'll note how many issues connect and overlap with the concepts you've explored in your studies. In this example, the concepts of *culture* and *representation* are foregrounded, in particular the relationship between the author and the diverse voices that wrestle with social and political inequities. Questions as to a sense of self in an ever-changing world surface as characters seek to find their voice – their *identity* – when others would seek to devalue their very presence. Through diverse forms – from satire to epistle to farce – we observe how the inventive hand of an author can present a problem, an issue or an ideology from a *perspective* that we had not perhaps imagined before. That *creativity*, and of course the challenge of communicating to an audience not always sympathetic to an idea, can be seen in some of the highly charged emotional and political works above. *Communication* also comes into play in your oral as you explore how the use of authorial choices – the authors' own communication techniques – help shape the chosen global issue.

■ Reflecting on your learner portfolio

Narrowing the wealth of possibilities may seem an overwhelming prospect, but sit back and consider what you've collected. Do you keep circling back to the same texts or the same issues?

Having reviewed your portfolio, or more specifically engaged in the activity on the previous page, take 20–30 minutes to simply reflect. These observations are informal, at times almost stream-of-consciousness writing, which is fine. You're in the early stages of thinking about connections but you'll probably discover in this 'thinking aloud' activity that you eliminate a great deal and land on ideas that are meaningful to you.

The 'I' voice of the student reflection below is invented, but the example here is one of process: the means by which a student begins to narrow their focus and, in this instance, lands on two texts for exploration. The order in the decision process is not prescribed; in other words, you may first close in on your choice of texts or you may decide on the issue and then test out several works for possible connections. This should become apparent in your reflection.

In thinking over the texts we've studied thus far, I've narrowed the following issues from my portfolio: from group and class discussion, from my work with Amnesty International as a CAS project – specifically, the Write for Rights campaign – and from an early class debate over ways to reconcile past trauma with the political means to address them such as South Africa's 'Truth and Reconciliation Commission' following the end of Apartheid.

I remember repeatedly asking whether Chile intended to mimic that process following Pinochet's rule and although Ariel Dorfman does not explicitly cite Chile as the setting for *Death and the Maiden*, we can assume a country experiencing similar pains as it emerges from a repressive government to embrace democracy. And while at first struggling with Kurt Vonnegut's *Slaughterhouse-Five* (the time travel of Billy Pilgrim and those Tralfamadorians!), I was intrigued with the frame story – that of the narrator wrestling with, trying to write about, the horrors of WWII, specifically the bombing of Dresden.

How does one write about such a massacre?

We studied Harry Mulisch's *The Assault* and many of Wislawa Szymborska's poems, both of which explore the trauma and the aftermath of an oppressive regime and could have worked nicely here. Ideas also surfaced in several TOK discussions on the ethics of 'moving forward', but I think I'm opting for Dorfman's play and Vonnegut's novel as they provide not only distinct voices but also two radically diverse means of coping with past trauma (the very question Vonnegut's narrator poses).

A flood of questions are emerging ... I question the role of memory in the aftermath of such trauma ... what happens when the memories so dominate one's life? Were the characters seeking justice? Revenge? Some sense of personal empowerment? A voice? Retribution? A way to erase the past?

This is the kind of reflection that emerges when sifting through the memories of your studies and asking yourself what ideas continue to interest, what texts invite a second look, and what questions continue to nag. In fact, the litany of questions at the end seems to beg for further exploration.

■ Exploring possible global issues

The next stage requires patience and diligence. The process of narrowing – either texts or a more specific global issue – should lead your next round of brainstorming (the technique you use is entirely your preference; some prefer the stream-of-consciousness writing, as we saw previously; some might use the visual links of mind mapping). Envision this process as a funnel that is continually narrowing as the contents move downwards.

In the example on page 26, we observed the student thinking in a more general way about issues and texts that resonated with them during their studies. The student, having decided on the Dorfman and Vonnegut texts, begins to consider how the characters processed such trauma, exploring two ideas that had emerged in their earlier brainstorming chart: ‘Memory in the aftermath of war’ and ‘The need to testify, to record past injustices’ (the student could just as easily have pursued ideas such as ‘paralysis resulting from trauma’ or even PTSD (post-traumatic stress disorder)). The following reflection gives an idea of how this student is now grounding the issue in textual detail, considering possible lines of inquiry.

The idea here is not to compare, but to let ideas emerge on the topics for both texts. The frequent use of ellipses is merely an indication of this stream-of-conscious brainstorming, getting ideas down quickly and naturally in your own style of shorthand. You’ll notice that detail is beginning to emerge in the form of possible parts of the texts that might present this issue more specifically.

Memory in the aftermath of war ...

In a society contending with the legacy of a repressive regime, the simplest of stimuli – a voice, a smell, a touch – can arouse painful memories of injustices too often silenced by a government that wants to forget or even deny that such brutality ever occurred (evoking profound issues about how a society should confront a violent past, be it Chile or Argentina, South Africa or Rwanda ...).

Frequent sensory images address the power of memory, as a means of keeping the memory so raw that any stimuli can easily trigger the past ... e.g. Paulina blindfolded during her torture and thus few visual clues, but other senses compensating – the sound of her torturer’s voice, the smell of his skin, the Schubert Quartet, all signal nausea. While it has been years since her abduction, Paulina insists her memory is clear, convinced Miranda is the doctor who tortured and raped her. And just how reliable are those memories? Miranda labels Paulina’s memories ‘fantasies of the mind’...

In an interview with Carlos Reyes on the Amnesty International website, Ariel Dorfman observed: ‘Memory is a constant obsession for me ... fighting against those who would obliterate others, who would forget them, ignore them, neglect them, erase them from the earth.’

And in the historical context of Vonnegut’s story ... Could such ‘forgetting’ apply to the official rendition of the bombing of Dresden, a version maintained in ‘strategic silence’? Vonnegut speaks of his faulty memory in the opening chapter, as an ‘old fart with his memories and his Pall Malls’, his late-night drinking ... phoning old war buddies asking for ‘some help remembering stuff’. He speaks of a desire to write about it yet concedes an inability to do so. The memory seems to resist shaping ... Billy Pilgrim becomes, in effect, his doppelgänger, familiar but sufficiently distanced, drifting often into the bizarre (Billy’s recounting of the fire-bombing, for example, morphs into a surreal tale of ‘moon men’). Such atrocities only make sense under a veneer of science fiction.

Trauma shapes a story that both Vonnegut and Paulina struggle to reconcile with their own experience; they seek closure.

The need to testify, to record past injustices

Paulina insists she not be one of the 'disappeared,' to record the confession of her abuser (although at several points other more violent alternatives are considered); and while Vonnegut desires to speak, he finds little meaningful to contribute ('there is nothing intelligent to say about a massacre'). But he does look back, he does tell his story ... but only within the skin of his alter ego, Billy Pilgrim (now disordered, 'unstuck in time'). Past horrors still v much alive in the same way the Tralfamadorians believe all moments 'always have existed, always will exist'.

But just as Vonnegut ultimately speaks out (publishes), so too does BP when confronting his hospital mate and while yes, a fellow war veteran, it's clear Rumfoord holds official status, maintaining the success of the bombing raid. Billy Pilgrim's declaration is that of a survivor: 'I was in Dresden when it was bombed. I was a prisoner of war.' ... 'We don't ever have to talk about it,' said Billy. 'I just want you to know: I was there.'

Perhaps this scene more clearly parallels Paulina's need for Miranda's confession. Seeking the 'real real truth' ... 'I want him to sit in front of that cassette recorder and tell me what he did - not just to me, everything to everybody' ... admission of guilt by her abuser feels the only means to break the paralysis.

This example builds on, and in some way begins to answer, the questions posed in the initial reflection. The student focuses the lens more precisely on an area and in effect tests to see if it holds the potential, and of course the interest, to pursue further. Here, two such paths are explored – memory in the aftermath of war and the need to record past injustices – but the student might easily have considered ideas of vigilante justice or PTSD or the ethics of retribution or the political silencing of wholesale violence or ... well, you get the point. It's about possibilities. Think of this exercise as a set of mini experiments to appraise whether there's ample material and appeal to address the issue.

LEARNER PORTFOLIO ACTIVITY 1.3

Now it's your turn. Read through your initial brainstorming and see where you are. You may have already decided on two texts and are now wrestling with an array of possible fields of inquiry, or you may be comfortable with a more general issue but are considering what texts best present that issue.

If you're unsure where to start, pick one of the ideas from your earlier chart and see where it takes you. Sometimes you don't know if you have a viable idea until you begin to probe.

Allot ample time for this and have the texts and your portfolio with you as you might want to thumb through notes or sticky-note references to find a quotation, as used in the student model, or note possible passages. Jot down questions as they emerge, as well as insights, even challenges. It's all helpful. This activity is designed to help you narrow the topic, yes, but also to confirm whether this is an area that still holds interest and that offers ample room to explore.

■ Narrowing and defining the global issue

At this stage, you'll want to assess your brainstorming and notes thus far. If you're closing in on one or two possible issues, apply the criteria as outlined on page 14 and see if it meets the three requirements:

- 1 Does it have significance on a wide/large scale?
- 2 Is it transnational?
- 3 Is its impact felt in everyday local contexts?

Do your observations fit into one of the fields of inquiry? Or one of the UN's Sustainable Development Goals?

In our student example, we can see that a number of questions and insights fall under the overarching umbrella of Politics, power and justice – particularly with a focus on the limitation of justice and the law. But as we mentioned earlier, the fields of inquiry are like chapter headings – broad strokes that need a more precise focus. Let's look at how the student more specifically closes in on the global issue.

Key questions continue to surface for me: How do you keep the past alive without becoming its prisoner? Is it legitimate to sacrifice the truth to ensure peace? What is the power of giving voice to the terror? How can we enable the victim to reconstruct their world to incorporate their traumatic experience?

But all these questions hinge on a dogged memory of such traumatic events, their potential to control and dominate our 'now'. When terrorism shatters one's very sense of meaning, of who you are, what's the path to move forward? How does one transition out of a mental and emotional war zone, helping one to become 'unstuck' as we see with Vonnegut's Billy Pilgrim, or unlock the repressed nightmare of Dorfman's Paulina?

Both authors speak to the power of memory in bearing witness to the past. And their characters seek some means of chronicling past injustices and holding the perpetrators to account. And finally, from these many ideas (enough I think for numerous IOs), I landed on my GI:

'Power and justice: the role of memory in the aftermath of war'

Does it fulfil the criteria for a GI? Yes, as it addresses a problem that can be found all over the world, throughout the twentieth century ... and, sadly, for too many of those around us.

This reflection is about clearly articulating your global issue. Having cast a wider net on previous exercises, you're ready to narrow your selection. And, in fact, land on an issue. The student poses again the larger questions driving their investigation and then suggests how they all funnel into a more precise line of inquiry: the role of memory in the aftermath of war. This is also the point at which you need to ensure your global issue meets the three requirements you see addressed in the final lines.

At this point in your deliberations, you should have settled on what feels like a workable global issue. And while it is not necessarily final (you may discover that, in choosing passages and subsequent development, it needs tweaking or even changing altogether), it allows you to now consider possible extracts and begin developing your oral.

■ Selecting extracts that illustrate a global issue

You can choose from any of the texts you've studied, but the timing of your oral will of course narrow that list of possibilities. And remember, once you've already selected a text for the HL essay, it's no longer available for the oral. You'll want to consider passages that offer opportunities beyond simply identifying or pointing to the global issue.

You might consider some of the following when on the hunt for a passage or scene that not only refers to the global issue in question, but also offers opportunity for greater depth:

- Does it offer a perspective or a solution or even a question relative to your global issue?
- Does it function as foreshadowing or a catalyst for either character or plot?
- Does it offer a frame for later, more detailed, issues or contradictions?
- Does it provide a challenge for a character, perhaps ethical, cultural or political?
- Does it present the global issue in a straightforward, direct fashion or perhaps couch it in a larger metaphor? In a barrage of emotion? In satire? In irony?
- Does it capitalize on genre-specific conventions (for example, presenting the issue in stage directions or through a chorus, perhaps in a letter or interior monologue)?
- Does it counter or undermine the issue?
- Does it look back in reflection, commenting perhaps on progress or lack thereof relative to the global issue?

Thinking about such questions is in some way answering *why* you selected these particular passages. You'll also want to think about how they contribute to our understanding of the GI in light of the work as a whole. Such considerations could even apply if you're selecting a short story or poem, in the sense that the work is representative of an issue that appears in numerous works by the same author. Or perhaps it represents a change in the author's perspective (e.g. the issue presented in a later work may contradict an earlier stance).

At this point you'll want to commit to your text choice. As your earlier brainstorming suggested, you can jump from text to text, but your efforts now should be directed at locating the particular passages that can best serve your investigation.

The reflection below shows the student exploring their reasons for selecting the specific extracts they have chosen.

For the Vonnegut text, I wanted to focus specifically on the narrator, on the paralysis that prompted the creation of the Billy Pilgrim character. It is in the opening chapter that we are introduced not only to our storyteller but also his struggle to reconcile the horrors of WWII, specifically the bombing of Dresden that continues to haunt.

And while there were numerous scenes that could easily present Paulina's dilemma in Dorfman's play, I elected to focus on one of the earlier moments where Paulina challenges her husband Gerardo, where she insists the 'trial' of her torturer is the only way for her to move forward. It's a tense scene that follows the visually dramatic episode of Roberto's 'kidnapping'.

■ Annotating your extracts

After selecting extracts that you think best illustrate your global issue, and before you begin to structure your actual oral, it's a good idea to carefully analyse these. And while you cannot bring your annotated copies into the actual oral – clean passages

only! – the process of annotating details is an important one, not with an eye to every thematic or stylistic element you might note if preparing for a commentary, but focusing solely on those elements that speak directly to your global issue. It's also a check to see if the passage offers sufficient material to probe your global issue. Taking the time to scrutinize your extracts in depth now will help avoid a situation later where you discover a passage falls short on substance.

There are many ways to annotate and you will have honed your own techniques in recent years. Some opt for an array of colours linked to specific thematic or stylistic elements, while others pen copious marginal notes. But you'll want to do more than merely highlight your global issue. What does the text say about it? Does it offer, for example, insight? Judgment? An ironic twist? A historical context? A cultural frame? A character perspective? An ethical or moral perspective? A challenge to convention, to tradition, to a norm, to an authority? An appeal to emotion? A cause and effect? This list could go on and on, but you get the idea here.

Consider authorial choices with a broad sweep, beyond simply a litany of stylistic elements, and look to choices relating to structure, dialogue, even paragraphing (does it, for example, serve as foreshadowing, as a catalyst for action, as a solution, as a frame for other more detailed issues, and so on?).

ACTIVITY

This is a variation of a think-pair-share activity that involves having you and a classmate read out each other's passages (or if it contains dialogue, each of you can adopt a role). Up to this point you've had one voice in your head as you read the passage, but a new perspective, a new voice, quite literally, can provide fresh insight. Read the passages aloud a couple of times and then share what you hear. Try not to limit your classmate's response before you begin by describing your global issue or even your thesis. Stay open and simply listen. You'll be surprised what emerges!

- You may discover auditory elements that escaped you on an initial read (greater awareness of changing rhythms, of tone; you begin to *hear* how meaning is constructed).
- You might have noted repetition but, on listening, discover that a word, even repeated, can change its meaning if the context changes.
- You may sense an easing or increase in tension, a build-up or appeal to emotion that was not noticeable when annotating.
- You might have noted particular semantic fields or syntactic patterns, but hearing them may suggest new insight.

Like a kaleidoscope with its ever-changing, multi-coloured hues, this exercise shifts the frame on your passage, much as a play or audiobook with a different cast or narrator can feel quite new. Leave yourself open to new inferences.

Following on from the earlier student example, the sample extract and accompanying annotated notes illustrate this next step. The extract is taken from Act 2 Scene 1 of Ariel Dorfman's play *Death and the Maiden*. After first establishing context for the passage, the student examines two key ideas that emanate from the global issue. You're now beginning to look at detail; in this example, this involves analysing the exchange between two characters with not only different wartime experiences but also irreconcilable differences when it comes to addressing the trauma of war.

Look at both the extract and accompanying annotated notes. You may prefer to jot your annotations directly onto your passage, and in fact it's probably a good idea to print out several copies of your extract as you experiment with possibilities – eliminating some aspects, developing others in greater detail.

PAULINA: You'd have to resign even if no one knew about this?

GERARDO: Yes.

PAULINA: Because of your mad wife, who was mad because she stayed silent and is now mad because she can speak?

5 **GERARDO:** Among other reasons, yes, that's so, if the truth still matters to you.

PAULINA: The real real truth, huh? *(Brief pause.)* Could you wait just a sec. *(She goes into the other room and discovers Roberto about to free himself. When he sees her, he stops immediately. Paulina ties him up again while her voice assumes male tones.)* 'Hey, don't you like our hospitality? Want to leave so soon, bitch? You're not going to have such a good time outside as you're having with me, sweetie. Tell me you'll miss me. At least tell me that.' *(Paulina begins to slowly pass her hands up and down Roberto's body, almost as if she were caressing it. Then she goes back to the terrace.)* It's not only the voice I recognize, Gerardo. I also recognize the skin. And the smell. Gerardo. I recognize his skin. *(Brief pause.)* Suppose I was able to prove beyond a shadow of a doubt that this doctor of yours is guilty? Would you want me to set him free anyway?

10
15
20 **GERARDO:** Yes. If he's guilty, more reason to set him free. Don't look at me like that. Imagine what would happen if everyone acted like you did. You satisfy your own personal passion, you punish on your own, while the other people in this country with scores of other problems who finally have a chance to solve some of them, those people can just go screw themselves – the whole return to democracy can go screw itself –

25 **PAULINA:** Nobody's going to get screwed! Nobody's even going to know!

GERARDO: The only way to be absolutely sure about that is to kill him and in that case you're the one who's going to get screwed and I'm going to get screwed along with you. Let him go, Paulina. For the good of the country, for our own good.

30 **PAULINA:** And me? What I need? Look at me, look at me!

GERARDO: Yes, look at you, love. You're still a prisoner, you stayed there behind with them, locked in that basement. For fifteen years you've done nothing with your life. Not a thing. Look at you, just when we've got the chance to start all over again and you begin to open all the wounds ... Isn't it time we –?

35 **PAULINA:** Forgot? You're asking me to forget.

GERARDO: Free yourself from them, Paulina, that's what I'm asking.

PAULINA: And let him loose so he can come back in a few years' time?

GERARDO: Let him loose, so he won't come back ever again.

40 **PAULINA:** And we see him at the Tavelli and we smile at him, he introduces his lovely wife to us and we smile and we all shake hands and we comment on how warm it is this time of the year and –?

GERARDO: No need to smile at him but basically yes, that is what we have to do. And start to live, yes.

Dorfman

First, as part of this exercise, contextualize the passage; in other words, situate the extract in relation to the work as a whole. Consider the when, where and why of the passage. You'll want to tighten this context when you give the actual oral (probably a sentence or two), but at this stage, do it thoroughly.

This extract is from Act II.i of Ariel Dorfman's play Death and the Maiden, set in a country emerging from a prolonged dictatorship. We come to learn of Paulina's trauma some 15 years earlier at the hands of her torturer and her steadfast belief that Roberto, the alleged good Samaritan who has landed as their guest for the night, is her very torturer.

Following the largely visual, and arguably violent, scene of Roberto's kidnapping, Paulina stands guard with a gun, clearly in control of the scene. She mocks both Gerardo's notion of the 'real real truth' and proceeds to mimic the language of her torturers - the victim becomes the victimizer. Leaving momentarily to check that Roberto is still safely tied to his chair, Paulina returns to challenge Gerardo on the lack of means for victims to exact a sense of justice.

Next, highlight those elements that speak directly to your global issue, with a detailed eye to their treatment (in other words, the authorial choices that communicate these ideas). In this instance, the student has divided those examples that, first, speak to the role of memory and, second, deal with how one confronts that past trauma to move forward. At this stage you're analysing the wealth of material the passage offers. You may or may not use all such references as you begin to structure your oral.

- Elements that speak to the role of memory, memories linked indelibly with sensory recognition return Paulina to the days of her torture, reliving them: (15, 16) 'his voice', 'his skin' and 'the smell' (and later, the music, Schubert's Quartet).
- Such recognition leads to the hypothetical (if sufficiently supported, 'beyond a shadow of a doubt'), 'would you want me to set him free?' Even when Paulina later admits possible doubt, does it matter? Does Roberto become some metonymic stand-in for all abusers not yet brought to justice? Or Paulina for all those terrorized by the regime?

Key term

Metonymic – A figure of speech that substitutes one noun for another, suggesting an attribute closely associated with it. Perhaps the most often used example is 'the pen is mightier than the sword' (the pen substituting for writing, the sword representing warfare). Or 'the crown issued a statement yesterday', the crown of course substituting for the monarch.

- Her stage movement, her comments mimic the language of her torturers (8-10, 13-15) ... her momentary caresses mock her rapist's actions (does this reinforce the power of her memories as she adopts the condescending, belittling tone of her abuser? (10-13)).
- Both her husband, the human rights lawyer Gerardo, and Roberto, now Paulina's hostage, refer to Paulina's 'madness', but Paulina's actions represent her growing empowerment, now owning phrases from both men - the 'real real truth' and 'mad' (4, 7). Yet also a kind of catch-22, insisting she'll be viewed as mad whether she remains silent or whether she takes action, highlighting the difficult situation for victims of such crimes. The drama in real time virtually recreates the 15-year-old scene with a reversal of roles ... the

abused becomes the abuser (or conversely, in Gerardo's mind, judge, jury, executioner).

- And still a prisoner of such memories (31-35), 'locked in that basement'. For Paulina, the past is intrinsically connected to this locale. Yet it can never be fully recaptured ... blindfolded, the memories still raw but subjective ... she seeks direct contact with the past; this moment offers a bridge between present and past.
- The passage introduces two central questions of the play that address the global issue directly: How can those who tortured and those who were tortured coexist in the same land? How any such country confronts the past, how a community fractured by the traumatic experience of thousands can feel justice rendered.
- The passage is structured, like much of the play, as the hypothetical weighing of arguments, the very thing the Commission must and will address. Paulina and Gerardo's language mimics each other's (e.g. 'and let him loose?' ... 'let him loose', 24-25, 30-31, 38-39, 40-43).
- It is Paulina's plea for personal justice (opening wounds or healing?) countered by Gerardo's hypothetical statements that vocalizes the crux of the play's moral dilemma: Kant's 'categorical imperative' or golden rule application ... 'what if everyone acted as you did?' (20). The informal 'get screwed' employed colloquially and with both literal and figurative connotations (23-29).
- The passage is characterized by a number of rhetorical and hypothetical questions as if Dorfman is raising the issues for his audience as well (35-43), questioning how to move forward as Paulina poses the larger Qs ... how can the abused and abuser coexist? Can one simply forget?
- This passage begins to introduce many of the details of Paulina's earlier trauma, details that will emerge bit by bit during the ensuing confrontations about what to do with her hostage. A past, we learn, marked by psychological trauma yet kept silent in the present by an overwhelming discourse of communal 'forgetting' (36). Gerardo poses a central question of the play here: How do they, personally, but also as a country, 'start to live' again (44). Asking victims to live side by side with their abusers ... foreshadowing the final scene.
- Does this become the crux of their dilemma, for any kind of vigilante justice? Is this an ethical dilemma? Political complication? A cry for justice?

Preparing and delivering a successful individual oral

■ Developing a plan

- Remember, this is not a commentary whereby you explore any and all. You're not on the prowl to identify every stylistic element, every rhyme, rhythm and allusion – not even every thematic thread. Foreground those elements that illuminate your global issue and marginalize the remainder.
- Consider differences in form. In the student example, the mode of storytelling in Dorfman's high-intensity drama (or psychological thriller as some have labelled it) could not be more different from Vonnegut's non-linear novel (a novel, yes, but

labelling its genre is not so easy. Satire? Autobiography? Science fiction?). What role does this play in the presentation and representation of the global issue?

- And, of course, consider differences in time and place. Keep an open mind, as I imagine you did in class discussions, to differing perceptions that emerge when unfamiliar with a situation or, as in the student example, when confronted with varying attitudes to politics or justice or culture.
- Your teacher will provide you with the student outline form, on which you will identify the global issue, the works chosen and a maximum of 10 bullet points to help remind you of your structure. It's best to keep these bullet points short and simple; they are merely reminders of the points you wish to highlight and develop, rather than sentences you might read. You can take this outline, along with the unannotated copies of the extracts, into your oral. You are expected to submit your outline to your teacher at least one week prior to your scheduled oral. Follow the QR code to access an example of a completed outline form, based on the examples used in this chapter.
- As you prepare your extracts, add line numbers (every fifth line is fine) and use them when delivering your oral. You know where you are in the passage, but your listener is desperately trying to locate the reference before you leap to your next point.
- The last instance of guidance your teacher can provide is when you present your outline form. They can annotate, offer some brief marginal notes, but not edit. This is your oral!



■ Organizing and structuring your oral

The first 10 minutes is yours as you examine the presentation of the global issue in your two passages. This is followed by 5 minutes of teacher questions. There's no prescribed formula for structuring your oral. Your examiners are open to a variety of means, but ideally you want to present a coherent argument anchored by the global issue. It shouldn't sound as if you're rattling off a grocery list of observations. Keep in mind that you need to demonstrate knowledge and understanding (Criterion A), and analysis and evaluation (Criterion B) in both the extract and the work as a whole. Roughly the same amount of time should be devoted to discussing the presence of the global issue in each text.

By design, the IO is not comparative and there is no demand for you to compare and contrast the treatment of the global issue in the two passages you choose, but that doesn't preclude you from doing so. Comparisons will naturally emerge, but there's no reward or penalty for this element. Remember, it's the global issue that gives the oral cohesion and coherence.

Your oral should feel like a cohesive whole and not the summation of discrete parts. Provide a logical progression for your listener, beginning with a clearly stated introduction, an analysis of both texts as they relate to the global issue and, finally, a conclusion.

The means of organization is entirely up to you but consider the value of communicating precisely and clearly not only a thesis but also a direction. Remember, you have an outline before you; your examiner does not and it's easy to see how a discussion can seem to drift for your listener. Provide those signposts for them, even if it feels like a rather obvious 'My next point is ...'. And while a thesis is not requisite, again think of your listener who is thrown into these texts. Offer them a guiding light and a sense of how you'll proceed. They'll thank you!

■ The introduction

Here is an example of an introduction following on from the student model presented earlier (as a reminder, the global issue is Power and justice: the role of memory in the aftermath of war).

The memory of traumatic events can continue to haunt for years after the event. Vivid memories, easily ignited, are never far from the surface in both Kurt Vonnegut's satire *Slaughterhouse-Five* and Ariel Dorfman's play *Death and the Maiden*. Vonnegut wrestles with his past trauma through his alter ego Billy Pilgrim in his attempts to move forward, having witnessed the horrors of the Second World War bombing of Dresden. Dorfman's Paulina, having endured months of torture at the hands of a sadistic doctor, remains a 'prisoner', figuratively locked in the scene of her torture. Both authors grapple with the devastating effects of war – its personal trauma and endless nightmares – but while Vonnegut's narrator finds little 'intelligent to say about war' (and only ultimately through the lens of his alter ego, Billy Pilgrim), Dorfman's survivor capitalizes on an opportunity to face down her torturer.

While this introduction juxtaposes the two texts, the student could just as easily have introduced the global issue in a more generic fashion, then proceeded to examine the first text and then transition to the second.

ASSESSMENT TRAP

While you need to contextualize your passages, avoid providing extraneous details that veer from the global issue (for example, this student would want to avoid launching into the historical background of the Second World War or Pinochet's regime, or biographical notes for Vonnegut or Dorfman, or even a personal connection to either the text or issue). It's easy to get side-tracked,

perhaps from sheer interest or passion (launching into, for example, a plea for social justice in the court system or the inequities of poverty) and, while interesting, it can eat up your time quickly and garner little credit. Your goal is to analyse and evaluate an author's craft; in other words, to examine how the authors present and frame the global issue in the literature.

■ Analysis of the two works

There's no prescribed formula in terms of structuring the main body of your oral. Your examiners are open to a variety of means but, ideally, you want to present a coherent argument anchored by the global issue. As noted above, it shouldn't sound as if you're rattling off a grocery list of observations.

While the global issue is the anchor, much of your exploration revolves around illustrating how authorial choices have an effect on our understanding of this issue. Provide sufficient context for your listener, situating the passage in the work as a whole, and then develop your argument as you would in any persuasive essay. Links to the global issue and claims as to how it is presented require a close read, analysing the detail that generates such conclusions.

Continuing with the student example, exploring Power and justice: the role of memory in the aftermath of war, let's look at a portion of the oral that analyses the author's craft.

This scene from Act II.i of Dorfman's *Death and the Maiden* presents Paulina not as a casualty of war, but as one now empowered to confront her torturer. Following the largely visual, and arguably violent, scene of Dr Roberto Miranda's 'seizure', Paulina stands guard with a gun, clearly in control of the scene. She confronts her husband, newly appointed to the country's Investigating Commission, with a series of hypothetical questions (1, 3-14, 7, 18, 30, 36, 38, 40-42). Each question peppered throughout the passage raises an issue of how victims of the country's

dictatorship can hope to or fail to find justice. Her questions are often met with Gerardo's hypothetical 'if' statements ('if he's guilty', 'if the truth still matters to you' ...), which suggest almost a dismissiveness alluding to his perception of her as 'sick' or 'mad' (3). This motif runs through much of the work, equating her inability to move on from the trauma as an illness that diminishes her sense of self.

You'll also want to be attentive to stylistic conventions particular to the form, as in this example:

Dorfman's use of stage directions reinforces Paulina's virtual restaging of past torments. Her movements, as she 'slowly passes her hands up and down Roberto's body', are indicated in the italicized parenthetical, mimicking the sadistic actions that haunt her visceral memories.

■ The conclusion

Consider the value of your concluding remarks; they should provide a sense not only of how the global issue is presented but what the texts and authors say about it. Don't simply repeat earlier statements, but synthesize your argument, perhaps saving an introspective remark for your ending (a provocative question emerging, for example, or an analogy or vivid image that frames the issue).

If you haven't already done so, you'll want to situate the passages in the larger work, speaking specifically to how these passages contribute to the author's treatment of the global issue in the work as a whole. Sometimes referred to as the 'so what' factor, or more gently 'to what effect', consider the perspective your authors offer on that issue. You can address the texts separately or together, as the example below illustrates. Do be wary, however, of that abrupt ending when perhaps your teacher will need to cut you off as you drift over the time limit!

Have a look at this example of a conclusion:

These passages introduce us to survivors who endured untold trauma, who survived but with memories that paralyse. Vonnegut confronts such trauma, but from a distance, through literature, through his alter ego Billy Pilgrim – albeit in a less coherent and linear manner, as the jagged time shifts throughout the work illustrate this ongoing struggle. Dorfman brings the past in direct confrontation with the present, providing a real-time, arguably intense, standoff between the abuser and the abused. They raise questions as to how an individual moves forwards after such upheaval and consider how one combats a national discourse of silence. Both characters speak to the need to testify, or as Billy Pilgrim explains, 'I just want you to know: I was there.'

■ Responding to your teacher's questions

Following your 10-minute delivery of your oral, your teacher will jump in with 5 minutes of questions. In the unlikely event you finish before the 10-minute mark (unlikely as you've probably trimmed numerous points to fit within this time frame), your teacher will begin with questions. They're looking for your spontaneous use of language, the authenticity of your argument and, yes, your ability to think on your feet. They're there to help you demonstrate your knowledge and understanding, not, as some fear, to catch you out. This is an opportunity to probe some areas more deeply, to reflect and evaluate.

These questions are designed to help you flesh out any areas relevant to the global issue that you may not have covered adequately. Perhaps you identified a stylistic element but stopped short of illustrating how it precisely speaks to your global issue. Is the point more nuanced than you initially proposed? Does the text invite a variety of interpretations and, if so, how might that alter how we see the global issue?

If your teacher takes you back to an earlier statement, avoid the tendency to merely repeat your point (a common occurrence, often born of nerves or uncertainty), but take a deep breath and think of this as an opportunity to consider the ambiguity of the language, for example, or a pattern emerging in light of the work as a whole. Much as you would in any class discussion, let yourself be open to possibilities. You may even land on a new connection during the actual oral. That's fine – the idea is not to simply deliver well-rehearsed comments, but to engage in a thoughtful response to fresh questions, even new alternatives.

ACTIVITY

Whether you practise with a classmate or record your own presentation, try to anticipate possible questions. As you listen to a classmate's IO, take notes, much as your teacher will during your delivery. You'll find that the act of not only listening intently but also jotting down key points will heighten your own sense of what makes for an effective structure, and what contributes to clarity or even a lack of clarity. And, of course, hearing a classmate's questions on your IO may highlight areas that need bolstering with greater detail or a more clearly delineated structure. Such feedback is valuable and will help you reflect on and refine your own performance.

CONCEPT CONNECTION

Communication is not only one of the concepts you'll explore in your studies, it is the crux of this task. How effectively you deliver a cohesive and cogent argument, how convincingly you demonstrate how the literature presents the issue of your choice is, in large part, the measure of your success.

■ Top tips for an effective individual oral

- There are a variety of acceptable approaches to the oral (e.g. first one text then the next, or discussing both texts as you move through your developing points), but the outline form (and the oral itself, of course) should clearly state the global issue. This may be stated in the form of a question, an assertion or as a topic heading.
- Be sure to use specific words and phrases from the text as you make your points. Line numbers are fine but let your listener hear these words in the manner you're trying to convey.
- Remember, both your teacher and the examiner have the extracts in front of them, so there's no need for you to read aloud any or all of the texts. More importantly, provide necessary context. Provide an overall sense of the texts and then situate the passages in the larger work. You can do this succinctly, but effectively, so your listener grasps the significance of this moment.
- Try recording your own thoughts – even during the initial brainstorming stage – and certainly later, as you practise the oral. You'll want to be comfortable moving through your argument and main points, and also to be aware of time constraints – this takes practice! Such an exercise, even in the privacy of your own space, provides opportunities for both feedback and for building confidence with speaking.
- Practise your oral to ensure you have organized what you want to say and that you stay within the allotted time (Criterion C keeps an eye on this). But, of course, you can't do a dress rehearsal with your teacher. While you certainly don't want to memorize your oral (there's nothing worse than listening to what sounds like a canned speech), such practice helps you better gauge time and calm a tendency when nervous to rush through the material (finding yourself finishing all you planned and with minutes to spare!).

- Let's consider voice and register for a minute. If you are engaged (and hopefully after such an investment in time and preparation you are!), your enthusiasm will come through naturally. Your teacher wants to hear a voice that feels authentic. And while there is no specific criterion for presentation, or one that assesses the effectiveness of your delivery, common sense will tell you that you want to keep your listener listening and engaged.
- When you record yourself practising your oral, consider the effectiveness of pauses, of pacing, of stress (on your words, not your nervousness!). If it sounds rather monotone, you're in danger of losing your audience. Nerves can quicken the pace, so remember to breathe and speak slowly.
- Be wary of those pesky fillers and quirks that we all fall back on – fillers such as 'um', 'sort of', 'like' – which signal a too-informal register. As you record a few practice orals, you'll catch these yourself.
- Finally, using the first person is not only natural but accepted here. This is not the register of your HL essay, but one more akin to a speech delivered with enthusiasm and conviction.

■ Conclusion

Of those real-world skills you so often hear people talk about, public speaking may be one of the most useful. Think about the many times this type of scenario will present itself – that interview for the job you so covet or the presentation before colleagues of a new idea you hope will be adopted. It might be anything from petitioning for a salary increase to presenting a new advertising campaign, maybe even outlining a case study before a UN committee.

At both a micro and macro level, our ability to look at an issue, its origins and variances, and how it fits into a larger whole are key skills for the twenty-first century. These are moments in which you put forth not only your knowledge and reasoning but also your ability to deliver ideas with clarity and assurance. Your listening skills and your communication skills are all on display here, as well your faculty for thinking on your feet. These will serve you well in the future.

If you land on an issue and a text that generates real engagement during the year, you'll find this exercise a natural extension of both that initial passion and interest. Just keep going!

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2

Paper 1: Guided literary analysis

Introduction to paper 1

Paper 1 is one of the two written exams you will take in the second year of your course. The purpose of this exam is to evaluate how well you can apply the skills of literary analysis. There is an element of surprise with this exam because it contains two previously unseen literary passages that are in different forms of writing. ‘Unseen’ means that it is very likely you have never seen them before and probably will not be familiar with the authors who created them. This exam gives you the chance to apply what you have learned about literary analysis to literature that is brand new to you.

There are a few important differences between the SL and the HL exams:

- The SL exam offers two passages from two different literary forms and students select one passage to explore. Each passage has a guiding question to help guide the literary analysis. This exam lasts 1 hour and 15 minutes, is worth 20 marks and is weighted at 35%.
- The HL exam offers the same passages as the SL exam, but HL students must write on both of them. The HL exam lasts 2 hours and 15 minutes, is worth 40 marks and is weighted at 35%.

A guided literary analysis is an essay you will write that explores the passage and addresses a guiding question. Each passage will have a guiding question that helps you focus on technical or formal aspects of the passage. If you do not like – or understand – the guiding question that is provided, you may create your own question.

The passages could come from any form of literature (poetry, drama, prose fiction, prose non-fiction), and the exam could have any combination of these forms, so candidates need to be prepared for all of them. The passages are either complete pieces of writing (usually poetry) or extracts from longer pieces (i.e. from a chapter of a novel or memoir, or a scene from a play, or a key moment from a graphic novel).

The assessment criteria for SL and HL are the same, and each HL guided literary analysis is of the same value and is marked separately.

You might hear people talking about paper 1 as a ‘commentary’ (which is what it used to be), and you should know that there are significant differences between a commentary and a guided literary analysis. A commentary often attempts to address everything in a passage, whereas a guided literary analysis is very focused, and literary aspects of a passage are really explored only in relation to the question being answered.

Assessment criteria

The criteria by which your exam paper will be marked are as follows.

■ Criterion A: Understanding and interpretation

- How well does the candidate demonstrate an understanding of the text and draw reasoned conclusions from implications in it?
- How well are ideas supported by references to the text?

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

Criterion A is concerned with three things:

- 1 You need to show that you understand the passage. If you want to get to the highest marks, your understanding needs to show a level of insight that goes above and beyond literal understanding. You also need to show some understanding of the literary form to which the passage belongs.
- 2 You need to interpret the passage and explore your own unique ideas in response to it.
- 3 You need to reference the passage (usually shown with specific quotes and/or line numbers) and convincingly explain how these references support your ideas. A common error examiners often encounter is when candidates provide evidence but fail to connect it to the ideas being written about. If the connection is not clearly shown, examiners cannot give high marks for Criterion A.

While it might seem difficult to balance these three things in one criterion, you can see how they are intertwined. Showing understanding is the foundation of the entire response. You cannot successfully interpret a text if you do not fully understand it. Additionally, your interpretation will not be credible without adequate evidence.

Sometimes you might encounter a passage (often a poem) that you simply don't 'get'. This happens. Instead of wallowing in despair, focus on what you *do* understand and *can* talk about. You might not understand the passage fully, but you will undoubtedly notice structural elements or form aspects that you can successfully discuss in relation to the guiding question. In an exam situation, you need to do the best you can with whatever tools you have available.

■ Criterion B: Analysis and evaluation

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

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

Criterion B is also concerned with three things:

- 1 You need to identify (accurately and meaningfully) aspects of the passage where you feel the author has made intentional choices. This is your chance to identify and apply all the text-appropriate literary conventions you have learned over the years as a literature student.
- 2 You need to evaluate all the possible textual features and authorial choices that could possibly apply, and then select only those that help support your argument and collaborate with the other literary ideas you're exploring. Your task is to write a guided literary response, not to splatter the page with every literary convention you can find in the passage. Part of the evaluation process is determining which aspects best apply to the passage and how to organize them successfully. The next step in evaluation is showing how the writer has made specific choices in order to create meaning in the text.
- 3 You need to analyse the passage in relation to these literary aspects and authorial choices, and show how they contribute to meaning and how they might affect readers.

ASSESSMENT TRAP

A common problem examiners encounter is when candidates mention literary elements or authorial choices (e.g. metaphor) but provide no textual support for their ideas. Always remember to provide textual support (a quote or line number) so that examiners know precisely what you're discussing.

A similar problem is when candidates provide evidence and talk about an idea, but never actually give the idea a name (e.g. theme), which puts examiners in an awkward position of having to guess at what the candidate is talking about – and they might guess incorrectly!

■ Criterion C: Focus and organization

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

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

There is no preferred method of organization that examiners favour, and they are trained to accept any systems that are logical and clear. So, whether you prefer thesis statements or thesis questions, or having a thesis at the end instead of the beginning, you have a good chance of performing well on Criterion C if you are consistent, coherent and focused in your organization.

■ Some additional guidance

- Make a plan before you write and do your best to follow it (revisions are okay if you have an epiphany along the way).
- Remember that you're writing a guided literary analysis, which means that you are responding to a prompt the entire time. Always check that you are responding to the prompt. If you are off prompt, then you are off task, and that means you are probably losing points.
- Ensure that your ideas build upon one another and that you are guiding the reader through your argument the entire time.
- While there is no clear directive about writing in paragraphs, this is something that should be assumed. You need to organize your ideas into logical paragraphs that ideally have topic sentences that connect to the prompt, or your thesis.
- Finally, remember to use signposting language, which utilizes key words and terms from the prompt, throughout your response so that examiners can easily follow your ideas to their conclusion.

■ Criterion D: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register and style? (Register refers, in this context, to the candidate's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the analysis.)

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

While this criterion might seem obvious, there's a bit more at work here than you might initially realize. Examiners are looking for specific things and, fortunately, these are all things that you can practise. Additionally, these aspects of writing will help you with all the kinds of writing you will do throughout your life.

Focus on these aspects for Criterion D:

- Your writing needs to be clear, organized (Criterion C) and understandable.

- Your writing needs to have variety in the kinds of sentences you create (no one likes to read paragraph after paragraph of the same kind of sentence) as well as variety in your vocabulary choices.
- Your writing needs to be accurate, which means you need to spell words correctly and to follow the established grammatical rules.
- You need to use vocabulary that is appropriate to literary analysis and stay in a formal register throughout the response. Register refers to the kind of language you use in your essay – which, in this case, should be formal and academic, and should maintain a serious, inquisitive, tone.

Examiners understand that candidates are writing their paper 1 responses in exam conditions, and that the pressures of the test will lead to some spelling and grammatical mistakes. Errors of the same type tend to be grouped. For example, if the same word is spelled incorrectly five times, it is not thought of as five errors, but only one. Please always do your best to use language correctly.

Examiners strive to reward as much as they possibly can, and interesting (and accurate) word choices, coupled with interesting (and accurate) sentence variety, can really help a candidate reach the highest marks in this criterion.

Remember that fancy words and sentences are no substitute for perceptive thought. The best responses are written persuasively and reveal thoughtful insight.

Long-term preparation for paper 1

Here are three guiding tips to always remember and to be continually thinking about throughout your studies as you prepare for paper 1:

- 1 pay attention
- 2 form is important
- 3 not everything is equal.

■ Pay attention

There is no substitute for close reading. There are no tricks that can replace simply paying very, very close attention to all the details in a passage. When you read a text, you need to give yourself the undistracted space and time to truly pay attention and to see what is actually before you. Also, because you are a unique individual, you will have unique insight into what you are reading, but you need to give yourself time to realize what you're noticing and how you're feeling about it.

Although the passages you will be presented with in the exam will almost certainly be unfamiliar to you, there are skills and practices you can develop to improve your close reading skills. Some strategies and techniques that you can use when practising for paper 1 are suggested in the Short-term preparation section of this chapter (page 53); however, it is never too early to start performing the required level of close reading in your literature studies – these will come in handy with the other assessment components, too.

When you are practising with paper 1 passages, give yourself time (perhaps 20–30 minutes) to meditate on the passage, pay attention to all the details you can find in it, and try to see what patterns and ideas emerge. In the actual exam, you'll probably allocate 10–20 minutes to this.

■ Form is important

Since the two unseen texts on paper 1 could be from any two of the four prescribed literary forms, you will need to develop a thorough understanding of these four forms.

It can be argued that the form of something is just as important as whatever that thing might be trying to express, or is able to express. Before we consider this idea in the world of literature, let's consider shoes and cars.

Let's start with cars:

- How important is the form of a car to you? What are the advantages and disadvantages of a pickup truck (or lorry) compared to a luxury sports car? When would you use each of these vehicles, and why?
- Most people wouldn't transport wood or tools in a luxury sports car, as they might in a pickup truck. In this regard, the form of the vehicle determines how it is used and what it can be used for.



■ Like different cars or shoes, different literary forms are used for different purposes, or to communicate different messages

Similarly, consider shoes:

- A high-heeled boot serves a very different kind of purpose and sends a different message than a pair of leather moccasins. When would someone wear each of these kinds of shoes, and who typically wears them?
- For example, someone might wear high-heeled boots to a reception, whereas moccasins would be too casual and would seem inappropriate. In this regard, how does the form of a pair of shoes create its purpose and also communicate a message to viewers?

Let's now transfer these ideas about cars and shoes to forms in the world of literature.

In the IB subject guide, literature is grouped into these four forms:

- 1 poetry 2 drama 3 prose fiction 4 prose non-fiction.

Note that some view graphic novels or comics as a fifth independent form, but they are generally categorized under prose fiction or prose non-fiction.

Like the ways the vehicles and shoes mentioned above communicate messages to users and viewers, each of these forms of writing also communicates to readers in different ways.

Below are concise summaries of some of the essential elements of these forms of writing. Some of the elements described here will apply to more than one literary form. There are activities that require you to skip ahead to the sample passages towards the end of this chapter and see how the characteristics of each form are utilized therein. Notes and answers to these activities can be accessed using the QR code.



■ Prose fiction

Here are some of the important aspects of prose fiction to remember and explore.

- Characters
- These are people (or creatures or things) who enact the story. They are usually imaginary.
- Usually the reader sees how these characters are developed in works of prose fiction (i.e. novels and short stories) and comes to understand them as he or she would another person.

■ Setting

- The setting is the time and location or environment in which a story takes place. It can include the characters.
- The setting helps create the mood or atmosphere, and can contribute to any conflicts the characters experience.

■ Plot

The plot of a novel or story is the progression of fictional events and might comprise the following elements:

- Exposition or introduction – we learn about the characters, the setting and any conflicts.
- Rising action – the story is building towards a climax.
- Climax – a turning point in the work.
- Falling action – the story begins to wrap up.
- Resolution or conclusion – the story ends.

■ Point of view

- This is the perspective from which the story is told.
- There might be more than one point of view in a story – for example, there might be multiple narratives from different points of view.
- One of the best indicators of point of view is the pronouns being used. For example, when you see ‘I’ outside of dialogue, it’s your first indication that the story is being told from the perspective of a specific character (first person).

■ Theme

- A theme is a central idea in a piece of writing. It is usually a topic or idea about how human beings act that the author is suggesting or exploring.

ACTIVITY

Look at the passage from *Madame Bovary* on page 53. Answer the following questions in relation to the elements of prose fiction listed above:

- 1 Who are the characters in the passage and what do we learn about them?
- 2 What is the setting of the passage and how is it significant?
- 3 What elements of plot are on show in this passage?
- 4 What seems to be the point of view of this passage and how might that affect how the story is told?
- 5 How do the authorial choices develop the theme, or themes, of this passage?

■ Poetry

Here are some of the important aspects of poetry to remember and explore.

■ Lines and stanzas

Poems are organized into lines and stanzas (and sometimes shapes!).

- The length of lines, and size and shape of stanzas, often contribute to the ideas being communicated.
- How much blank space there is on the page might guide readers to wonder what is being communicated and what isn’t being communicated (and needs to be inferred).
- The use – or absence – of punctuation is an essential element of poetry.

■ Figurative language and imagery

Poetry often communicates ideas through figurative language and imagery. Examples might include:

- Metaphors and similes – comparisons between one thing and another as a means of emphasizing a similar characteristic they share. Similes use words such as ‘like’ or ‘as’ to make the comparison; metaphors involve a more direct comparison where the first thing is described as if it literally is the second.
- Personification and anthropomorphism – the attribution of human characteristics, emotions or behaviours to objects or animals.
- Hyperbole – exaggerated descriptions that are not intended to be taken literally, but are instead designed to convey strength of feeling or the magnitude or significance of a thing, issue or event.
- Sensory imagery – language that appeals to one of our five senses: sight, smell, hearing, touch or taste.

ASSESSMENT TRAP

The meaning of a poem is not completely relative.
Poems cannot mean anything you want them to mean.
Any interpretation of a poem has to be supported by

the poem itself. It doesn't matter how beautiful or interesting your interpretation might be – if the poem does not support it, it is not a valid interpretation.

Poetry is a vast form of writing that deserves further exploration. Consider the form aspects mentioned above, as well as other things you have learned about poetry from your teachers, as you approach writing about poetry for paper 1.

You can also refer to *English Literature for the IB Diploma and Literary Analysis for English Literature: Skills for Success* (see the Works cited list at the end of this chapter) for a more in-depth exploration of poetry.

ACTIVITY

Look at William Stafford's poem 'Traveling Through the Dark' on page 61. Answer the following questions in relation to the elements of poetry listed above:

- 1 How does the organization of a poem impact its meaning?
- 2 How does the use of figurative language reinforce the main ideas of a poem?

■ Drama

Here are some of the important aspects of drama to remember and explore.

Drama has its own set of specific literary terms that you should be familiar with. Remember that while this form of writing might look like dialogue in prose fiction, there are other aspects to it – performative aspects – that are very different. Drama is meant to be performed and, in many ways, is the most alive of all the forms of writing.

■ Audience

Drama needs an audience.

- The physical presence of an audience changes a performance.
- Theatre is a living, breathing art form that responds to its audience.
- The presence of live actors makes theatre different from movies and television.

■ Playwright

Drama needs a playwright.

- The playwright creates the script, scenario or plan.
- Most playwrights follow a set of guidelines/elements set out more than 2,000 years ago by the Greek philosopher Aristotle in his work *Poetics*.
- During the paper 1 exam, it is unlikely that you will know the playwright whose passage will be used, so don't worry about those kinds of details. It is important to remember, though, that drama is written by a specific person who made intentional, authorial choices. Mention that person as you write your response.

■ Dramatic elements

Drama can have the following elements (our list is based on Aristotle's *Poetics* – can you name others?):

- theme – the ideas and issues the playwright explores through the action presented
- plot – the events of a play
- characters – the people in the play
- language – the diction and dialogue of the characters that moves the plot forwards
- music – the rhythm of the dialogue or the accompanying sounds
- spectacle – the visual elements of a play that help create atmosphere – the scenery, costumes, special effects, etc.

In your guided literary analysis, focus only on specific elements that help you respond to the guiding question. Even though there are six elements, perhaps only two or three of them are relevant to the passage or the question.

■ Genres

Drama comes in many types, or genres. Some of the main types of drama are comedy, tragedy, tragicomedy, history, melodrama and farce.

You will need to pay attention to dialogue and action cues in order to determine what kind of drama the excerpt is – but sometimes you simply won't have enough information to know for sure. In that event, you could use a 'perhaps' statement to show that you are trying to make a logical guess – for example, 'The humorous nature of the dialogue in this excerpt from *Lady Windermere's Fan* seems to suggest that *perhaps* this is a comedy, which reinforces the theme ...'. Generally, pursue this kind of exploration only if you think it will help you answer the guiding question.

It is important to remember that not all aspects of drama will appear in every dramatic passage you encounter, and that part of your task is to determine which aspects of this form are most relevant in your guided literary analysis.

ACTIVITY

Look at the extract from *Lady Windermere's Fan* on page 61. Answer the following questions in relation to the elements of drama listed above:

- 1 Who is the intended audience for this drama and how do you know this?
- 2 How might the background, time period, culture, gender, etc. of a playwright influence their drama?
- 3 Which dramatic elements seem most important to this passage?
- 4 To what type of drama does this passage seem to belong and why is this significant?

■ Prose non-fiction

While prose non-fiction often reads like prose fiction, it is important to remember that these are separate forms of writing with their own conventions. Below are some important aspects of prose non-fiction to consider and remember.

■ Real events and experiences

Prose non-fiction is rooted in real events or experiences.

- It is about real lives, places, events and/or ideas.
- It often attempts to portray ‘the truth’ – or a sense of objective reality – and the extent of a work’s truthfulness is an inherent tension in prose non-fiction.

■ Point of view and purpose

Prose non-fiction has a particular point of view and purpose:

- Tone and perspective/point of view are particularly important in non-fiction because it is usually the author directly speaking to the audience.
- How writers present their ideas reveals their biases and prejudices.
- Determining an author’s purpose is essential to understanding the text.

LEARNER PORTFOLIO ACTIVITY 2.1

Prose non-fiction is a diverse form of writing. Research the different kinds of prose non-fiction and make a list of them in your learner portfolio. Ensure you include brief descriptions of each of the main kinds. It will be important to know, for example, the differences between memoir and essay.

ACTIVITY

Look at the extract from *Dust Tracks on a Road* on page 63. Answer the following questions in relation to the elements of prose non-fiction listed above:

- 1 What is revealed about the author’s life and experiences in this passage?
- 2 How does the author portray her experiences, how does she feel about them and how do you know this?
- 3 What form of writing is this extract?

■ Form and genre

We have seen in relation to drama that within forms there are genres. For example, in the form of poetry there are genres like romantic poetry, metaphysical poetry and ballads. Similarly, in the form of prose fiction, there are genres like suspense, mystery and horror. It is unlikely in an examination situation like paper 1 that you will be able to determine the genre of an extract, but the form will be very clear and should be explored.

■ Not everything is equal

It is important to know that there is an unspoken hierarchy in the world of literary ideas, and because of this not everything in it is equal. Part of your task as a literature student is to evaluate all of the possible literary ideas and identify the ones that are the most important and relevant to the task.

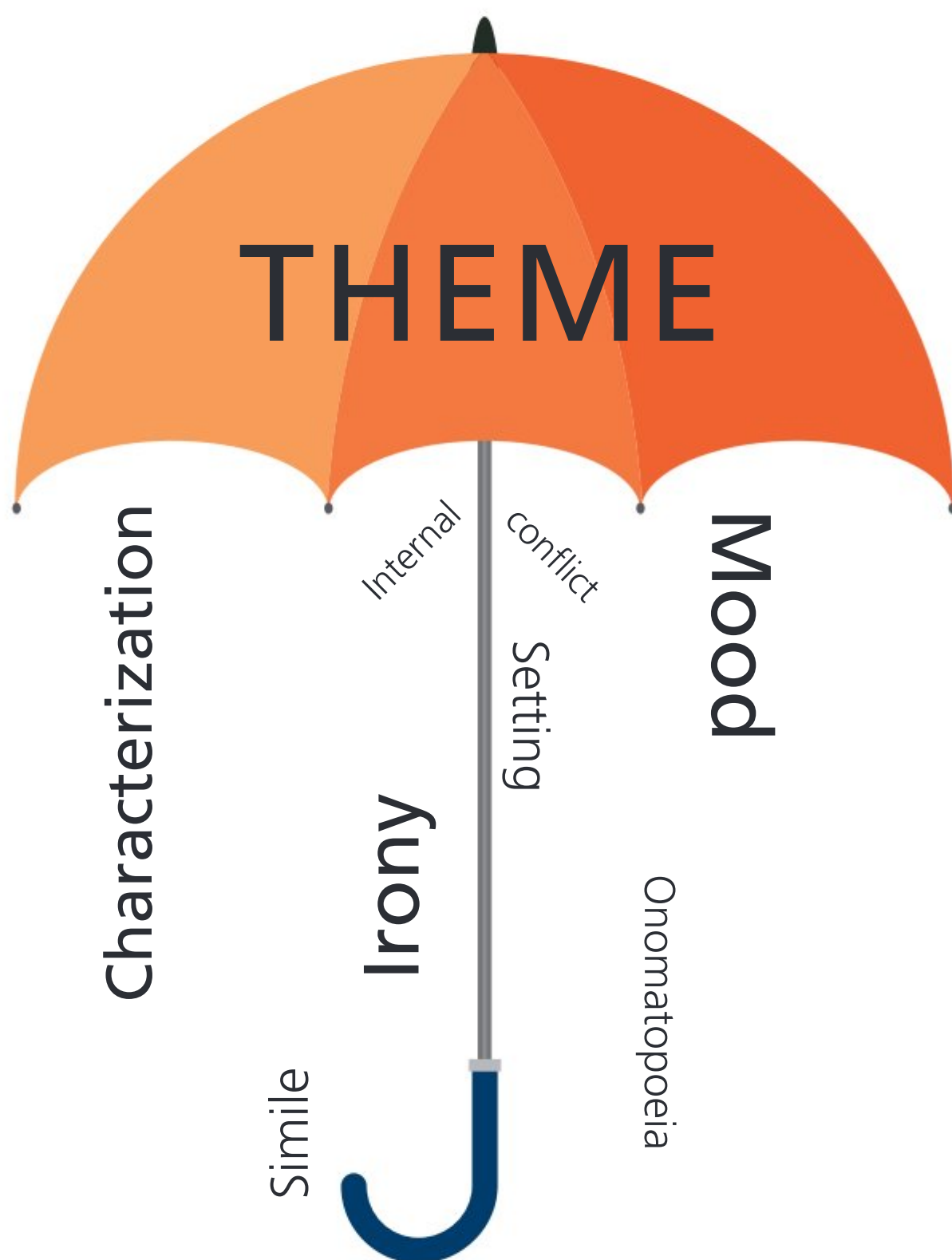
Look, for example, at the following literary conventions and features. Can you rank them from most to least important?

- **mood** – a distinctive or dominant aesthetic or emotional effect created by a writer’s diction and descriptions
- **characterization** – the process through which a character is revealed
- **theme** – a general or broad message about a deeper meaning of a work
- **simile** – a comparison of two things, using the words ‘like’ or ‘as’
- **onomatopoeia** – the use of words in which the sounds seem to resemble the sounds they describe

While we could debate the exact ranking of these literary conventions, everyone should agree that onomatopoeia is likely to be ranked near the bottom as less important and theme would be near the top as more important.

Generally, literary conventions that apply to just one word, or a few words in a passage (like simile and onomatopoeia), are considered less important than conventions that apply to larger aspects of – or even entire – passages.

Theme, for example, is a literary idea that generally covers most, if not all, of a passage or text, and is, therefore, a larger idea. Additionally, theme is like an umbrella, and many smaller ideas can fit underneath it and belong to it. Take a look at the umbrella image for an idea of what this looks like.



For example, the conflicts and characterization within a passage can help develop a theme, and fit underneath – and help shape – the umbrella, whereas onomatopoeia generally doesn’t lead anywhere more significant, unless it is part of a larger pattern in a passage (it is important to note here that sometimes a work of literature – usually poetry – might turn this entire hierarchy on its head and something like onomatopoeia might end up being more important than theme, which leads us back to the first tip: pay attention!).

As you construct your responses to paper 1, keep in mind that not everything is equal. If you really want to discuss the similes you see in a poem, fantastic! But make sure those similes point to a larger, more significant idea.

One thing you can do to prepare for paper 1 throughout your course is to familiarize yourself with as many literary strategies and their proper names as you can, and think about their importance in general and relative to one another. Keep a glossary of the literary terms that you encounter as you study each work of literature. Then, from time to time, practise considering the kind of role they play in creating meaning relative to one another.

LEARNER PORTFOLIO ACTIVITY 2.2

An essential part of being able to talk about literature is knowing some of the essential terminology used to describe literary conventions. There are hundreds of terms, but let's focus on those you already know and use.

- 1 Make a list of the 15–20 literary conventions or features you feel most comfortable with.
- 2 Now rank them on a scale of most to least important, as we did on the previous page.
- 3 Compare this list with that of a peer, and see where you agree and disagree about the ranking. Consider adjusting your list if their ideas persuade you to think differently.
- 4 Make an additional list of at least five new literary conventions that you want to learn and start using in your writing.
- 5 Evaluate the literary conventions on your lists and write some notes about how they connect to texts you are currently studying in class.
- 6 Consider which of these literary conventions belong only to particular forms of writing (poetry, drama, prose fiction, prose non-fiction) and which apply to multiple writing forms.
- 7 Explore in writing what kinds of convention relate to one another and help shape one another.

■ The learner portfolio and paper 1

The learner portfolio is one of the best tools you have for your long-term preparation for paper 1. Throughout the course, your teacher will have you use your learner portfolio in a variety of ways, but you need to remember that the learner portfolio is yours because you are the learner. You do not have to wait for your teacher to assign you a task to work in it or add something to it. Your learner portfolio exists to help you grow as a reflective student of literature, as well as to help you with all of your DP assessments.

Here are some ways that the learner portfolio might help you with your long-term preparations for paper 1:

- Record responses to a passage or text as you read it for the first time (try this out with the sample passages in this chapter before you read the notes and comments on them).
- Collect key passages from texts you have been reading in class that inspire you to think deeply about literature. Colour-mark them and provide a key. (An example of colour-marking can be found in the Short-term preparation section on page 57).
- Formulate guiding questions for different passages and sketch out responses to them.
- Assess which of the skills involved in paper 1 you feel less confident in and use the portfolio to track your progress in the development of those skills.
- Make audio recordings of you reading passages aloud and then explore them, either solo or with a partner.
- Create visualizations of passages that help you understand them from new angles.
- Keep a record of the literary forms covered in your practice of paper 1 skills, make sure that you have covered all possible literary forms that might appear in paper 1, and assess your confidence with each one.
- Compare your practices of paper 1 over time and monitor the evolution of your overall performance on the paper.

- Explore which literary conventions, features or authorial choices you seem most confident with, and which you still need to develop. Practise them and reflect on your growth.
- Reflect on your strengths and weaknesses in relation to the assessment criteria. Make an improvement plan and track your progress.

To help with your long- and short-term preparations, be sure to revisit and review all of your paper 1 practice studies in your learner portfolio before the exam.

Short-term preparation for paper 1

One of the best ways to prepare yourself for the paper 1 exam is to practise with unseen passages, trying out some different close reading activities and techniques, and thinking about how you might go about composing a guided literary analysis. The pages that follow contain guidance about how to do this, using the passage below from Gustave Flaubert's 1856 novel *Madame Bovary* as an example.

It is presented here as if it were in a paper 1 exam, with a contextualizing statement and guiding question. The statement is intended to help you by explaining what is actually happening in the passage. This allows you to focus on your interpretation without having to worry about not understanding what is happening in the passage. The guiding question is designed to guide your literary analysis; however, as explained, you are also welcome to create and use your own guiding question.

There are examples of passages from the other three literary forms, with guiding questions, on page 61 for you to work through by yourself.

This passage from the French novel, Madame Bovary, by Gustave Flaubert, centres around the illicit love affair that a married woman, Emma Bovary, has with Rodolphe Boulanger, a bachelor who has had many lovers. The passage shows how they each perceive their relationship differently.

Besides the riding-whip with its silver-gilt handle, Rodolphe had received a seal with the motto, 'Amor nel cor' (A loving heart); furthermore, a scarf for a muffler, and, finally, a cigar-case exactly like the Viscount's, that Charles had formerly picked up in the road, and that Emma had kept. These presents, however, humiliated him; he refused several; she insisted, and he ended by obeying, thinking her tyrannical and overexact.

Then she had silly ideas: 'When midnight strikes,' she said, 'you must think of me.' And if he confessed that he had not thought of her, there were floods of reproaches that always ended with the eternal question –

'Do you love me?'

'Why, of course I love you,' he answered.

'A great deal?'

'Certainly!'

'You haven't loved any others?'

'Did you think you'd got a virgin?' he exclaimed laughing.

Emma cried, and he tried to console her, adorning his protestations with puns.

20 'Oh,' she went on, 'I love you! I love you so that I could not live without
you, do you see? There are times when I long to see you again, when I
am torn by all the anger of love. I ask myself, 'Where is he? Perhaps he
is talking to other women. They smile upon him; he's moving closer to
her ...' Oh no; no one else pleases you. There are some more beautiful,
25 but I love you best. I know how to love best. I am your servant, your
concubine! You are my king, my idol! You are good, you are beautiful,
you are clever, you are strong!'

30 He had so often heard these things said that they did not strike him as
original. Emma was like all his mistresses; and the charm of novelty,
gradually falling away like a garment, laid bare the eternal monotony of
passion, that has always the same forms and the same language. He did not
distinguish, this man of so much experience, the difference of sentiment
beneath the sameness of expression. Because lips libertine and venal had
murmured such words to him, he believed but little in the candour of hers;
35 exaggerated speeches hiding mediocre affections must be discounted; as if
the fullness of the soul did not sometimes overflow in the emptiest
metaphors, since no one can ever give the exact measure of his needs, nor
of his conceptions, nor of his sorrows; and since human speech is like a
cracked tin kettle, on which we hammer out tunes to make bears dance
when we long to move the stars.

Flaubert

Guiding question:

How are figurative language and dialogue used in this passage to create irony?

■ Initial questions

Remember the three guiding tips we discussed in the Long-term preparation section of this chapter? They can be used to formulate some initial questions to ask of any unseen passage.

■ Pay attention

- What stands out to you?
- Do you see any patterns of words or phrases or ideas?
- What can you conclude about these characters, and how do you know this?

■ Form is important

- This is a prose fiction piece. What are the rules and conventions of prose fiction?
- How does this passage reflect and utilize the aspects of prose fiction?
- Consider these additional questions as you think about the passage:
 - Who are the characters in the passage and what do we learn about them?
 - What is the setting of the passage and how is it significant?
 - What seems significant about the plot of this passage?
 - What seems to be the point of view of this passage and how might that affect how the story is told?
 - How do the authorial choices develop the theme, or themes, of this passage?

■ Not everything is equal

- What seem to be the most significant literary ideas and/or authorial choices in this passage?
- What other ideas and choices do you notice that support the more significant ones?

■ The guiding question

Each paper 1 passage will have an accompanying guiding question that you will answer in your guided literary analysis. The guiding questions ask you to consider a literary aspect of the passage and how the author achieved that effect.

The guiding question is often the best place to start because it helps you determine your focus. For example, the guiding question for *Madame Bovary* asks you to consider figurative language, dialogue and irony:

How are **figurative language** and **dialogue** used in this passage to create **irony**?

Using these three elements of the guiding question, we can begin to form some ideas about the choices the author has made in relation to each, as shown below.

Figurative language

- Symbolism (Emma's gifts and what they represent to both of them) lines 1–7
- Hyperbole ('floods of reproaches' – this is an overstatement) line 10
- Hyperbole and metaphor (how Emma inflates their relationship: 'king', 'servant', etc.) lines 24–26
- Simile ('falling away like a garment' – comparing their relationship to undressing) lines 28–30
- Simile ('speech is like a cracked tin kettle' – comparing speech to a kettle) lines 37–38

These examples show how feelings and things in the passage are exaggerated, which helps create the sense of irony.

Dialogue

- The middle part of this passage is filled with dialogue, so the challenge here is to evaluate which parts of the dialogue might lead to irony. For example, consider who does more of the speaking in this passage (Emma) and how each character speaks differently (Emma is effusive and needy, while Rodolphe is guarded and reserved).
- Look at line 15, where Emma asks: 'You haven't loved any others?' and Rodolphe decides not to directly answer the question. He evades answering by parrying with his own question, 'Did you think you'd got a virgin?'
- This dialogue reveals something about the imbalance in their relationship, and further dialogue shows how Rodolphe is weary of hearing her talk about her love for him, as if he has heard it all before (lines 27–39), and is incapable of believing her.

The dialogue reveals the irony in their relationship – they each view it differently.

Irony

These examples of irony connect to figurative language and dialogue:

- Emma gives Rodolphe gifts that 'humiliate' him and she doesn't realize it (situational irony).
- Emma appears to love Rodolphe more and expresses it verbally (situational irony).

- Rodolphe says he loves her, but he doesn't seem to mean it (verbal and situational irony).
- Human speech (dialogue) is like a 'cracked tin kettle', and even if we want to 'move the stars' with our language, we cannot (situational irony).

LEARNER PORTFOLIO ACTIVITY 2.3

The examples of authorial choices mentioned previously are only starting points. Continue your exploration of authorial choices found in this passage in your learner portfolio.

- What else do you find?
- What other authorial choices support the development of irony in this passage?

■ Creating your own guiding question

We already determined that the guiding question about figurative language, dialogue and irony is viable, but if you decided that you don't like or understand this question, you could write your own.

There are some rules that apply to creating your own guiding question:

- It has to have a literary focus.
- It has to be answerable.
- The passage must be able to support it.
- It must be complex enough to sustain inquiry.

Here is a guiding question that *doesn't* work:

How is Emma Bovary desperate and needy and Rodolphe Boulanger selfish?

While you might feel that the statement implied in this question is true, based on the passage, it is not a guiding question ... yet. It does not have a literary focus because it is only about plot, there is not enough here to sustain inquiry and it is probably not answerable because we don't have enough information. The core idea about character flaws, however, is valid, and possible guiding questions could be:

How do the internal and external conflicts in this passage support character development?

How is tension used to develop a theme in this passage?

How, and in what ways, does conflict lead to irony in this passage?

LEARNER PORTFOLIO ACTIVITY 2.4

Think of an alternative guiding question to those listed above that would work with this passage.

- Does it meet the criteria described above? If not, what do you need to do to make it a viable guiding question?
- Re-read the passage with the question in mind. What do you notice now?
- Sketch out an outline for a response to this question.

■ Colour-marking

One of the best ways to see, or identify, patterns in a text is to colour-mark it. There are many ways to colour-mark, but the basic goal is to assign colours to particular literary ideas you are interested in exploring, the same way a geographer assigns colours to particular aspects of maps.

Below is a sample of colour-marking applied to the last paragraph of the passage from *Madame Bovary*.

This paragraph centres around the feelings of Rodolphe and how he is tired of his relationship with Emma Bovary. With that in mind, let's search for internal conflict (which shows how he feels inside and helps build the irony) and figurative language (how the author uses complex and metaphorical language to express ideas):

We will assign internal conflict this **colour** and figurative language this **colour**.

He had so often heard these things said that they did not strike him as original. Emma was like all his mistresses; and the charm of novelty, gradually falling away like a garment, laid bare the eternal monotony of passion, that has always the same forms and the same language. He did not distinguish, this man of so much experience, the difference of sentiment beneath the sameness of expression. Because lips libertine and venal had murmured such words to him, he believed but little in the candour of hers; exaggerated speeches hiding mediocre affections must be discounted; as if the fullness of the soul did not sometimes overflow in the emptiest metaphors, since no one can ever give the exact measure of his needs, nor of his conceptions, nor of his sorrows; and since human speech is like a cracked tin kettle, on which we hammer out tunes to make bears dance when we long to move the stars.

Do you see how colour-marking helps you see and identify patterns more easily?

You could take the same passage and search for many, many other literary aspects as well. If you aren't sure where to start, consider colour-marking for the key literary ideas in the guiding question first.

ACTIVITY

After reviewing all of the questions and suggestions in relation to this prose fiction sample, give yourself 30 minutes to reflect on what you have learned. Reflect on the following questions:

- 1 What are your strengths and weaknesses when it comes to analysing prose fiction?
- 2 How will you use colour-marking in your own future practice as a literature student?
- 3 What are key aspects of this form of writing that you should remember to incorporate in your future analysis of prose fiction?
- 4 What do you need to remember when creating your own guiding questions?

Writing a successful guided literary analysis

Writing a guided literary analysis – an essay in response to a question – is an activity that students have been doing for a long time, and there are time-tested ways of going about this successfully.

■ Stay focused on the task

Your task is to respond to the prompt or question that comes at the end of the passage. That is what the word 'guided' refers to in guided literary analysis. Exploring the

passage and its meanings is the literary analysis. However, your job is not to talk about everything you see: write only about aspects and elements that actually help you answer the guiding question.

As we have seen, if you don't like the guiding question offered, you may create your own, but you should make it very clear to the examiner that you are following your own unique path and what, exactly, that path is.

Remember when we were thinking about the umbrella in the Not everything is equal section? This metaphorical idea particularly applies to paper 1. Find the key literary elements that best apply to the question and passage, and explore what supporting literary elements belong 'underneath' them. Develop these ideas as you write, showing how they support one another and answer the question.

■ Organizing and planning your response

One of the best ways to make sure you stay focused on the task is to sketch out a plan or outline before you begin writing. High-scoring responses almost always have a thorough plan. Remember to refer back to your plan regularly while you are writing. You may make changes to your plan if you realize something important while you are writing.

Although there is no prescribed method of organization or outline for the guided literary analysis, your essay will need to include the features described below.

■ Introduction

The first rule of writing a response is to include a clear introduction. In writing your introduction, you should do the following things:

- Indicate that you are responding to a specific guiding question.
- Mention the author's name and the name of the text from which the extract has been taken:
 - The first time you mention an author use their full name. After that, you may use just their last name. Avoid using their first name only – that's just for friends!
 - Remember the rules for titles. Since you won't know much about these texts, follow this general advice: use quotation marks for the titles of poems, short stories and essays (e.g. 'Traveling through the Dark') and underline everything else (e.g. *Madame Bovary*).
- Briefly state some of the literary ideas that you intend to explore in your essay and how they connect to the guiding question. Organize these literary ideas from most to least significant, or in order of exploration.
- Include a thesis statement, or thesis question, that, in this case, explains how you intend to answer the guiding question. The thesis can be placed at the beginning or the end of an introduction.
- Keep it concise – perhaps four to eight sentences.

■ Main points

You will need to organize your main points into paragraphs. These are often called body paragraphs, because they make up the body of the essay. Often, paper 1 responses have three to five body paragraphs. Each body paragraph should be indented and include the following:

- a topic sentence, usually the first sentence, that connects back to the guiding question, and also explains the purpose of this paragraph

- evidence to support the topic sentence. Evidence is almost always specific quotations from the extract (include the line number(s))
- sentences that explain the evidence and connect it to specific literary ideas (this helps demonstrate an understanding of authorial choices)
- a concluding sentence that also helps lead in to the next paragraph.

Remember that each of your body paragraphs should contain the above aspects.

After you have written all of your body paragraphs, you should pause and reread the passage and the guiding question. Then reread your response up to this point. Make sure you have said everything you wanted to say and that your response is focused on answering the guiding question. If anything is missing, you now have the chance to add another body paragraph or incorporate it into your conclusion.

■ Conclusion

Bring your ideas to a close by writing a conclusion. The best conclusions pull all the ideas together and leave the reader with something new and compelling to consider.

Your conclusion should be indented, written as a paragraph, and should include:

- a reference to the guiding question and how your response has answered it
- a reference to the thesis statement (some essays might wait until the conclusion to reveal the thesis statement)
- a literary idea that offers the reader something new and relevant to consider.

■ Additional writing tips

Occasionally, you might think of something – an idea or piece of evidence – that you want to include in a paragraph you have already completed. That is okay, and the way to add new information is with an asterisk (*). Put the first asterisk above the spot where you want to include the information, and then make a second one at the bottom of the page or at the end of your essay. Next to the second asterisk, write the ideas, sentences, evidence, etc. that you want to include. If you have more than one of these, then use multiple asterisks (i.e. *, **, ***).

Consider giving your essay a title. This isn't required or expected, but a well-constructed title could help unify your ideas and give your response a strong first impression to examiners.

There is a sample student response on page 64 that you should review and consider its organizational strengths and weaknesses.

■ Managing your exam time

You will need to manage your time effectively to ensure you devote enough time to reading and understanding the texts, as well as to writing your response.

Three things you will know going into your paper 1:

- 1 The extracts will almost certainly be passages you have never seen before.
- 2 You will start with 5 minutes of reading time (no writing, just reading over the exam).
- 3 You will have a limited amount of time (SL: 1 hour and 15 minutes/HL: 2 hours and 15 minutes).

Once the exam begins, the invigilator or proctor will let you know key times during the exam, but it's really up to you to manage your time wisely. Here is a suggested way to manage your time that works well:

SL and HL candidates

5 minutes of reading time	<ul style="list-style-type: none"> • Give each passage a good, focused read. • Get familiar with them. • At SL, determine which one of the two passages you are going to explore. • At HL, determine which passage you want to explore first. • Make sure you understand the passages.
First 15–20 minutes of exam	<ul style="list-style-type: none"> • Analyse the guiding question, colour-mark and annotate the passage. • Make an outline, try other organizing and focusing strategies you have learned. • Pause and reread the passage and the guiding question (3–5 minutes). Ensure that your notes and plans are accurate.
Next 40–45 minutes	<ul style="list-style-type: none"> • Write your guided literary analysis, referring back to your outline and planning notes. <p>Note: HL will need to work more quickly here – perhaps 30–40 minutes.</p>
Remaining 10–15 minutes	<ul style="list-style-type: none"> • Re-read your response (all of it), making corrections, adding details, revising along the way. <p>SL: You're done!</p>

HL candidates only

Remaining hour	<ul style="list-style-type: none"> • Begin the process again as you need to write a second essay. You'll need to work a little more quickly. • Let your subconscious continue to work on understanding that second passage and analysing its guiding question even while you are writing about the first passage. Your brain is an incredible tool and can handle this kind of multitasking!
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■ Sample exam questions

In this section, you will find three further exam-length passages, one for each of the remaining literary forms: poetry, drama and prose non-fiction. We suggest that you treat each one, plus the question on Flaubert's *Madame Bovary* on page 53, as practice for the unseen paper 1.

Once you have taken your mock paper 1 assessment, use the QR codes in this section to access some suggestions and tips about how you might have explored the passage effectively during your planning time, similar to those included for prose fiction on page 46. Make a note of the strategies and techniques that you found particularly useful. There is also a sample student essay on the poetry question on page 64.

You are encouraged to look for passages of similar length in the texts you are studying in your Literature class to interact with in your learner portfolio.

■ Poetry

Note: poetry passages generally do not have a contextualizing statement because poems that appear on paper 1 are complete works rather than extracts from longer ones.

Traveling through the Dark

by William Stafford

Traveling through the dark I found a deer
 dead on the edge of the Wilson River road.
 It is usually best to roll them into the canyon:
 that road is narrow; to swerve might make more dead.

5 By glow of the tail-light I stumbled back of the car
 and stood by the heap, a doe, a recent killing;
 she had stiffened already, almost cold.
 I dragged her off; she was large in the belly.

10 My fingers touching her side brought me the reason –
 her side was warm; her fawn lay there waiting,
 alive, still, never to be born.
 Beside that mountain road I hesitated.

The car aimed ahead its lowered parking lights;
 under the hood purred the steady engine.
 15 I stood in the glare of the warm exhaust turning red;
 around our group I could hear the wilderness listen.

I thought hard for us all – my only swerving – ,
 then pushed her over the edge into the river.

Stafford

Guiding question:

How, and in what ways, does the setting of this poem create the tensions the persona experiences?



Use the QR code to access notes about the kind of things you might do to plan a response to this poem and guiding question.

■ Drama

In this passage from Oscar Wilde's comedy, Lady Windermere's Fan, four aristocratic men who are lifelong friends discuss their struggles with love and marriage.

Dumby: [With a sigh.] Good heavens! How marriage ruins a man! It's as demoralising as cigarettes, and far more expensive.

Cecil Graham: You'll play, of course, Tuppy?

5 **Lord Augustus:** [Pouring himself out a brandy and soda at table.] Can't, dear boy. Promised Mrs. Erylne never to play or drink again.

Cecil Graham: Now, my dear Tuppy, don't be led astray into the paths of virtue. Reformed, you would be perfectly tedious. That is the worst of

10 women. They always want one to be good. And if we are good, when they meet us, they don't love us at all. They like to find us quite irretrievably bad, and to leave us quite unattractively good.

Lord Darlington: [Rising from R. table, where he has been writing letters.] They always do find us bad!

Dumby: I don't think we are bad. I think we are all good, except Tuppy.

15 **Lord Darlington:** No, we are all in the gutter, but some of us are looking at the stars. [Sits down at C. table.]

Dumby: We are all in the gutter, but some of us are looking at the stars? Upon my word, you are very romantic to-night, Darlington.

Cecil Graham: Too romantic! You must be in love. Who is the girl?

20 **Lord Darlington:** The woman I love is not free, or thinks she isn't. [Glances instinctively at Lord Windermere while he speaks.]

Cecil Graham: A married woman, then! Well, there's nothing in the world like the devotion of a married woman. It's a thing no married man knows anything about.

25 **Lord Darlington:** Oh! she doesn't love me. She is a good woman. She is the only good woman I have ever met in my life.

Cecil Graham: The only good woman you have ever met in your life?

Lord Darlington: Yes!

30 **Cecil Graham:** [Lighting a cigarette.] Well, you are a lucky fellow! Why, I have met hundreds of good women. I never seem to meet any but good women. The world is perfectly packed with good women. To know them is a middle-class education.

Lord Darlington: This woman has purity and innocence. She has everything we men have lost.

35 **Cecil Graham:** My dear fellow, what on earth should we men do going about with purity and innocence? A carefully thought-out buttonhole is much more effective.

Dumby: She doesn't really love you then?

Lord Darlington: No, she does not!

40 **Dumby:** I congratulate you, my dear fellow. In this world there are only two tragedies. One is not getting what one wants, and the other is getting it. The last is much the worst; the last is a real tragedy! But I am interested to hear she does not love you. How long could you love a woman who didn't love you, Cecil?

Cecil Graham: A woman who didn't love me? Oh, all my life!

45 **Dumby:** So could I. But it's so difficult to meet one.

Lord Darlington: How can you be so conceited, Dumby?



Guiding question:

How is irony developed, and to what effect, in this passage?

Use the QR code to access notes about the kind of things you might do to plan a response to this extract and guiding question.

■ Prose non-fiction

*In this excerpt, from *Dust Tracks on a Road*, Zora Neale Hurston shares the devastating effects of the childhood poverty she faced as an African-American female growing up in the American South in the early 1900s.*

There is something about poverty that smells like death. Dead dreams dropping off the heart like leaves in a dry season and rotting around the feet; impulses smothered too long in the fetid air of underground caves. The soul lives in a sickly air. People can be slave-ships in shoes.

5 This wordless feeling went with me from the time I was ten years old until I achieved a sort of competence around twenty. Naturally, the first five years were the worst. Things and circumstances gave life a most depressing odor.

10 The five years following my leaving the school at Jacksonville were haunted. I was shifted from house to house of relatives and friends and found comfort nowhere. I was without books to read most of the time, except where I could get hold of them by mere chance. That left no room for selection. I was miserable, and no doubt made others miserable around me, because they could not see what was the matter with me, and I had no part in what interested them.

15 I was in school off and on, which gave me vagrant peeps into the light, but these intervals lacked peace because I had no guarantee that they would last. I was growing and the general thought was that I could bring in something. This book-reading business was a hold-back and an unrelieved evil. I could not do very much, but look at so-and-so. She was
20 nursing for some good white people. A dollar a week and most of her clothes. People who had no parents could not afford to sit around on school benches wearing out what clothes they had.

25 One of the most serious objections to me was that having nothing, I still did not know how to be humble. A child in my place ought to realize I was lucky to have a roof over my head and anything to eat at all. And from their point of view, they were right. From mine, my stomach pains were the least of my sufferings. I wanted what they could not conceive of. I could not reveal myself for lack of expression, and then for lack of hope of understanding, even if I could have found the words. I was not
30 comfortable to have around. Strange things must have looked out of my eyes like Lazarus after his resurrection.

So I was forever shifting. I walked by my corpse. I smelt it and felt it. I smelt the corpses of those among whom I must live, though they did not. They were as much at home with theirs as death in a tomb.

Neale Hurston

Guiding question:



How, and to what effect, does Hurston utilize figurative language to compare poverty to death?

Use the QR code to access notes about the kind of things you might do to plan a response to this passage and guiding question.

Student example: Paper 1

Now that we have considered the requirements of the paper 1 exam, we will take a look at a sample essay in response to the poetry sample, 'Traveling through the Dark' by William Stafford, to see what all those requirements look like in action. The following example of a paper 1 response was produced as an exercise, but it was written under timed conditions. As you read the essay, consider the advice provided about organizing essays as well as what you might award the writer for each assessment criterion. Note that this response has been reproduced here as it was originally written; any spelling or grammatical errors have not been corrected.

Guiding question:

How, and in what ways, does the setting of this poem create the tensions the persona experiences?

The opening line of this sample identifies the title, mentions the poet's name, shows some understanding of the plot of the poem and points out a key literary idea.

The sentences in the middle of this paragraph establish understanding of the poem while staying focused on the guiding question about what creates the tensions.

Note how this sentence shows the candidate pivoting away from showing understanding to setting up the thesis.

The introduction ends with the thesis statement that includes 'setting' and 'tension' from the guiding question, but also inserts internal and external conflicts.

This topic sentence clearly connects to the guiding question and establishes what the paragraph will be about.

Note how evidence is included here as brief quotes followed by the line number.

'Traveling through the Dark' is a poem by William Stafford where the persona is put in a difficult situation that creates tension for him. The setting itself adds to the tension and creates conflict. He has been driving in the mountains at night, encounters a dead deer on the side of the road, and he is forced to stop and deal with the corpse in order to help prevent future accidents. He discovers that the dead deer is a doe, is pregnant, and has a living baby inside of it. This situation causes the persona to feel internal conflict because he is uncertain about what to do next, and also feels that the natural world around him is watching what he will do and is judging him. While his decision to push the doe 'over the edge into the river' releases the tension in the poem, it does not resolve all of the conflicts. Readers are left wondering if he did the right thing – and also what they might do if they were ever in the same kind of situation. In 'Traveling through the Dark,' William Stafford uses the setting of the poem to create internal and external conflicts as well as build the tension the persona feels.

The entire setting of Stafford's poem is filled with conflicts that the persona experiences externally and internally. Readers can tell that the setting is nighttime, 'Traveling through the dark' (line 1), that where he is driving might be a little dangerous, 'that road is narrow; to swerve might make more dead' (line 4), and that he is in a remote place, 'canyon' (line 3), 'mountain' (line 12), 'wilderness' (line 16). All of these words have connotations of being remote, rugged, and wild. When these things are added together, they sound almost like the setting for a scary movie – the persona is alone in a remote place where something bad could happen to him. He is probably already nervous about driving there alone at night and

While this probably should have been mentioned earlier in the paragraph, this sentence reminds readers that the primary focus for this response is how the setting creates tension.

Notice how this candidate is setting up the quotes/evidence before including them, and then explaining them in more detail afterwards.

An additional literary feature is included here that strengthens the overall argument.

The final sentences of this body paragraph successfully bring us back to the guiding question about setting and tension.

While this topic sentence is not as strong as the previous one, it clearly connects to the guiding question and provides a good structure for this body paragraph.

There is an attempt to point out poetic structure here, but the idea is not fully developed.

Note that, while this paragraph makes good points about the releasing of the tension in the poem, it is considerably shorter than the previous paragraph and the ideas are not as developed or well supported. It is very likely that the candidate realized how little time was left and wanted to move on to the conclusion.

Interesting! This conclusion offers readers a new idea to consider that applies to the previous ideas as well.

While this might not be true for all readers, this is a possible interpretation that is valid.

The final line of this guided literary analysis offers readers an additional parting literary idea that is compelling and interesting.

this helps build the tension. When he sees the deer, he has a decision to make – does he swerve and keep driving (which could cause an accident with oncoming traffic), or does he stop and deal with the body? He is stuck in a situation he did not choose and this external conflict causes internal conflict for the persona, which adds to the tension. When he gets out of his car to inspect the body, he finds that it is 'a doe, a recent killing' (line 6) and that 'she was large in the belly' (line 8). This euphemism means that she is pregnant, and that although the doe's body was 'almost cold' (line 7), that 'her side was warm' and that 'her fawn lay there waiting' (line 10). The persona struggles inside about what to do. Should he try to save the baby that was 'alive, still' (line 11)? It feels as if that is the right thing for him to do, but how would he make it happen? As he stands there, he notices another aspect of the setting – the environment around him. He stands there 'By glow of the tail light' (line 5) and suddenly realizes that 'I could hear the wilderness listen' (line 16). The wilderness here is personified, which helps readers empathize with how it might be feeling. The persona realizes that the natural world around him – the trees, other animals, the mountain – is watching what he is doing and wondering what he will do. If he makes the wrong decision, what will happen? This causes the persona more internal conflict and the realization that there are possibly more characters in this poem than just the persona and the dead deer, adds to the tension in the poem.

Ultimately, however, the persona makes a decision, and his final action seems to release the tension that has been building throughout the poem. As he stands near the dead, pregnant doe, he realizes that the fawn is 'never to be born' (line 11). He doesn't really explain why he arrives at the conclusion that he does, other than that he 'thought hard for us all' (line 17), and decides the best thing to do is to push 'her over the edge into the river' (line 18). He did struggle with his decision, as shown when Stafford writes, 'Beside that mountain road I hesitated' (line 12), where 'hesitated' represents the persona grappling with the right course of action. Additionally, Stafford ends the third stanza with that line, which is a complete one-line sentence, and it seems to represent a climax in the poem. This is the turning point in the poem where the persona now must come to a decision and act on it, and the poem ends soon after this line.

The release of the tension that the setting creates for the persona is ironic for readers. The persona, after disposing with the body, is able to get into his car and drive on to his destination, but readers are now left struggling with the entire situation. Readers are left wondering about Stafford's fawn, trapped inside its dead mother, and what will be the consequence of not trying to save it. Should the persona have tried to rescue it? Would it have survived without its mother? Readers don't know the answers to these questions, which ironically results in the tension being transferred out of the poem and onto us. The persona's problem now becomes our own, and perhaps the trapped, unborn fawn symbolizes the transferring of this tension.

Conclusion

There is no substitute for actually caring about literature. Candidates can learn dozens of acronyms, test-taking tips and strategies, and do well with them, but none of them can replace genuine engagement with a text. Examiners know immediately when a student is actually responding to a text with genuine engagement, sincerity and subtlety.

There is no shortcut to get to this place – you must take the long road – and, to arrive there, you must be committed to reading with all of your mind and your heart. The journey is worthwhile, and one you may take again and again throughout your entire life. Come along!

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3

Paper 2: Comparative essay

Introduction to paper 2

Paper 2 is the second of the two externally assessed exam papers that you will complete at the end of the second year of the Diploma programme.

- Paper 2 is worth 35% of the overall course grade for standard-level (SL) students and 25% of the overall course grade for higher-level (HL) students.
- The reason that these two exam papers are weighted differently is that HL students must also write an essay, which is also submitted for examination, but which SL students do not write. You can read about the HL essay in Chapter 4.
- Both HL and SL students will have 1 hour and 45 minutes to complete this exam.
- The examination will consist of four general questions about literature, and you will choose one of those questions to respond to. Unlike paper 1, which, as you saw in Chapter 2, will present you with two texts that you have not seen before, this exam will require you to write about works that you studied over the course of your language A: literature programme.
- You will choose the two works that you use in order to answer the question that you choose, and you can choose any two works that you have studied during the programme, except the works you used for your internal assessment and the work you chose for your HL essay, if you wrote one. We will discuss the implications of this ability to choose in more detail in the sections later in this chapter on long- and short-term preparation for the exam paper.

The skills you will develop in preparing for the paper 2 exam are the same as those that you will develop in preparing for the paper 1 exam: reading critically and for comprehension; making inferences and drawing conclusions; using and interpreting a range of discipline-specific terms; writing for different purposes; and structuring information in essays. Paper 2, however, is a comparison/contrast task, so you will also develop skills required for that, including understanding and analysis. Finally, because you will be choosing your potential works and planning for the essay prior to the exam, you will also be developing self-management skills such as self-motivation, time-management, organization and long-term planning.

Assessment criteria

The criteria by which your exam paper will be marked are listed below and on the following pages.

- **Criterion A: Knowledge, understanding and interpretation**
 - How much knowledge and understanding of the works does the candidate demonstrate?
 - To what extent does the candidate make use of knowledge and understanding of the works to draw conclusions about their similarities and differences in relation to the question?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little knowledge and understanding of the works in relation to the question answered. There is little meaningful comparison and contrast of the works used in relation to the question.
3–4	There is some knowledge and understanding of the works in relation to the question answered. There is a superficial attempt to compare and contrast the works used in relation to the question.
5–6	There is satisfactory knowledge and understanding of the works and an interpretation of their implications in relation to the question answered. The essay offers a satisfactory interpretation of the similarities and differences between the works used in relation to the question.
7–8	There is good knowledge and understanding of the works and a sustained interpretation of their implications in relation to the question answered. The essay offers a convincing interpretation of the similarities and differences between the works used in relation to the question.
9–10	There is perceptive knowledge and understanding of the works and a persuasive interpretation of their implications in relation to the question answered. The essay offers an insightful interpretation of the similarities and differences between the works used in relation to the question.

■ Criterion B: Analysis and evaluation

- To what extent does the candidate analyse and evaluate how the choices of language, technique and style, and/or broader authorial choices, shape meaning?
- How effectively does the candidate use analysis and evaluation skills to compare and contrast both works?

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

■ Criterion C: Focus and organization

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

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

■ Criterion D: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register and style? (Register refers, in this context, to the candidate's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the essay.)

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

What to expect on the exam: General questions about literature

The questions you will find on the paper 2 exam will not focus on any particular work of literature. Instead, they will be broader questions about the nature of literature and about features of literature, so that the questions can be answered with reference to a wide variety of works in all four literary forms. You might, for example, get questions such as these:

- 1 How do two of the works you have studied portray characters' efforts to solve problems?
- 2 Some literary texts convey ideas that challenge the reader to see a new viewpoint. In what ways is this true in two of the works you have studied?
- 3 Discuss how two works you have studied present contrasting views of right and wrong.
- 4 Referring to two works you have studied, discuss how the author has created a setting that contributes to the meaning of the work.

These questions illustrate a variety of the type of questions you might be called upon to answer. The first focuses on character development and theme. The second focuses on the relationship of the reader to a literary work, and the role of a work of literature in portraying universal human experience. The third topic focuses on theme again; however, this time it also asks you to consider how different characters and/or the narrator of a work perceive the world around them. It also suggests that you need a work that portrays different perspectives, so that the author might have a different perspective from the narrator and/or some of the characters, and the characters, including the narrator, might have different perspectives from one another. The fourth question is about literary techniques. You are asked to identify and analyse the tools the author used to create a setting that helps the reader understand the meaning of the work.

You can see how these questions might be answered with reference to many different literary works. The chart that follows shows some potential pairs of literary works that could be used to answer each question. We have given you two possible pairs for each question to illustrate the fact that many choices of titles and literary forms will be possible. It is important for you to remember, however, that when you write your answer for paper 2, you will have to write about two of the works that you studied in your course. If you did not study any of the works that we discuss in this book, you will not be able to use them in your exams!

Question	Work 1	Work 2	Potential connection
1 How do two of the works you have studied portray characters' efforts to solve problems?	Poems by Sylvia Plath: 'Colossus' and 'Daddy'	<i>Between the World and Me</i> , by Ta-Nehisi Coates (non-fiction)	Both of the Plath poems feature narrators who are trying to cope with the loss of a dead father – an effort that is obviously doomed to failure. Coates' autobiographical work is a letter to his son, in which he, Coates, tries to help his son understand what it is like to be the parent of an African-American male, and the struggles that both the parent and the son will face in a society that is still in many ways deeply racist.
	<i>The End of the Affair</i> , by Graham Greene (novel)	<i>The Good Soldier</i> , by Ford Madox Ford (novel)	Each of these books has a narrator who is struggling to resolve the problem of having discovered that his personal perspective on a tragedy he has suffered was wrong. In <i>The End of the Affair</i> , the narrator has come to realize that he was terribly wrong about the woman that he loved, only he found out too late. In <i>The Good Soldier</i> , the narrator is unreliable . He is trying to explain why the main subject of his story, a friend who had an affair with the narrator's wife, is still a good man. In the first book, the narrator wants others to understand. In the second book, the narrator is, in essence, trying to avoid understanding what he claims he is trying to explain.

2 Some literary texts convey ideas that challenge the reader to see a new viewpoint. In what ways is this true in two of the works you have studied?	<i>The Winter's Tale</i> , by William Shakespeare (play)	<i>Like Water for Chocolate</i> , by Laura Esquivel (novel)	<i>The Winter's Tale</i> was written in the early seventeenth century in England, while <i>Like Water for Chocolate</i> was written in the twentieth century in Mexico. Despite the dramatic differences in time and place, these works share a common theme: in both, a person who falls in love and wishes to marry must choose whether or not to defy a parent in order to do so. In <i>The Winter's Tale</i> , the child is Florizel, the son of the king of Bohemia, and his father is enraged when he finds out that his son wishes to marry a shepherd's daughter. He demands that Florizel break off the relationship and assume his duties as heir to the kingdom. In <i>Like Water for Chocolate</i> , Tita, the youngest daughter in the family, is forbidden to marry Pedro, her true love. In fact, Tita's mother arranges for Pedro to marry Tita's sister in order to ensure that Tita will be required to stay at home and care for her mother throughout her mother's life. The conflict between children and parents, particularly in terms of a child's desire to live an independent life, is a universal one. Each work challenges the readers to understand the problem from two viewpoints – that of the parent and that of the child.
	<i>Ella Minnow Pea</i> , by Mark Dunn (novel)	<i>A Gentleman in Moscow</i> , by Amor Towles (novel)	Although these two novels are quite different from each other in tone, style and setting, each deals with the universal idea of the individual who is under the power of a tyrannical government and who has few options for escaping that tyranny. The former is a satirical novel about the power of language, the rule of government and the obsessive devotion to religion, while the latter is a historical novel about a member of the former Russian aristocracy under house arrest during the rule of the Soviet Union. In the first novel, the reader is challenged to consider a world that does not exist – but could – while in the second novel, the reader is challenged to imagine what life might be like under a governmental system that is alien to a great many readers.
3 Discuss how two works you have studied present contrasting views of right and wrong.	Poem by Robert Browning: 'My Last Duchess'	<i>The Handmaid's Tale</i> , by Margaret Atwood (novel)	Browning's poem features an unreliable narrator who has done a terrible thing, but who is bragging about it to a visitor to his home. The speaker doesn't think what he has done is wrong, but we, as readers, standing in for the visitor, are appalled. The contrast in viewpoints shows us that good and evil are matters of individual perception. The author's perspective in this case, however, matches our own. In Atwood's novel, we are shown a dystopian, post-apocalyptic society in which women are entirely subjugated to the will of men, and the few remaining fertile women, the handmaids, are farmed out to wealthy men to bear their children on behalf of the men's wives. We get the story from the perspective of one of these women, and we see that what is happening in this culture is terrible; however, the men in power do not think that what they are doing is wrong – nor do the wives, who, though they cannot bear children themselves, get a baby out of the arrangement. As with Browning's poem, our perspective is shared with the author.
	<i>The Marriage of a Thousand Lies</i> , by S.J. Sindu (novel)	<i>Pride and Prejudice</i> , by Jane Austen (novel)	Sindu's novel is the story of two characters who marry each other only so that they can present the world with the (false) image of a couple conforming to societal expectations. Both the husband and wife are gay in a society that considers homosexuality to be abhorrent. Their perspective with regard to what is good and right, obviously, is quite different. In Austen's novel, there is a similar conflict between what individual characters believe is good and right and what society believes is good and right. We see that some characters think that daughters should marry for the economic good of the family, while other characters believe that the only right basis for a marriage is love and respect.

<p>4 Referring to two works you have studied, discuss how the author has created a setting that contributes to the meaning of the work.</p>	<p><i>Shards of Honor</i>, by Lois McMaster Bujold (novel)</p>	<p><i>A Museum in Baghdad</i>, by Hannah Khalil (play)</p>	<p>Bujold’s novel is a work of science fiction, set in a universe in which different societies inhabit different planets or systems of planets. Space travel is obviously not a convincing element of today’s world; however, Bujold creates a convincing universe by adhering to the conventions of science fiction in terms of space travel, and by involving her characters in very familiar problems such as demonizing a perceived enemy, betrayal by supposed friends and allies, and individuals falling in love with each other. The setting contributes to meaning because as the action moves from one place to another, the understanding of the main characters changes. The spaces between the planets symbolize the distance between the characters and the societies around them. The play by Hannah Khalil also has very many unrealistic elements; however, Khalil creates a convincing world by using a real-world historical situation, including some real-world historical figures. Like Bujold, Khalil also relies on common human experiences such as women trying to find a role in a world that offers them few opportunities, individuals struggling to accomplish something for a community in the face of obstacles from the government, and conflict between characters who are trying to save important cultural artworks and those who think that saving people’s lives and ensuring that they have food and shelter are more important. The setting contributes to meaning because the same place persists though several different time periods – the setting represents continuity.</p>
	<p>Essays by E.B. White: ‘Once More to the Lake’</p>	<p>Essays by Kathleen Jamie: ‘The Woman in the Field’</p>	<p>Both of these works are autobiographical essays, and they share the main technique, which makes for a meaningful world: the detailed observation by the narrators who see symbolism in the settings around them.</p>

Key terms

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

Satirical – A satire is a work that criticizes people or institutions. Often humour is used to illustrate the absurdity or wickedness of the target. Satire is often social satire, pointing out problems in a particular community.

Dystopian – A dystopian work is one that presents a society that is the opposite of a utopia, or paradise.

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

You can see from these samples that a wide variety of choices will be available to you for this exam paper. Notice, too, that you can choose works of the same literary form or you can choose works of different literary forms, and you can choose works written in English or you can choose works you studied in translation – or one of each.

One important consideration: in the examples above, we sometimes included only one essay or poem. While it is possible that you might score very well on a paper 2 that compares and contrasts only one poem or essay with one other poem or essay (by a different author), it would require a truly spectacular analysis to pull that off. You should actually aim to discuss three or four poems by each poet you choose, and you should aim

to analyse at least two essays by each essayist you choose. Remember, too, that you must choose works by two different authors, so under no circumstances can you write a paper 2 essay in which you compare and contrast short stories, essays or poems by only one author.

LEARNER PORTFOLIO ACTIVITY 3.1

Now you try it:

- 1 Choose one of questions 1–4 on page 70, then choose two of the works that you have studied in your language A: literature course that you could use to answer that question. Write some notes about how those two works could be used to answer that question.
- 2 Now swap out one of the works for a different work and do the same thing.
- 3 Finally, answer these questions:
 - How did you go about deciding which question you wanted to answer? Did you decide on the question first? Did you think of books first? Did you think of a question and then one book?
 - Did you change your mind about either the question or one or both of the books as you were working? Why, or why not?
 - Which of your two pairings of works made for a more interesting response to the question and why?

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

Since you will have studied at least 13 (HL) or 9 (SL) different works of literature during your programme, and since you will have 10 (HL) or 7 (SL) of those works available to you for your paper 2 essay, you will need to narrow down your options before you go into the exam. If you tried to spend time during the exam thinking through all the possibilities of pairs of works for four questions (which works out to as many as 180 different possible configurations!), you would not have time to write the essay. Your preparation in advance, both over the long and short term, therefore, will be critical to your success on this assessment task.

Long-term preparation for paper 2

Since you can use any of the works you study in your language A programme for paper 2 (always excepting those you choose for your individual oral and your HL essay, if you write one), you may wish to write about works you studied during the first year – even at the beginning of the first year. This means you will need to study all of those works in such a way that you can remember them well and that you have notes that will help you to review the works right before the exam without having to start all over again. As you saw in the introduction to this book, your learner portfolio will be an invaluable tool in helping you to achieve both of these goals.

As part of your long-term preparation for the paper 2 exam, you should undertake a number of activities to consider various aspects of each literary work, and to start considering how each one compares and contrasts to all the others. You can then store these notes and observations in your portfolio for later reference.

In addition to the kind of study that you undertake in your class, and the notes and activities that your teacher assigns you for your learner portfolio, there are two kinds of activities in particular that will help you in your long-term preparation for paper 2:

- 1 Activities that improve your knowledge and understanding of the literary works you are studying: paper 2 is first a test of your knowledge of the two works you choose to write about. You will not be able to take either of the works themselves or any notes about them into the exam room with you, so you must be able to draw on your detailed knowledge of them as you write the essay.
- 2 Specific activities that focus on how each work compares and contrasts to others along the lines of elements that might be asked about on paper 2: in this chapter we will explore some activities that can help you develop this skill.

■ Perceptive knowledge and understanding

In order to accomplish the in-depth knowledge of texts required, you will need to attend to the works in detail as you study them. Criterion A from the rubric indicates that examiners will be looking for your work to demonstrate ‘perceptive knowledge and understanding’ of the two works, as well as a ‘persuasive interpretation of their implications’. This means that you must know the facts of the work in detail – the plot, the characters, the setting, and so on – but you must not stop at recounting plot. Indeed, you do not want to expend a lot of words in your essay retelling the story. We will take a look at an effective summary later in the chapter when we examine a sample paper 2 essay.

■ Take thorough notes

To ensure that you have perceptive knowledge and understanding of the works, it is always a good idea to take thorough notes during any class discussion of them, paying special attention to ideas about the meaning of each work, the function of a wide variety of literary strategies in helping to create that meaning, and the relationship between author, text and reader. These notes should go into your portfolio for later review. In the introduction to this book, we provided a summary sheet you could use at the end of your study of each work. That exercise will be invaluable to you later in the course when you are ready to prepare to take paper 2.

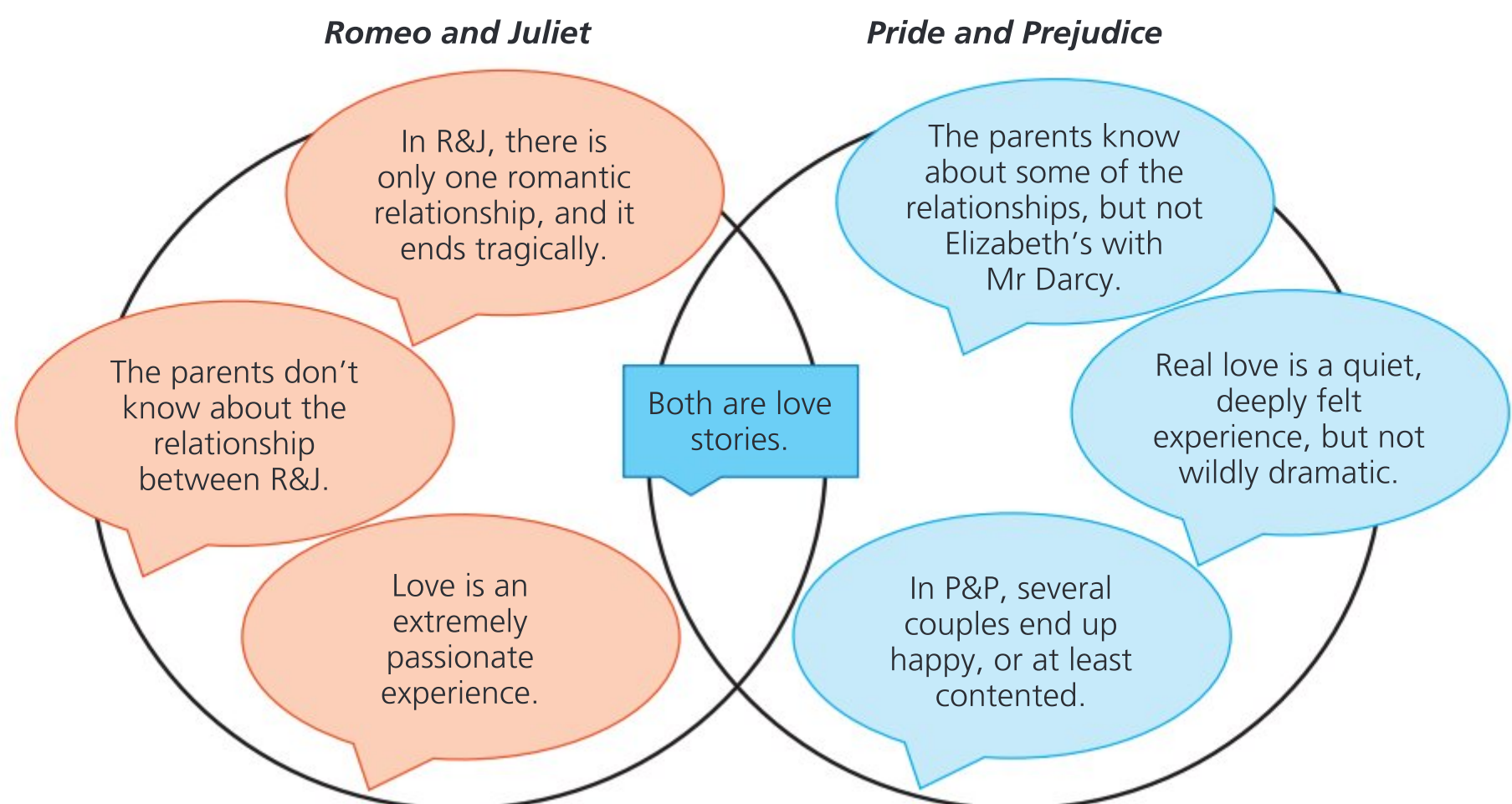
■ Create a detailed summary of the work

One other activity you may wish to undertake at the close of your study of each work is the creation of a detailed summary of the work – in your own words – as a review of the characters, plot and settings. Although you will not write a detailed summary of the work in paper 2, you will have to provide a small amount of summary, and you will have to demonstrate that all claims you make about the work throughout your essay are, in fact, correct. Writing a thorough summary at the end of your study of each work will save you having to reread the works in detail when the time comes to prepare for the exam.

■ Finding links/pairing works

Another activity that you might wish to undertake as you work through your course is developing ways to pair the works you are studying. You can do this as you study each individual work, rather than waiting until the end of the course, just before exams.

Let’s look at one sample, using two works that we hope many students will be very familiar with: *Romeo and Juliet*, by William Shakespeare, and *Pride and Prejudice*, by Jane Austen. What’s the first thing we always think of when we think of *Romeo and Juliet*? It’s a famous love story. So let’s see if we can compare and contrast that play with Austen’s novel in terms of their roles as love stories:

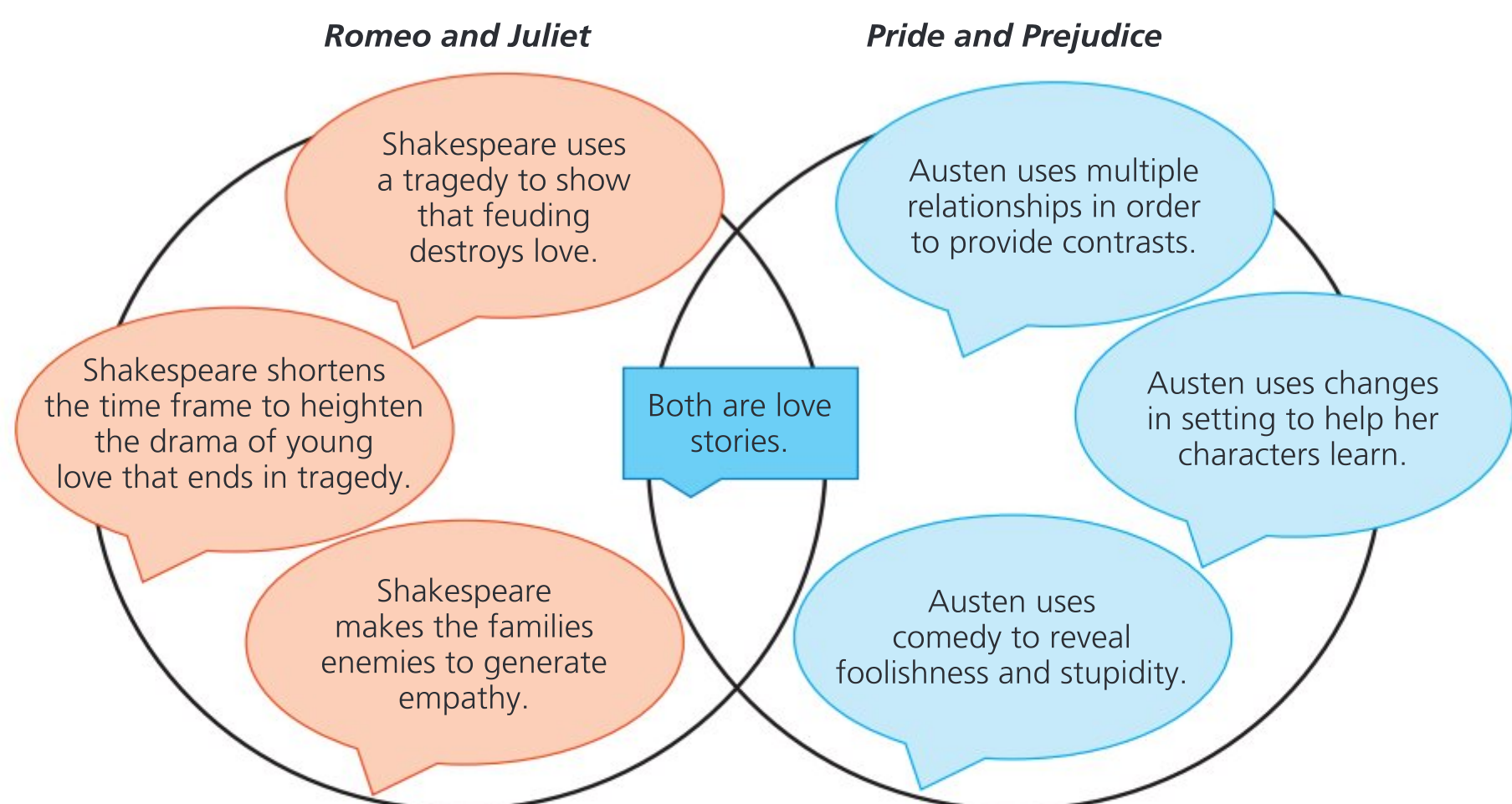


■ *Romeo and Juliet* and *Pride and Prejudice* – both are love stories

So far, we can see that these two works of literature do have something in common in that they are both at least in part about love and marriage. There are some obvious differences – even the most failed relationships in Austen's novel, Lydia's ill-advised marriage to Wickham and Mr Bennet's marriage to his rather silly wife, are not tragic. No one dies for love – or for want of it, as both Romeo and Juliet do in Shakespeare's play.

If we imagine what kind of exam question this comparison/contrast plan might answer, however, it's hard to think of one that we could expect to encounter on an IB exam: maybe 'Compare and contrast the ways in which love is depicted in two literary works of your choice.' That does not seem to be all that interesting of a question, and it might be a bit too obvious for an IB exam. We never know what we will see, but since we have a plan in mind of how to address that fairly simple question, we might consider how we could develop our ideas for a more sophisticated question.

Let's imagine next that the question wasn't quite that straightforward. Instead, let's imagine that it was something like: 'Explore the ways in which authors of two works of literature depict conflict in love affairs.' This question, unlike the first one, goes beyond content or theme, and asks you to consider literary techniques. In such a case, our diagram might look something like this:



■ *Romeo and Juliet* and *Pride and Prejudice* – both depict conflict in love affairs

This plan seems more interesting because it is more insightful. We could probably come up with some more techniques that the two authors used. It's a little difficult at this

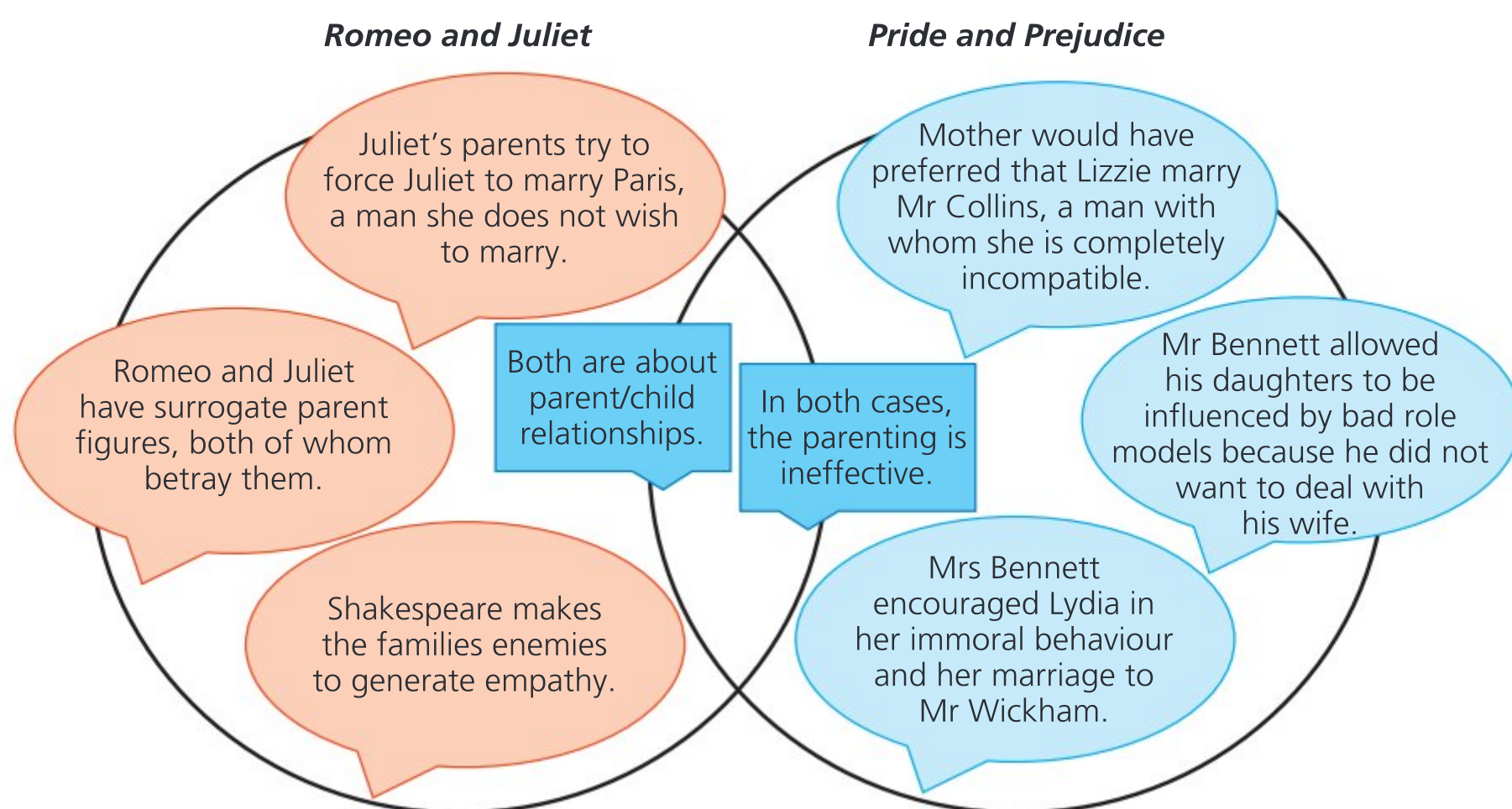
point, however, to see what sort of conclusion we could draw, because we have identified so little in common between the two works.

ASSESSMENT TRAP

One of the most common mistakes that students make on paper 2 is the failure to create a truly integrated essay. Instead, they write two short essays, one about each work, and the only connection between the two is one central idea related to the question. In the case of our second try at comparing and contrasting *Romeo and Juliet* and *Pride and Prejudice*, we are setting ourselves up to make that

mistake. If we look at our chart, we can see that it would be very easy to write an essay that says, in effect, 'Here are two works about love relationships. Shakespeare's work is a tragedy, and he used these various techniques to characterize the love relationships. Austen's work, on the other hand, is not a tragedy, and she used these various techniques instead.'

So let's try another strategy. Let's see if we can think of a richer connection between these two works of literature. One thing we might think of is that in both of these works, parents play a significant role in causing problems for their children, whether intentionally or not. Parenting is perhaps not the first thing that people think of when considering either of these novels, but it is a significant element. Here's what a comparison/contrast of these two works based on that topic might look like:



■ *Romeo and Juliet* and *Pride and Prejudice* – both are about parent/child relationships in which the parenting is ineffective

This comparison/contrast plan is more original than the former plan based on the idea that both books are love stories. We also see that now there is an idea that connects the two works, rather than just a topic: both of these works show how ineffective parenting leads to significant problems for their children. *Romeo and Juliet*, of course, end up dead, while Lydia Bennet ends up in a permanently failed marriage. Elizabeth and Jane, though escaping into happy marriages, decide to live far from their parents so as to avoid the kind of difficulties that arise from having to deal with them all the time. There is a sense of loss implied, even in the happy ending.

We might imagine some questions we could encounter on a paper 2 exam for which this comparison/contrast study might be appropriate:

- How do two authors whose works you have studied depict parent–child relationships?
- What role does betrayal play in relationships in two works you have studied?
- How do two authors whose works you have studied explore questions of what makes successful relationships?

CONCEPT CONNECTION

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

All three of the questions opposite imply contrasting perspectives among the characters, and the idea that the authors see these parents as failures also implies a difference in perspective between the authors and at least some of their characters. We might consider too that the questions also get at the idea that the influence – or lack of appropriate influence – of the parents helped to shape the identities of their children.

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

LEARNER PORTFOLIO ACTIVITY 3.2

Before you begin the activity, review the kinds of questions we identified on page 70. We noted that in the specimen questions there were questions about character, about theme, about the relationship of the reader to the author and text, about perspectives and about the use of literary strategies. These are not the only possible types of question you could encounter – for example, you might find a question about a specific literary technique, such as the use of structure, setting or allusion, or you might find a question about the cultural or historical context of a work.

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

- 1 Choose two works that you have studied in your course. Develop a Venn diagram that depicts a comparison/contrast between those two works.
- 2 Write the question that comparison/contrast might address.
- 3 Evaluate that question: is it one you might legitimately expect to see in the paper 2 exam? Why, or why not? (Remember the types of questions you saw in the sample examination questions on page 70.)
- 4 Try again. You can begin either with a question you think might appear in an exam or with another Venn diagram, and then proceed as before.
- 5 Once you've got some solid ideas about how these works might effectively be compared and contrasted, store those notes and Venn diagrams in your learner portfolio for review later.

Short-term preparation for paper 2

As the time approaches for you to take your paper 2 exam, you will need to take some time to prepare the works you are intending to use. You are required to study a minimum of 13 works of literature for an HL course. After your individual oral (IO) (see Chapter 1) and your HL essay (see Chapter 4), you will have at least 10 works left that are eligible for you to use on paper 2. SL students must read a minimum of nine works, and you will have used two of those for your IO, so you will have seven works available for use on the paper 2 exam. As you prepare for the exam, your main job will be to narrow those options down to three.

You will have to complete a form listing the works you used on the IO and the HL essay (if you wrote one), as well as the three works you plan to use on the paper 2 exam. This is not to say that you couldn't change your mind at the last minute during the exam, however that is not really the wisest move strategically speaking.

You will be much better prepared to write the exam essay if you have made a thoughtful choice of three works and then spent your time preparing them carefully. You can easily imagine that if, during the exam, you suddenly changed to a work that you did not prepare, you could not do as good a job of writing about that work as you could writing about works you did prepare carefully.

Your short-term preparation for the exam has two steps, then. First, you have to decide on the three works to focus your energy on, and then you have to explore those works in detail, to anticipate and plan ways that you might compare and contrast them.

■ Making a good choice of three works

Here are some things you should take into account in deciding how to narrow down your choices to three:

- You should choose works that you know very well. You will not be allowed to take the works or notes into the exam, so you will need to know them without needing those props.
- You want a collection of works that, between them, display a variety of important aspects of literature, including strong themes, striking or individual use of literary strategies, and structures that contribute to meaning.
- Consider the narrators: does your set of three include at least one first-person narrator? If you can include an unreliable narrator, that too could provide excellent material to write about.
- Most importantly, you want a collection of three works you can connect to one another because they have some things in common. Perhaps they offer different insights into similar topics. Maybe they use the same allusions in different ways. Or maybe they provide you with a set of interesting, but contrasting, structures or narrators.

ACTIVITY

One activity that you can do in order to consider which works lead to interesting comparison/contrast work is to challenge yourself to find connections between works that do not seem, on the surface, to have a lot in common. You can put the names of all the works you have studied in a bag and draw two at random. Then brainstorm a list of similarities and differences between those two works. Circle any that strike you as being particularly insightful and interesting – ideas that not everyone would automatically think of when considering those two works as a pair. Repeat this activity as many times as necessary to help you choose a group of three. You undertook a similar exploration for Learner portfolio activity 3.1.

To really get the most benefit from this activity, push yourself to pair works that don't seem, on the surface, to have much to do with each other. These pairs sometimes make for the most interesting essays – and show your thinking and understanding to be quite sophisticated. Let's consider the works we have examined in this chapter. We considered *Romeo and Juliet* along with *Pride and Prejudice*, but that pairing is fairly obvious because they are both love stories.

In the section on exam planning on page 80, however, we discuss the novel *Frankenstein in Baghdad*, by Ahmed Saadawi. That novel is a retelling of Mary Shelley's *Frankenstein*, set in modern Iraq during the Iraqi war. The monster that is created in that novel arises from a collection of body parts of many different people – all that was left after explosions had destroyed the rest of their bodies.

At first glance, *Romeo and Juliet* and *Frankenstein in Baghdad* would seem to have nothing in common, but after a little thought we can realize that both of these literary works are about victims of war. Romeo and Juliet were victims of the feud between the Capulets and Montagues, while the monster in Saadawi's novel was made literally of victims of the war in Iraq. The authors use their victims to make quite different points: Shakespeare shows how a great-enough tragedy – the loss of an entire generation of heirs – can bring an end, at least temporarily, to war, while Saadawi's work suggests, instead, that war breeds a cycle of war, because his monster goes on a spree to avenge the people of whom he is formed. We can see that, actually, this pair of works could be the basis for a quite interesting comparison/contrast essay.

As you work through your language A course, try to develop as many pairs as you can that are as interesting as this. Even if you can't use your exact ideas when the day of the exam comes, you will have thought deeply about each work you have studied in context with others, and you will have practised the kind of creative and critical thinking you need in order to succeed on paper 2.

LEARNER PORTFOLIO ACTIVITY 3.3

- 1 Create two different sets of three works from those you have studied so far. Do not reuse more than one work. Write a short paragraph explaining your rationale for having grouped these three works together.
- 2 What features do you think make them good candidates for comparing and contrasting?
- 3 Once you have done that, decide which set of three makes the best candidate to prepare for paper 2 and write an explanation of your choice.
- 4 Keep these notes in your portfolio until you are ready to prepare to write your actual paper 2.

■ Preparing the three works you chose for the exam

If you have completed the chart from the introduction to this book that we suggested you complete for each work, these charts will make a great starting place for your exam preparation. The information on the charts will not be sufficient on their own for your preparation, but it will give you a good start when it comes to remembering the works without having to reread each one.

ACTIVITY

You will have three possible pairings of three works: A and B, B and C, and A and C. Working with each of the pairs one at a time, generate as many ideas as you can about what kind of question that pair could be used to answer. The more possibilities you come up with, the better prepared you will be once you see what the exam questions actually are. As you work, refer back to the works themselves to refresh your memory of details and to identify more examples of literary strategies that you did not include on your chart.

Remember that if you are working with poetry, you should be prepared to write about at least two poems in terms of how they represent the body of work of poetry that you studied. If you are writing about essays or short stories, you should be prepared to discuss at least two in your essay.

Writing a successful comparative essay

The first step towards writing a successful paper 2 essay is to answer the question as it is asked on the exam. You will have a choice of four questions, but you must choose one, and then you must not alter it or ignore any part of it. The scoring criteria presume that you do just that.

■ Understanding the questions

If you review the descriptor for Criterion A, you will see that it specifically requires you to demonstrate understanding of the work *in relation to the question answered*, and that the comparison/contrast must be meaningful *in relation to the question*. If you were to alter the question or misinterpret it, or to ignore part of the question, your response could not show effective understanding under the terms of Criterion A. The first thing you want to do, therefore, as you begin your work on the exam, is to consider the questions very carefully and make sure that you understand what they are asking. If you don't quite understand one or more, then you would do well to choose a different question.

Once you are sure that you understand the questions, it's probably a good idea to narrow the choices to two. As you saw with the exercise with *Romeo and Juliet* and *Pride and Prejudice* on page 74, the first idea that occurs to anyone when trying to think up options is very likely to be the most obvious, and is also unlikely to be very sophisticated or insightful. So rather than jump right into the essay with the first question and first pairing of works that leaps to your mind, you can improve the quality of your essay by spending a few minutes thinking through several options in order to choose the one that is the most original, the most intriguing and the most insightful.

■ Planning your essay

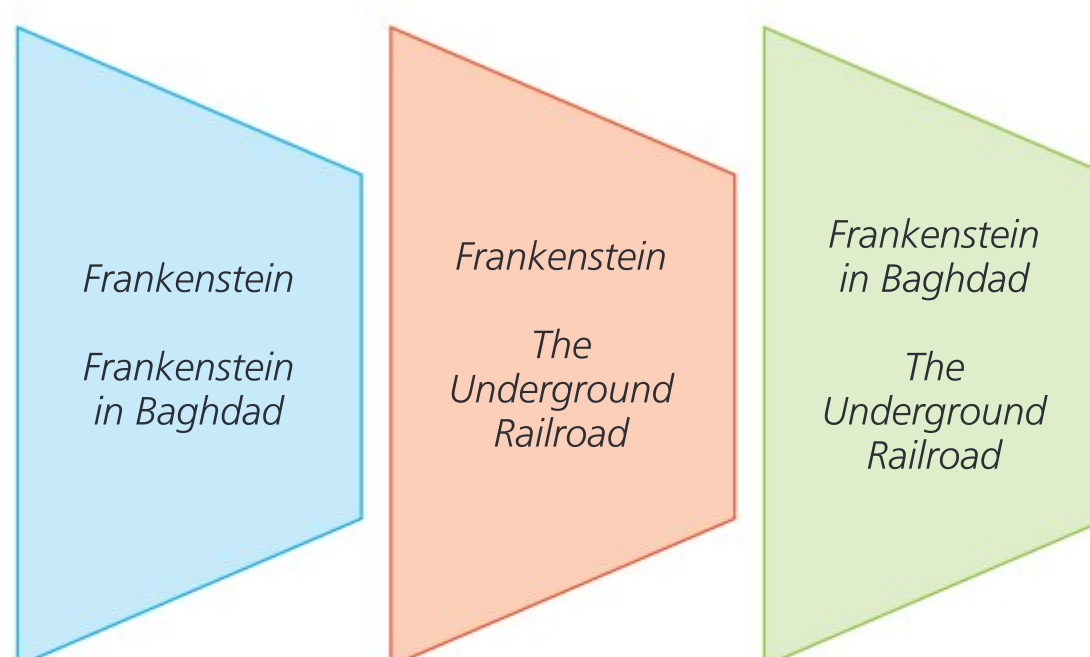
You will not, of course, be permitted to take any of your preparatory notes or plans into the exam with you, nor will you be allowed to bring in any of the texts. Since you will, however, have been able to prepare the recommended three works prior to the exam, you will not have to spend a great deal of your exam time making a decision. You may wish to draw yourself a chart, and use it to make some considered notes about what combination of works and which question will result in the most interesting essay. Follow the QR code to download a blank chart. You obviously can't take this into the exam with you, but it would be good preparation for planning any essay throughout your course.



Let's go through the process of completing a diagram. We'll assume that, as a result of our preparation for the exam, we identified these three works as those we intend to use:

- 1 *The Underground Railroad*, by Colson Whitehead
- 2 *Frankenstein*, by Mary Shelley
- 3 *Frankenstein in Baghdad*, by Ahmed Saadawi.

That set gives us only three possible pairings, as opposed to the 45 possible if we hadn't narrowed down from three works. These pairings are:



■ Possible pairings

So once you get to the exam, you can choose the two questions you find the most interesting and then just slot in two of each of your three pairs for those two questions to give yourself a chance to consider which will work the best.

First question: Discuss how two works you have studied present contrasting views of right and wrong.

First pair of works: <u>Frankenstein</u> and <u>Frankenstein in Baghdad</u>	Connecting idea: In <u>Frankenstein</u> , the question of what is right and what is wrong is a matter of traditional Christian ethics: man should not meddle in the works of God, and murder is wrong. In <u>Frankenstein in Baghdad</u> , the portrayal of what is right and what is wrong is also fairly traditional: war is defined as wrong. Although there are many people who will support war, it can't really be considered a matter of individual perception.
Second pair of works: <u>Frankenstein in Baghdad</u> and <u>The Underground Railroad</u>	Connecting idea: For <u>Frankenstein in Baghdad</u> , see note above. For <u>The Underground Railroad</u> , the perspective on right and wrong is similar to what we saw in Baghdad. The issue is not war, but rather slavery. While there was an argument over whether slavery was right or wrong, it played out on a societal level, not an individual one.

Second question: Referring to two works you have studied, discuss how the author has created a setting that contributes to the meaning of the work.

First pair of works: <u>Frankenstein</u> and <u>Frankenstein in Baghdad</u>	Connecting idea: These two novels are very similar to each other in approach; the settings are to some degree highly realistic, but in both cases, someone is able to animate inanimate matter, so the fantastical element is the same. We are drawn to find meaning in the setting by the fact that the realism of the characters and the creatures offsets the fantastical elements. The warlike setting of <u>Frankenstein in Baghdad</u> reflects the conflict in the creature, and the 'civilized' setting of <u>Frankenstein</u> contrasts with the mistreatment and cruelty towards the monster.
Second pair of works: <u>Frankenstein in Baghdad</u> and <u>The Underground Railroad</u>	Connecting idea: See note for <u>Frankenstein in Baghdad</u> above. <u>The Underground Railroad</u> , on the other hand, has a completely different kind of fantastical element: the underground railroad, which was simply the name of a network of people, is, in this novel, made into an actual physical railroad that runs underground. This is, of course, quite impossible, as it would have immediately been discovered. Both books rely on magical realism as a convention, both rely on historical events – the war in Iraq, and slavery and the underground railroad in America. The use of magical realism provides us with symbolic understanding of the events in the novels.

We notice that the most obvious pair, *Frankenstein* and *Frankenstein in Baghdad*, which seem to go together very well because the latter is a modern retelling of the former, don't really seem to produce interesting ideas. They are too similar in theme and plot to generate much in the way of contrast, other than setting. So we can cross off this pairing.

We can also notice that we didn't choose the pairing of *Frankenstein* and *The Underground Railroad* for either of the two questions – for the opposite reason: they don't have much in common for these questions, so the resulting essay is likely to be two mini-essays without much to connect them.

Those observations lead us to the decision that, whichever question we choose, we will use *Frankenstein in Baghdad* and *The Underground Railroad*. Looking at the connecting ideas, we can see that the best choice will be the second question, about how authors create a meaningful setting.

The first question turned out to be a pretty bad idea, because the question of what is right and what is wrong in those two works is fairly straightforward, and they portray universal values about right and wrong rather than situations in which individuals determine what is right and what is wrong.

The second question, however, is interesting for both of these literary works because both are to some degree historical fiction and to some degree fantastical. The question, then, is a good one: how do these authors create a setting that has meaning for their works, given that both contain events that could not exist in the real world?

Because of the pre-planning, this exercise took about 20 minutes, which leaves us plenty of time to write the actual essay. Now that we've decided what to write about, we can consider how to go about doing that.

LEARNER PORTFOLIO ACTIVITY 3.4

Choose two of the questions from page 70 and complete a planning chart for two pairs of the works you have studied so far this year. You can keep this activity in your learner portfolio because, in completing it, you will have done some preliminary thinking about how the works you are studying compare and contrast with each other.

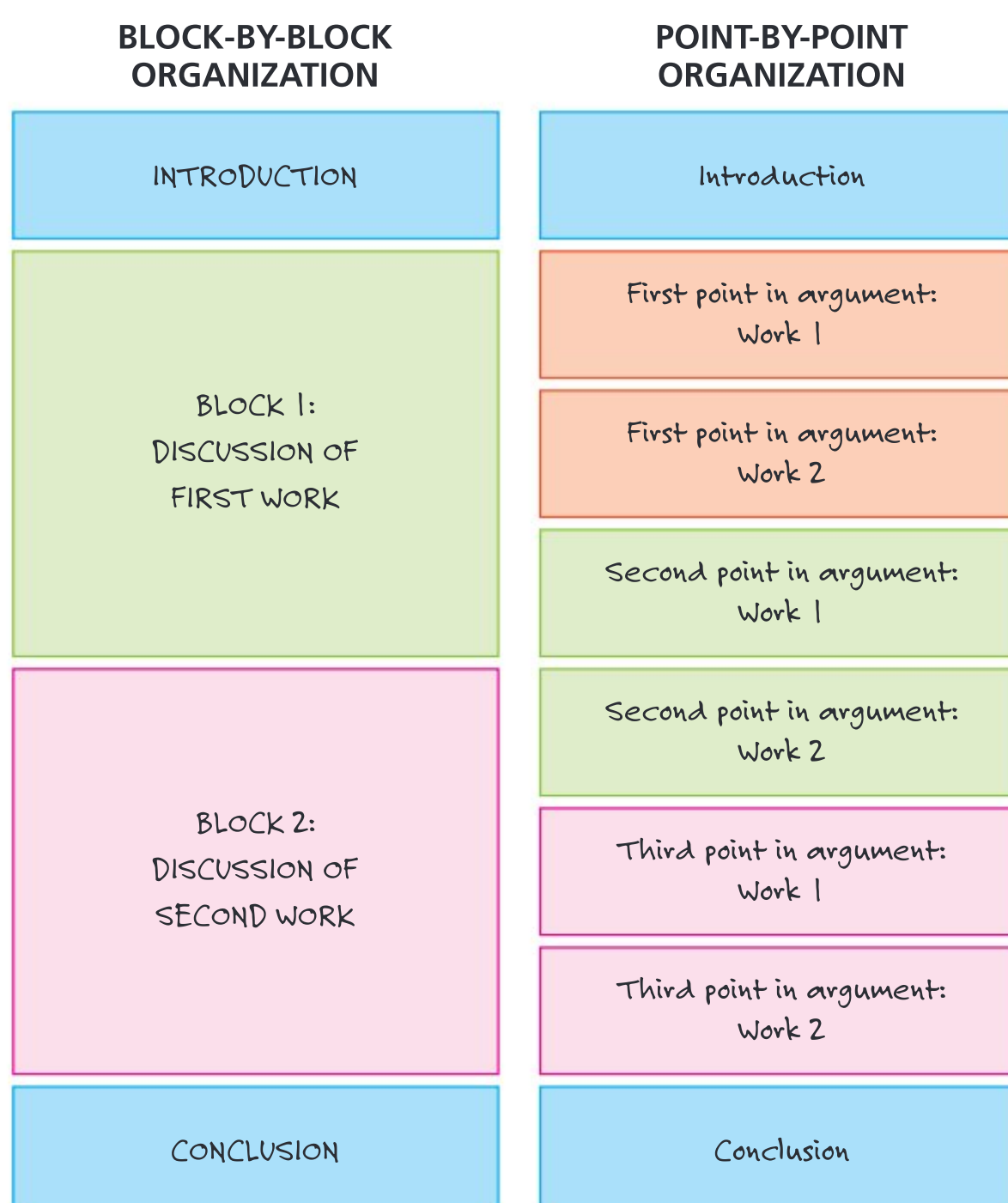
■ Organizing your essay

In order to achieve the top level of Criterion C (Focus and organization), the presentation of ideas must be effectively organized and coherent, and the analysis should be well focused – although the criterion does not prescribe a particular way of organizing your response.

There are two basic ways to organize a comparison/contrast essay: block by block and point by point.

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

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



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

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

You can see just by looking at the two diagrams that the second organizational scheme is more complex, and therefore more sophisticated, than the first.

ASSESSMENT TRAP

The block-by-block organizational method is simpler and easier than the point-by-point method. You may hear an argument that during a timed exercise, such as your exam, the use of the block-by-block format is acceptable as a time-saving method. However students who make that choice are very likely to sacrifice marks for their organization – especially when you consider that you have an opportunity in advance

of the exam to plan your essay to a high degree, as we saw in the short-term planning section earlier.

Your ability to show your understanding of how the two works you chose compare and contrast to each other in complex ways will also help you to earn higher marks on Criteria A and B.

Let's consider what these structures might look like in an actual response to a question. Taking the idea that we had for comparing *Romeo and Juliet* and *Pride and Prejudice* on page 74, we can construct an outline such as the one shown here:

Introduction: Connect two works to the question	
1st point: Both plays are about parenting	R&J: In this play, the parents are feuding, and the Capulets use the opportunity to marry their daughter to the prince's relative to curry favour. The nurse and friar are surrogate parents; they both give Romeo and Juliet very bad advice.
	P&P: The Bennets are not good parents. The mother is silly and focused only on money; the father is bored with his wife, distancing himself from her and abrogating any responsibility for raising his daughters. His neglect leaves several of his daughters to develop bad attitudes and weak values.
2nd point: Use of conflict among characters	R&J: Shakespeare uses the conflict between the Montagues and Capulets as the motivating factor for Romeo and Juliet's haste in marrying, the friar's motivation for marrying them and the Capulets' motivation for pushing Juliet to marry Paris. These all lead to the deaths of Romeo and Juliet.
	P&P: Austen uses the contrast between multiple romantic relationships to show the effect of the parents' attitudes on different daughters.
3rd point: Manipulation of setting	R&J: Shakespeare uses a very compressed time frame in order to heighten the drama, and increase the effects of the parents' ignorance of their children's feelings and actions.
	P&P: Austen uses changes in setting to give her characters new perspectives beyond those of the parents.
4th point: Overall structure of work	R&J: Shakespeare uses tragedy as the structuring device to heighten the commentary on the abandonment of the children to weak surrogates.
	P&P: Austen uses comedy as the structuring device to heighten the difference between successful daughters (Jane and Elizabeth) and their fairly tragic sister, Lydia, as well as with Charlotte, who marries for financial security.
Conclusion: Both works demonstrate that irresponsible parenting shapes children, often with quite negative repercussions.	

Notice that, in this case, there are four points in the point-by-point outline, rather than the three in the basic model. You will need to decide how many points are needed in order to make your argument effectively.

LEARNER PORTFOLIO ACTIVITY 3.5

Using the notes you made for Learner portfolio activities 3.1 and 3.4, make an outline to present your best idea as a point-by-point argument. You can then save the outline in your learner portfolio.

The planning phase of your essay helps you to develop the ideas that will be relevant to your marks on Criteria A and B. By choosing an approach that allows you to reveal sophisticated thinking that is directly relevant to the question being asked, you are addressing the demands of Criterion A. By considering how the author has achieved the result at hand, you are identifying the literary elements that you will be able to use to demonstrate your understanding for Criterion B. The organizational plan addresses the demands of Criterion C, so it remains for us to consider the demands of Criterion D ...

■ Your use of language and style

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

Clarity is the gateway standard. If your writing is not clear, then it doesn't matter how good your ideas and understanding are. We advise you, therefore, to write straightforward sentences using the most accurate vocabulary possible. Make sure you can be understood, first and foremost. There is little else you can do on the day of the exam to meet the demands for accuracy in the language and appropriateness of register and style. Those are skills that you will develop over the course of your whole IB programme. You can develop those skills by attending to your teacher's advice and by reading as much high-quality writing as you can. You will learn by exposure to good models.

Notice that spelling is not explicitly mentioned in the descriptor. This does not mean that spelling is not important, but points are not taken off for incorrect spelling. Spelling will, however, influence your mark if it interferes with the clarity of your writing. The examiner must know what you are saying.

In general, however, your mark will depend on your use of a formal register, which refers, in this context, to your use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the analysis.

One other important fact to remember is that you will not be expected to quote directly from the works of literature, because this is a timed exercise and you will not have access to notes or the works. You will note that there is no Works cited section for this chapter, because we did not quote from any work, nor did we use any detailed paraphrases or facts that would need citation. In this, we intended to model for you the practice you will undertake on paper 2. If you decide to memorize one or two really important quotations from the three works you intend to use on the exam, then you may, of course, quote them in your paper – but be sure you get them right!

Student example: Paper 2

Now that we have considered all the requirements of the paper 2 exam, we will take a look at a sample high-quality essay to see what all those requirements look like in action. The following example of a paper 2 response was produced as an exercise, but it was written under timed conditions.

As you read the essay, take note of the annotations and consider, based on those comments, what you might award the writer for each criterion. Note that this response has been reproduced here as it was originally written; any spelling or grammatical errors have not been corrected.

This question has been adapted from the May 2016 exam, so it is presented in the format you can expect to see in your paper 2 exam:

How have authors in two works you have studied presented underdog characters in order to give them a voice or even so that they are able to triumph over circumstances and other, stronger, characters?

The essay begins with a specific tie-in to the question: the question asked about underdogs; the essay begins with a sentence about a downtrodden figure pitted against a more powerful force.

Note that, in this particular essay, the writer has chosen to discuss two plays. That is not a requirement; you could choose works from two different literary forms.

The introduction sets up both the comparison and the contrast. We see that both plays are indeed about underdogs, but we see that in one play the underdog fails, while in the other the downtrodden figure apparently triumphs, but that there is something which calls that triumph into question.

Organizational note: the essay begins with the first point in the argument by assessing how each of the two authors establishes downtrodden figures. The first work under consideration is Fugard's, and the point is that he uses two underdogs to play off each other. The next paragraph continues the argument on the same point, but discusses how Shakespeare creates an underdog. This first point establishes a contrast between the two works.

This paragraph combines summary with analysis. We don't get a big block of summary, retelling the story; instead, we get a series of facts about the play, each one followed by its significance in terms of the prescribed question.

Notice how the transition sentence directs us to understand the developing argument about similarities and differences between the two plays. Here we know we are going to get a contrast between them.

One prominent feature of the hero tale is the triumph of the downtrodden figure - or group - against the tyranny of some evil, more powerful, force. Tragedy, of course, often works the other way: sometimes the essence of a tragedy is the failure of the downtrodden figure to prevail. Athol Fugard, in *'Master Harold' ... and the boys* gives us something which ends balanced on the edge of tragedy, and, perhaps not surprisingly, the downtrodden figures in that play, despite an initial indication that they will triumph, ultimately fail to make their voices heard. William Shakespeare, in *The Winter's Tale*, gives us what appears to be the triumph of the downtrodden, but he ultimately undercuts what initially seems to be a happy ending.

In *'Master Harold' ... and the boys*, Fugard sets up his ambiguous ending by setting up competing downtrodden figures. The play, set in Apartheid South Africa, features two black servants, Sam and Willie, men who clearly represent the downtrodden in an oppressive, abusive, bigoted society. By law and iron-fisted social custom, they must necessarily accede to whatever any white person demands; thus, they are classic figures of oppression whom we expect to lack the means to make themselves heard in any way that might result in improved circumstances. We initially get what we expect: Fugard subjects both Willie and Sam to Hally's unthinking oppression as Hally veers from friendly acceptance of and even camaraderie with the two men who have been his lifelong companions to verbal and even physical abuse. Fugard, however, did not settle for that straightforward conflict between right and wrong, oppressed and oppressor: instead, he gives us in Hally a boy who is himself a sympathetic character because of the oppression he suffers in his own home, and, we are led to believe, at school, where he is bullied because of his father's publicly embarrassing behaviour. Hally's parents, we are given to know, do not concern themselves with Hally's well-being - the demands of the disabled, drunken father consume the household, leaving Hally to fend for himself. The plot of *'Master Harold' ... and the boys*, then, pits an oppressor against two downtrodden figures, but also creates a bond between them because the oppressor is himself oppressed.

In *The Winter's Tale*, Shakespeare's portrayal of the downtrodden figure is more straightforward. He sets up Hermione and Perdita as the sympathetic characters because they are almost grotesquely downtrodden by Leontes, Hermione's husband and Perdita's father, who descends into an insane jealousy with no provocation. Leontes' actions, arising from that jealousy, result in Hermione's imprisonment

and, evidently, death, and Perdita's banishment, as in infant, to a distant land where she is abandoned, presumably to die. Unlike Fugard's complex characterization of Hally as both oppressor and oppressed, Shakespeare characterizes Leontes very simply as tyrant (and even has the Oracle so name him). In The Winter's Tale, then, we are given a straightforward tale of oppressed vs. oppressor, right vs. wrong.

In this case, the transition tells us that this paragraph will give us a similarity between the two plays.

Organizational point: the next three paragraphs investigate the next point in the argument, which, in this case, is a comparison between the two works: both authors provide the downtrodden figures with a chance to speak up.

This transition signals an idea that is both a similarity and a difference.

The identification of comparisons within the work is sophisticated.

Having created the context from which the oppressed characters will try to gain freedom, both playwrights then provide the downtrodden characters with opportunities in which to speak in an effort to gain the power they presently lack. The two playwrights handle those opportunities in dramatically different fashion, however. Shakespeare provides Paulina as a surrogate for Hermione. Paulina is a powerful character with no fear of any man, up to and including the king, Leontes. Paulina speaks directly to Leontes, charging him to listen to reason and defending Hermione's honour directly, but her demands only enrage Leontes and Paulina is eventually commanded from Leontes's presence. Shakespeare gives Hermione herself one opportunity to speak - publicly and eloquently - at her trial, but her plea, too, is flatly denied. Only the gods, in the shape of the oracle, have any power to make Leontes listen, and even the oracle is initially denounced. Shakespeare creates opportunities for three different voices, including her own, to speak on Hermione's behalf, but two of those voices are silenced, and the third only prevails through the power of the divine. Perdita, as infant, must rely on others to speak for her - both Paulina and Antigonus make brief efforts, but, as with the efforts on behalf of her mother, attempts to sway Leontes' to belief in Perdita's innocence fall on deaf ears. Perdita, like her mother, has no voice in her father's kingdom for the next 16 years.

Like Shakespeare, Fugard gives us characters whose efforts to negotiate for themselves fail, but unlike Shakespeare, Fugard does not silence his characters for any length of time; rather, he lets them talk on, while those whom they would sway simply fail to respond appropriately. Hally speaks directly to his mother on the phone, making his case for why his father should be left in the hospital. He has ample opportunity to offer reasons, and his mother, apparently, listens to all of them patiently and then rings off with some statement which leads Hally to believe that she will make an effort on his behalf. She does not do so, however, and when the second phone call informs us that she has in fact taken his father home, the audience is left to think that she never intended to make any real effort. Hally's chance to speak up on his own behalf runs aground on the rocks of his mother's indifference to his plight and her weakness in the face of his father's demands.

Like Hally, Sam has plenty of opportunity to make his case; unlike Hally, Sam's failure to make it runs afoul not of weakness and indifference, but rather of unreasoning rage. Sam is an unexpected character. Despite being a black man living in

Apartheid, Sam has managed to maintain dignity and self-respect and he has established a relationship with Hally which is extraordinary under the circumstances: that of a surrogate father. As the play begins, we see that Hally respects Sam's judgment and (mostly) treats him as an intellectual equal - sparring with him, for example, about significant men in history. When Hally's plan to keep his father from coming home fails, however, Hally ceases to treat Sam on the basis of their lifelong relationship; instead, he dons the mantle of bigotry his society has always encouraged him to wear. He then overtly and deliberately oppresses Sam by demanding that he call Hally 'Master Harold' and asserting that the fact that he (Hally) is white is good enough reason for Sam to do what Hally says. Fugard uses Hally's reaction to failure as a means of putting Sam into the position of the downtrodden character that we would expect any black man in Apartheid to be. Sam, however, stands up on his own behalf, fighting to retain the freedom which arose from his sense of being Hally's equal - and to retain for Hally the freedom which would come from acting in the name of moral right, rather than accepting the immoral code of a bigoted society. Unlike Hermione - or Hally himself - Sam's efforts succeed in one sense: in the end, Sam is able to make Hally see the error of his ways. Hally is ultimately forced to recognize that Sam is a great man and that his actual father is weak and immoral. He is forced, furthermore, to recognize that he has himself fallen short of the standard Sam sets. In one sense, therefore, the oppressed figure, Sam, wins his battle. He loses the war, however, when Hally, young, immature, and ashamed, cannot see his way to make amends and repair his relationship with Sam, choosing instead to walk out into the storm of the world beyond the tea shop. Sam earned back the respect he wanted from Hally, but he failed to help Hally earn back his own self-respect.

Organizational note: in this section of the essay, the author develops the argument one step further. Picking up on the point made at the end of the previous paragraph, the writer of the essay introduces another comparison between the two works - the fact that in both cases the underdogs gain only a partial victory.

At the end of *The Winter's Tale*, we get a similar partial victory. After 16 years of silence and banishment, Shakespeare restores Hermione and Perdita to their rightful place in Sicilia; however, he also leaves the audience with an unsettling event - small but significant - which suggests that tyranny has not been permanently dispelled from the land. Leontes' very first act upon the restoration of his family is to wield the authority granted to him by social custom, and he commands Camillo and Paulina to wed - regardless of their feelings in the matter. Tyranny, it seems, is not dead yet.

Organizational note: now that three major points have been laid out as foundation for the argument, the author of the essay is developing the logical conclusion. In this paragraph, they sum up the similarities they have established so far in the essay.

In both plays, the downtrodden figures speak up - and/or have others speak up for them - and in both plays those efforts fail initially both to change the mind of the oppressor and thus achieve the character's goal because both playwrights pitted the downtrodden character against a character with socially bestowed power who is also deeply personally flawed. Hermione and Paulina fail at the hands of a tyrant who has neither self-awareness nor control over his emotions. In the

In this paragraph, the writer brings together the observations about the two individual plays and points out the implications of what the two playwrights accomplished by focusing on the underdog characters. Note, too, how the nuances of the similarities and differences are both discussed in this paragraph. The argument is not offered in broad sweeping statements.

Organizational note: in the conclusion of the essay, the writer ties all of the points made so far to a theme that is shared by both works of literature.

case of Hally, his pleas fall on deaf ears because his parents habitually ignore him, caught up as they are in their own woes. The case of Sam is more complex: Hally, like Leontes, lacks both control over his own emotions and the ability to self-reflect, and so Hally, like Leontes, takes out his rage on innocent persons; however, Sam's extraordinary capacity for patience and reason lead, eventually, to the restoration of his status in Hally's eyes and to Hally's recognizing his own fault – a victory achieved by a human being, where a god was needed to crush Leontes' overblown ego.

Hermione, despite her superior capacity for loyalty and truth cannot prevail against her husband, whose instinctive reliance on his own power leaves no room for soul-searching. Sam achieves a partial, but largely empty, victory against Hally, who (understandably) lacks the moral fortitude to stand up to his father and his society and even his own fears. Hally, whose own worst enemy is himself, is worse off than he was at the beginning of the play; not only has he lost his fight to keep his father in hospital, but he has also discovered his own moral weakness and, very possibly, walked away forever from the only person in his life who truly had his best interest at heart. The message from the two playwrights then, ends up being very similar. Both playwrights demonstrate through the conflicts that they generate that the downtrodden figure has virtually no chance to triumph in a society which is weighted heavily against them by custom – especially when custom grants power to a person who is irrational and emotionally unstable. The fact that both playwrights also reveal, through the resolution to the conflict (or lack thereof) that any victory by the oppressed figure is likely to be short-lived means that both plays end on a note of tragedy rather than triumph.

Conclusion

The aim of this chapter is to provide you with advice that is specifically focused on the paper 2 task. It therefore gives you only a relatively small amount of advice about how to write a good essay. For more detailed advice, including another example and tips for how to improve your writing in general, you may wish to consult *Literary Analysis for English Literature for the IB Diploma: Skills for Success*, by Carolyn P. Henly and Angela Stancar Johnson, also published by Hodder Education.

By now it should be clear that your long-term preparation for the exam is going to be extremely important to your success on paper 2. You will need to approach each work of literature you study with an understanding that it might one day be one of the works you want to write about in your exam at the end of the course. You will lay much of the groundwork for your success in the exam long before, by the work that you do as you finish your study of every work of literature.

4

HL essay

Introduction to the HL essay

The HL essay is, as its name suggests, an assessment that is completed only by higher-level (HL) students of the English Literature course. You will write a 1,200–1,500-word essay on one work of literature that you study during your programme. This essay is specifically not a comparison/contrast assignment; you may not write about more than one work. The definition of a work according to the *Language A: Literature Guide* from the IB is as follows:

- a single major literary text, such as a novel, autobiography or biography
- two or more shorter literary texts, such as novellas
- 5–10 short stories
- 5–8 essays
- 10–15 letters
- a substantial section or the whole of a long poem (at least 600 lines), or 15–20 shorter poems.

If you are studying shorter texts such as essays or poems, the whole collection must be by the same author. Your teacher will have either selected your collection for you or guided you to make a selection yourself, and when you write the HL essay, that is the collection you will use. You may not bring in additional poems, letters or short stories that you have not studied as part of the work for your class. You may, however, select any of the works you studied – your HL essay, in other words, can be about a play, a selection of poems, a novel, a set of essays, and so on.

You will choose the line of inquiry you will use to examine the work you select. The task is to produce a formal essay that is well written, well organized and properly documented. The essay needs to explore the work of your choice in a broad investigation. The task does not, in other words, require you to engage in a narrow analysis of a literary technique or other stylistic element. The idea is for you to demonstrate that you understand something about the nature of literature as an artistic endeavour. For this reason, it is suggested (though not required) that you use as a starting point one of the seven course concepts. We will delve into what that means later in this chapter.

This assessment is not timed. Instead, you are expected to develop your essay through a process of planning, drafting and revision, and out of work that you have done in your learner portfolio. Later in this chapter we will suggest activities that you could use as a preliminary to beginning your essay, which will help you prepare for the task and from which your essay could be developed.

The skills you will develop will help you in preparing for the other assessments: reading critically and for comprehension; making inferences and drawing conclusions; using and interpreting a range of discipline-specific terms; writing for different purposes; and structuring information in essays. The HL essay, however, requires you to demonstrate that you can generate your own ideas about what is important in a work of literature, guide yourself through a process of literary investigation and analysis, and use the formal tools of literary publishing: appropriate research and documentation. Similarly to your work on paper 2, because you will be choosing your own literary work and the focus for investigation, you will also be developing self-management skills such as self-motivation, time management, organization and long-range planning.

Assessment criteria

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

■ Criterion A: Knowledge, understanding and interpretation

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

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

■ Criterion B: Analysis and evaluation

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

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

■ Criterion C: Focus, organization and development

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

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

■ Criterion D: Language

- How clear, varied and accurate is the language?
- How appropriate is the choice of register and style? ('Register' refers, in this context, to the candidate's use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the HL essay.)

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

Long-term preparation for the HL essay

Since you can use any of the works you study in your language A programme for your HL essay (except those you choose for your individual oral (IO) and that you wish to use for your paper 2 exam), you may wish to write about a work that you studied during the first year – even at the beginning of the first year. This means that you will need to study each work in your course in such a way that you can remember it well and that you have notes in your learner portfolio that will help you to review all of the works right before you write your HL essay. Doing so will mean that you won't have to begin by studying a work all over again from the beginning. As you saw in the introduction to this book, your learner portfolio will be an invaluable tool in helping you to achieve this.

As part of your long-term preparation for the HL essay, you should undertake a number of activities to consider various aspects of each literary work, and begin considering which aspects of each work might provide an opportunity for an in-depth literary investigation. You can then store these notes and observations in your portfolio for later reference.

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

- 1 The HL essay requires you to develop a line of inquiry to use in delving deeply into one aspect of one of the works that you study in your course. One of the things that will help you prepare for this task over the long term, therefore, is to consider, as you study each work, what aspects of the work are the most interesting to you and also play an important role in helping the author to develop his or her meaning.
- 2 Because the HL essay is not a timed piece of writing, you will be expected to produce a well-written, well-organized and properly formatted literary analysis essay. (See marking Criteria C and D on the previous page.) You will therefore need to work on your writing ability as you proceed through the course.

In order to accomplish the first objective above, you will need not only to attend to the works in detail as you study them, but also to consider them from the perspective of techniques for literary analysis. You will, of course, be doing this through your study of the work in class, but additionally, as an individual, you will need to consider which of the literary aspects of each work interest you the most.

CONCEPT CONNECTION

The guide for the language A: literature course recommends that your inquiry for the HL essay should begin with one of the seven course concepts. Which course concept or concepts will be relevant will depend on the particular work of literature you choose.

Although this is not an absolute requirement, the reason for the suggestion is that if your essay arises from an inquiry into one of the course concepts, it will be appropriately focused on a literary analysis (see Criterion B). The next section of this chapter will demonstrate some ways in which you can use the course concepts to help you develop your line of inquiry.

■ Connecting concepts to your works

One activity you could choose to do as you study each work would be to keep a chart, such as the one opposite, in which you make some notes about each of the seven course concepts as it relates to the work under study. The sample chart opposite has been completed with *In the Language of Miracles*, by Rajia Hassib (2015), as the work under study.

Concept	Connection to <i>In the Language of Miracles</i> , by Rajia Hassib
Identity	The novel gives us insight into Hassib's world view as a person who lived to adulthood in Egypt and then came to the United States a few years before the attack on the World Trade Center on 11 September 2001. The author describes herself as suffering shame and guilt following 9/11, although she herself, of course, had nothing whatsoever to do with it (Penguin Random House). The novel was written in the context of that experience, and so the particular perspective Hassib has to offer of a fictional Arab family, one member of which commits a terrible crime, is one that provides us with insight into the author's identity.
Culture	The novel was written in the context of a culture struggling with bigotry against Arabs in the wake of a terrorist attack. An important focus in the novel is the experience of immigrants into the American culture and the difficulty of trying to fit in.
Creativity	The novel asks the reader to be creative in their thinking about what it means to be different from the surrounding norm, and then, on top of that, to have to try to deal with the aftermath of the heinous behaviour of one member of one's own family. We are challenged to consider our own preconceptions and biases.
Communication	The reader's ability to communicate with this particular author through this particular text may depend heavily on the reader's own personal experience. Readers who are themselves immigrants may find the communication of nuanced ideas and attitudes easier to achieve than readers who have not had that experience and who, on the contrary, may have had some negative experiences with some individual immigrant or someone of Arab heritage. The novel challenges us to be open-minded and to view the world through the perspective of the family members who are in their own way victims of the son's actions.
Perspective	Perspective is an important concept in this novel; we are given access to the perspective of the father, the mother, the sister and brother, but we are not given very much of the perspective of the son who committed the crime. We are given the opportunity to see how people in various relationships with the son struggle to come to terms with what he did (or who fail to do so). We are also given access to the perspective of the white community surrounding the Muslim family, and we are also challenged to see their perspective and where it is reasonable and where it is not.
Transformation	One important aim of this text seems to be to transform the readers by challenging them to have empathy for individuals who have done nothing wrong, but who are associated with someone who has done a terrible wrong. We can also be transformed by understanding that the family members are also in some ways victims of the son, rather than people who are equally dangerous and immoral. We can also see how the author transformed her personal experience in the wake of 9/11 into a different story with some of the same outcomes as that historical event.
Representation	This novel is a highly representative one in that it depicts strongly realistic – though imaginary – events. The characters are presented as very believable people in very believable situations. We can easily understand how the events of the novel can help us to view our actual world differently. Hassib has used the wide variety of perspectives in this novel to help create the convincing sense of reality in the novel.

For a more detailed investigation into the seven course concepts and how each one contributes to literary analysis, you may wish to consult *English Literature for the IB Diploma* (2019) by Nic Amy, Carolyn P. Henly, Angela Stancar Johnson and Kathleen Clare Waller, also published by Hodder Education.

LEARNER PORTFOLIO ACTIVITY 4.1

Choose one of the works you have studied in your course and fill out a chart like the one on page 93 for that work. When you have finished, discuss your ideas with a classmate who has studied the same work and see if you can identify the two concepts that seem to offer the most promising path for investigation of this particular work of literature.

For example, using the chart and the consideration of *In the Language of Miracles*, we might identify perspectives and culture as being two very important concepts for understanding this novel. Questions we might pursue are: ‘How do the cultural contexts of the reader and the author contribute to the meaning of this novel?’ and ‘What do the contrasting perspectives in this novel reveal to us about Hassib’s meaning?’

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

■ Developing inquiry questions

The sample questions posed above, about *In the Language of Miracles*, actually name course concepts in them. Using those terms, however, is not required. You can also approach the task of identifying a promising avenue for inquiry from the other direction. You can notice elements of the novel that cause you to ask interesting questions, and then you can double-check that the questions you raised focus on effective literary analysis by seeing whether they reflect any of the course concepts.

It is also quite possible that you might come up with an inquiry question that does not relate directly to one of the course concepts, and so long as it does result in literary analysis, you can use it. The chart below suggests some questions about several literary works. The accompanying notes explain whether the questions relate to course concepts and, if not, whether they are still suitable questions to form the basis of an HL essay.

Literary work	Question	Notes
<i>The Rabbit Back Literature Society</i> , by Pasi Ilmari Jääskeläinen	How does the use of magical realism contribute to the meaning of this novel?	This question pinpoints one of the main strategies the author uses to tell his story. The concept of communication is relevant here, and the inquiry would delve into the means that the author chooses to use in order to communicate his ideas.
	Why do the words in the books change?	This question is not a question suitable for literary investigation. It is essentially a question about plot – about what happens in the novel, rather than a question about the nature of art and the construction of the novel.

<i>Little Fires Everywhere</i> , by Celeste Ng	I am really struck by the conflict over the adoption of the Chinese baby. I wonder what the author is suggesting about the importance of culture in a child's life.	This is not yet a question; however, it is definitely a good start on developing a question that would relate to the role of culture in our understanding of a work. We might reword the statement into a question such as: 'How might the different cultures of the author, reader and characters influence our understanding of the author's purpose?'
	I love the symbolism of the artworks that Mia creates as gifts for the Richardsons. What does the symbolism of each gift suggest about the author's world view?	This question involves both the concept of identity and the concept of communication. The question is, however, probably too narrow to sustain a whole essay, but it could easily be broadened to an inquiry into the symbolism used in the novel as a whole.
<i>Convenience Store Woman</i> , by Sayaka Murata	I was most surprised by the ending. I expected Keiko to get her old job back at the convenience store, and I wasn't sure why she didn't. A good question to investigate might be: 'How does the ending of the novel arise out of the development of the story?'	This question is not obviously connected to one of the course concepts; however, it definitely focuses on a literary aspect of the novel: the nature of a novel's ending. We might connect it to the concept of communication, in that the structure of the novel relates to the means the author uses to communicate her ideas – but, regardless, this question could be used as the basis of an inquiry for the HL essay.
	Why does Keiko let Shiraha come and live in her apartment?	This question is about plot. It is not a good question to form the basis of a literary inquiry.
Poetry by Jorge Luis Borges	The poem 'General Quiroga Rides to His Death in a Carriage' (1999, page 41) refers to an actual historical event. I am interested in pursuing an inquiry into how knowledge of the historical event affects my interpretation of the poem.	This is a question that can be seen to relate to the concept of transformation, in that a historical event has been transformed into a poem.
	Borges takes as his subject in at least two poems the idea of streets: 'The Streets' (page 5) and 'Unknown Street' (page 11). What is the importance of the idea of streets in Borges' work?	This question considers more than just one poem; it considers the work (that is, the collection of poems studied by the class) as a whole. In an actual essay, it would be wise to consider whether the idea of streets – or cities – plays a role in any of the other poems studied. This question is a literary question; it considers the use of symbolism as a means of communication.

Notice that it was actually quite difficult to come up with a literary question that did not relate in some way to one of the course concepts. The main way that we saw these questions go wrong was when they were just about plot. You should also realize that you do not have to identify a course concept in your essay. Consider the connection to a course concept as a means for you to check that you are, indeed, writing a literary analysis, but don't worry too much if you don't use the name of one of the concepts in your question or in your essay.

It is also important to remember that the one or two literary analysis questions suggested for each of the works previously are not the only possible routes for investigation. For *Convenience Store Woman*, for example, we could develop questions about how Murata developed the characters or the effect of the narrative perspective (that of a socially ill-adapted young woman, one who might possibly be identified as being on the spectrum of autistic disorders). We might also consider the role of the author's culture in creating meaning. Murata is Japanese, and the book reflects contemporary concerns with falling marriage and birth rates in Japan (Waldman, 2018).

With the Borges collection, we might ask a question about the role of translation, especially as Borges' *Selected Poems* is a bilingual publication, with the poems presented in the original Spanish and then in English. A student who speaks Spanish, or who is studying Spanish as their Language B, could investigate the effect of translation on the poems in the work.

Finally, the value of these questions arises from the fact that they reflect a genuine interest on the part of the student who wrote them. The HL essay will be much easier to write, and your knowledge and understanding (see Criteria A and B) will be much richer, if you are following a line of inquiry that genuinely interests you, rather than one you chose just because you had to have something!

LEARNER PORTFOLIO ACTIVITY 4.2

Try to develop at least two questions that might be used as the basis for an inquiry for your HL essay for each of the works you have studied so far. Choose aspects of the works to focus on that genuinely engage your curiosity. Check your questions with a classmate to ensure that they are focused on literary analysis and not on plot, and that the questions are broad enough to sustain an essay of 1,200–1,500 words. Keep your list of questions in your portfolio and add to the list as you study each new work of literature in your course.

■ Developing your skills as a writer

The second kind of activity you might wish to undertake as you work through your course is work to help you develop your skills as a writer. You will no doubt undertake a number of activities throughout the course through which your teacher will guide you to develop better writing ability. These activities can go into your portfolio.

If you wish to engage in additional practice on your own, here are some things you might do:

- Revise your written work after your teacher has given it back to you with feedback. Ask a friend, or the teacher, to read the revision and comment on whether it solved the problems of your first effort.
- Develop outlines for one of the questions you created for each work you studied. Make sure that the order of paragraphs is logical based on the content of each one as it contributes to your investigation.
- Keep detailed class notes about each book, focusing on the concepts. This will help you develop your understanding of the vocabulary appropriate to each work.

This book is not intended to provide in-depth instruction on how to write well, so we do not have space here for lengthy advice. For more detailed advice on how to write better essays, you may wish to consult *Literary Analysis for English Literature: Skills for Success*, by Carolyn P. Henly and Angela Stancar Johnson, also published by Hodder Education (2019). Another excellent resource, particularly for helping you learn to write clearly, is William Zinsser's book *On Writing Well* (2016).

TIPS FOR WRITING MORE CLEARLY

Clarity is the gateway standard. It doesn't matter how brilliant and insightful your ideas are: if your writing is not clear and easy to understand, those ideas are meaningless. Your first job is to convey your thoughts in a clear and logical manner to your reader – in this case, the IB examiner. Towards that end, here are three tips for ensuring that your writing is clear and easy to understand:

- 1 Your primary job as a writer is to **say what you mean and mean what you say**. That may seem obvious, but it is harder to do than most people realize. In order to achieve that end, write the most straightforward sentences you can. Don't obscure your meaning by losing the reader in a lot of unnecessary complexity.
- 2 Use vocabulary you know well and can use precisely. Criterion D on the rubric focuses on your use of language. That criterion requires you to use language that is clear and precise; therefore, don't spend time hunting through a thesaurus trying to find 'fancy' or 'sophisticated' words. The most sophisticated word is the one that says precisely what you mean. As you develop your skill as a reader, your vocabulary will grow, you will know more words and you will be able to use words with even more nuanced meaning than you know right now. Until then, stick with the words you do know. People who try to slot in words from a thesaurus inevitably miss important nuances and end up writing sentences that do not say precisely what they mean. Readers who know those words immediately recognize the problem and understand that the writer was trying to fake a skill that they did not yet have.
- 3 Spend time on the order of your paragraphs and on the transitions between them. Simplistic transitions such as 'next', 'second' or 'also' are a poor substitute for transitions that actually make a content connection between the current paragraph and the next one. These short, essentially meaningless, transitions function only to string together paragraphs that have not been carefully ordered. Write full-sentence transitions containing words that clearly tie together the two paragraphs in terms of how the later paragraph develops the idea raised in the earlier one.

Short-term preparation for the HL essay

When the time comes for you to write the essay that you will send to the IB for marking, you are required to undertake a process of thinking, research (if appropriate), development and revision. Your teacher will guide you through this process, but the following sections present some ideas for you to keep in mind at each stage of the effort.

■ Choosing a work

You may choose any of the works of literature that you study during your programme so long as you have not used, and will not use, that work on any other assessment. So if you are writing your HL essay after you did your IO, you may not use either of the two works that you used for your oral. If you are writing your HL essay before you do your oral, then you may not use the work you use for the essay for your oral. You may not use either the work for your HL essay or the two works for your oral on paper 2. As you choose your work, therefore, you will need to consider more than just the HL essay: if there are works that seem to you to be particularly suited to either of the other assessments, you may wish to hold them aside for those and select from the works that remain available to you. Since, at HL, you must study a minimum of 13 works, you will have nine works to choose from, even after you use two for the IO and two for the paper 2 comparison/contrast essay.

Remember that you can choose a work from any literary form – you do not have to write about a novel. If you choose to write about a work that is a collection of shorter works – short stories, poems or essays, for example – then it is permissible for you to choose just one of those shorter works to be the focus of your essay. The analysis,

however, is intended to be a broad investigation into the work as a work of art, and not a commentary in which you focus solely on a narrow stylistic investigation in terms of how some specific element contributes to meaning, so you will need to choose a work that allows for rich discussion. Instead of studying how metaphors are used in a single poem, for example, it would be better to study what the metaphors reveal about the cultural context of the work or the author's perspective. The examples of the Jorge Luis Borges poems in the chart on page 95 demonstrate this. The question that focuses on only one poem outlines a broad investigation into the relationship of reality and poetry, while the question that mentions two poems outlines an investigation into the way that metaphors are used in Borges' poems as a whole – at least among those studied for the class. The question about culture and *Little Fires Everywhere* leads us to an investigation of the relationship between a work of art and the culture in which it is created – the ways that the culture of the artist, in this case the author, contributes to meaning and the ways that the culture of the reader contributes to understanding.

ASSESSMENT TRAP

As you review the works available to you, be sure that you consider all the works you have studied and that you have not already used on an assessment. One common mistake that students make is to fail to prepare over the long term, and then, when the time comes to write the essay, they try to rely on the most recent literary work that they studied because they remember it the best. Clearly not every student

in a class can write about the same work of literature. You will do your best work if you are writing about literature that engaged your attention and curiosity. Take the time to review all of the works – including those you studied at the beginning of the year (if you are writing in the first year) or during the previous year (if you are writing in the second year). Give yourself the chance to remember which ones you enjoyed the most!

■ Developing a focus for investigation

The task requires that you develop your essay out of work you have done in your portfolio, so if you did the learner portfolio activities described earlier – or something similar – for each work, you should now have a bank of questions from which you might choose, and each of those questions should represent an element of a work that you want to know more about. You will also be prepared already to demonstrate what work in your portfolio led you to your choice of topic.

If you do not have some prepared questions for pursuit, then your first step will have to be to develop some questions now. Choose at least three different works about which you would be interested in writing and develop at least two questions for each work. Be sure to include this work in your learner portfolio. Once you have developed a good array of options, you can choose from among them. Having a variety of choices will no doubt result in a better experience – and a better paper – than being forced into writing a paper on the first and only idea you had. Check with your teacher to determine which of your choices you can use without duplicating the efforts of other students.

No two students will be allowed to pursue the same line of inquiry for the HL essay, so your teacher will help coordinate among the students in your class. In other words, you may not be able to use your first-choice topic, so you should have two or three you would be happy to pursue.

Writing a successful HL essay

The first step towards writing a successful HL essay is to have a worthy line of inquiry, so the preliminary work you have done is critical to the success of the final product. Once you have settled on a line of inquiry, you need to ensure that your essay focuses

on that investigation and does not wander off into unrelated or tangentially related territory.

■ Planning your essay

During the planning phase of your project, you will need to determine whether you need to do any research. Research is not a requirement for the HL essay, but it may be useful, depending on your line of inquiry. The sample paper you will find later in this chapter is an example of one that did require research. The topic was the transformation of historical events into a play, and so it was necessary to do some research about the historical context to be sure that the facts presented are true. In the chart on page 95, one of the proposed questions about *Convenience Store Woman* would also require research: before you could write about how the concerns of the novel reflect the culture in which it was written, you would have to know about the culture and its concerns with falling marriage rates. Not all topics, however, require research. The culture and transformation ideas about *In the Language of Miracles* (see page 93) suggest that you might have to do some research into the 9/11 terrorist attacks and the kinds of bigotry experienced by immigrants in the wake of those attacks. If, however, you look at the questions about the function of symbolism in *Little Fires Everywhere* (page 95), or the use of the symbolic settings of the road in the poetry of Jorge Luis Borges, you will see that those questions require you to delve deeply into the literature itself, looking for patterns contained within the work. Additional research would not be required.

LEARNER PORTFOLIO ACTIVITY 4.3

Review the questions that you developed in Learner portfolio activities 4.1 and 4.2, and determine which would require additional research. Make notes about which and why, and keep these in your learner portfolio for later reference.

■ Organizing your essay

In order to achieve the top level of Criterion C (Focus, organization and development), the presentation of ideas must be **effectively organized** and the development of your line of inquiry should be **well developed**; however the criterion does not prescribe a particular way of organizing your response. The reason for this is that each essay will have to be organized based on the demands of the particular line of inquiry. ‘Effective organization’ is organization that delivers the response to the particular question in the clearest, most logical way possible. The logic will differ from question to question.

Let’s consider the role of perspective in *In the Language of Miracles* (see page 93). The notes suggest that the author has challenged her readers to consider perspectives that may be unfamiliar to them or difficult to relate to. We might turn that into this question for inquiry: ‘What is the role of the differing perspectives in *In the Language of Miracles*, by Rajia Hassib, in shaping the reader’s experience?’

We can see right off that there are two main components to that question: the differing perspectives reflected in the novel and the reader’s experience. Both of these will have to be addressed in the essay. To write this essay, then, you will have to be able to articulate what the effect of the novel is on the reader, and you will have to be able to identify and analyse which are the most important perspectives in the novel.

In terms of organizing, we can consider two options: either we can present an argument about what the reader’s experience is like and then delve in to the important perspectives in the novel to see how those perspectives contribute to the reader’s experience, or we can invert those and identify the perspectives first and then connect

them to the reader's experience. Either one of these organizational schemes would probably work, but the first is a bit more sophisticated, because it shows that you, as the author of the paper, have a good understanding of the way in which the novel is constructed in order to create an effect. It requires you to show your reader, the IB examiner, the end result of the use of perspective and then to show how that result was created. The second option eventually gets to the same place, but it leaves your readers to follow along with your argument without really knowing where you are going.

Either way, we are going to have two major sections in the essay (not counting the introduction and conclusion), and each of those two sections will have to be organized effectively. For the section on the effect on the reader, you will have to describe that effect and you will have to demonstrate that your description is accurate. For the section on the different perspectives, you will have to choose the most important ones – space available in your essay will determine how many you can deal with. You will then have to describe them and, again, you will have to justify your claims. Finally, you will need to have a final section (possibly just the conclusion) in which you tie the two sections together so that what you have is analysis, not just description.

ASSESSMENT TRAP

A common error that many students make when writing a literary analysis essay is that they do not actually analyse; rather, they either just describe or they just offer their opinion. A literary analysis essay is persuasive in the sense that your job is to state your interpretation (which is a carefully formed and informed opinion) and then to convince your reader that your interpretation is justified given the facts of the work of literature. When you write your HL essay, then, it is important that you avoid these two things:

1 just recounting the story or the facts of the work of literature – this is summary, not analysis

2 stating your idea about what the work or some aspect of it means, but then failing to demonstrate in detail how that idea arose from the facts and the techniques used in the work of literature – this is just opinion, not analysis.

An important aspect of literary analysis, then, is that your 'opinion' is not just some idea that sprang into your head. Your 'opinion' must be an interpretation, so that it actually arises from the features of the work itself and you know which features contributed to your ideas.

Let's consider as another example the question about the use of magical realism in *The Rabbit Back Literary Society*, by Finnish novelist Pasi Ilmari Jääskeläinen: 'How does the use of magical realism contribute to the meaning of this novel?' This question might seem to be a bit too narrow for a broad literary investigation; however, if you were to use this question, you could ensure that your investigation was suitably broad by making sure that you considered the use of magical realism in the book as a whole, rather than in any particular scene or character. You would ultimately need to be able to characterize the use of the technique as a generalization about what the author was doing.

This question, unlike the question about *In the Language of Miracles*, does not imply two obvious sections. Instead, it implies that you must identify multiple places in the novel where magical realism is used, you must analyse the effect of magical realism in each of those instances, and, finally, you must synthesize all of those analyses into a single response to the question. Along the way, you will have to define 'magical realism'. You will also have to decide on the order in which you need to put the various scenes you analyse. Here are some possible ways to organize an analysis of the role of magical realism in *The Rabbit Back Literary Society*:

- Let's say, for the sake of argument, that there are four places in the novel where magical realism plays an important role. You could organize your analysis of each of those four scenes in chronological order – the order in which the reader encounters

them in the novel. That is an obvious choice, but very possibly not the most effective one. It would probably be a better choice to order the scenes in terms of the effect of the magical realism.

- Let's further imagine that Jääskeläinen had two particular aims in using magical realism, and each of those aims was reflected in two different scenes; then it would be wise to group the analysis so that you treat both scenes that demonstrate the same use together. Such an organizational plan demonstrates to your reader that you understand the significance of the use of the particular technique, and that you are not just describing where it occurs, hoping that maybe something will come to you eventually! Note that you would still have to decide which of the two uses of magical realism you want to present first. That choice should not be random; you need to have a reason for choosing what you choose.

Finally, in terms of organization, the order of your paragraphs matters. Apart from the introduction and conclusion, which, by definition, must be the first and last paragraphs of the essay respectively, there is no convention for ordering your body-text paragraphs. What matters is that each paragraph leads logically to the next. Each paragraph must be integrally related to the one that comes before it and the one that comes after it, so that your reader cannot understand a new paragraph without having read all those that came before it. Discovering that logically inevitable order requires you to work through the process of thinking, investigating and trying things out. Maybe you prefer to work from an outline, and all the trial and error of developing a specific point for each paragraph and ordering them logically takes place before you start writing. Or maybe you prefer to draft paragraphs first, and then go back and revise, delete or add some more once you have figured out what it is you are trying to say. Either way, do not stop after you scratch out your first effort! This essay is being marked on the understanding that you had time to go through a process that allowed you to develop and perfect both your thinking and your use of language.

Student example: HL essay

Now that we have considered all the requirements of the HL essay, we will take a look at a sample high-quality essay to see what those requirements look like in action. The following example of an HL essay was produced as an exercise, but it was developed following the process described in this chapter. As you read the essay, take note of the annotations and consider, based on those comments, what you might award the essay writer for each criterion.

The following example essay was written about the 2019 play *A Museum in Baghdad*, by Hannah Khalil. The play depicts two different eras, roughly 80 years apart: in the first, the Iraqi Archaeological Museum (also called the Iraqi National Museum) was being established under the direction of Englishwoman and archaeologist Gertrude Bell; in the second, in 2003, attempts were being made to reopen the museum following looting during the American invasion (Brennan, 2019).

The focus of investigation for this essay was the question: 'How does the author, Hannah Khalil, transform history into art in her play, *A Museum in Baghdad*?'

The inquiry question is directly related to the course concept of transformation, as it investigates the relationship between history and art. This question also relates to Theory of Knowledge.

In deciding how to organize the essay, this author recognized that since the question is about the transformation of history into something else - art - it would be necessary to begin by establishing what the history was. The introduction of the essay is, therefore, important because it gives the readers information that will be needed to understand the rest of the analysis.

The nature of this line of inquiry meant that research into the history underlying the play was necessary.

This is the first of a series of citations included in this essay. The HL essay is written over time, and you are expected to cite your sources. At a minimum, you will be citing the quotations you use from the work you are exploring. In a case like this one, where research was needed, you will also cite the sources used for that research.

Notice that this thesis sentence, at the end of the first paragraph, does not list the aspects of the play that will be explored later in the essay. The thesis needs to focus on identifying something about the point the author makes in her play. The thesis provides an answer, at least in part, to the question that guided the inquiry into the literary work.

In the case of this particular essay, the author decided that the literary strategies being examined were complex enough that it would be easier for the reader to have an overview - in a separate paragraph - at the beginning. Such a paragraph will not always be necessary, but in no case should it appear in the introduction. As this writer worked through the process of creating the essay, she changed her mind several times about the appropriate order of these four strategies until she arrived at the final order, which resulted in an argument that is logical and easy to follow.

Word count: 1455

How does the author, Hannah Khalil, transform history into art in her play, *A Museum in Baghdad*?

In the early 1920s, a British woman named Gertrude Bell played an instrumental part in drawing the border separating what would become Iraq from the territory held by the Kingdom of Saudi Arabia (Muhanna). She also played a major role in getting King Faisal elected as the first King of Iraq (*Letters from Baghdad*). Following the election of King Faisal in 1921, Bell became an advisor to him, but was ultimately moved aside from her previous position of power in governmental affairs and made, instead, the Director of Antiquities and given the task of protecting the ancient artifacts of Iraq. She ultimately established the Baghdad Archaeological Museum, which later became the Iraqi National Museum (Lawler). Roughly 80 years later, the museum was the victim of terrible looting in 2003 during the American invasion of Iraq.



■ Gertrude Bell in 1900

The Iraqi National Museum is the subject of Hannah Khalil's play, *A Museum in Baghdad*. The play is based on those historical events, featuring, as a main character, Gertrude Bell. Khalil did not, however, attempt to document history precisely in her drama; instead, she transformed the history in order to emphasize patterns of recurring events and to explore the relationship between the past, the present and the future.

In order to develop her idea about the museum and its significance, Khalil undertook several significant transformations of historical fact. Among these are 1) the choice to focus on the very end of Bell's life, rather than on her arguably more historically significant political contributions; 2) the incorporation into the play of three different time

periods – Bell’s 1926, the post-looting era in 2006, and an imagined, unidentified, future time period; 3) the invention of an important archaeological find – an unnamed statue of a goddess; and 4) the invention of Ghalia Hussein, a parallel character to Gertrude Bell, working on restoring the museum in 2006.

The first way in which Khalil transforms the history of the Iraqi National Museum is actually a transformation of the history of Gertrude Bell. In the immediate aftermath of Faisal’s election, Bell was ‘his indispensable advisor’ but ‘... was later marginalized by other influence-seekers’ (Muhanna). Her work at the museum is what Bell took up as her political influence waned. For readers and viewers of the play who are not familiar with Bell’s life and works, however, this play suggests that Bell’s role as an archaeologist was one of great significance. Bell’s introduction to readers in the cast list of the play describes her this way: ‘Then (1926): Gertrude Bell, fifty-seven, from Durham, presently an archaeologist’ (2). That description does hint at other work, but in giving Bell the official title of archaeologist, Khalil presents us with a professional, an expert in her field. This narrowing and focusing of Bell’s life and works elevates the importance of what she accomplished through her work on the museum where the historical sources, quite to the contrary, depict Bell’s relegation to the work on antiquities as a demotion. Khalil, we see, has not set out to memorialize Gertrude Bell. Instead, she wishes to emphasize Bell’s passion for the work and make a point about the importance of preserving a country’s cultural heritage. The character of Bell tells us herself that ‘A nation needs to be able to look into the eyes of the past and understand where they come from. What legacy they carry in them.’ (19) This is the point that Khalil wishes to focus on, rather than exploring Bell’s larger contribution to Iraqi history.

Notice that the transition between paragraphs here makes an explicit tie between what is discussed in the first paragraph and what will be discussed in the next. The author has made it very easy for the reader to follow the stages of the argument.

In addition to shifting the focus from the historical figures to the importance of archaeological artifacts in preserving a nation’s sense of itself, Khalil chose to emphasize, and even invent, parallels between different historical time periods. We are introduced to this strategy in the cast list. We saw, above, how Bell’s description is preceded by ‘Then (1926).’ The other time periods in the play are similarly associated with characters: ‘Now: (2006), Ghalia Hussein, fifty-five, Iraqi archaeologist and director of the museum’. Hussein then brings in the post-American invasion time frame. Khalil also brings in the future: ‘Abu Zaman, a character who straddles time and space, trying to affect the future’. All of these characters appear not only in the same play, but they also sometimes

appear in the same scene. Khalil does what the historian cannot: she directly shows past, present and future as if they are happening simultaneously. The opening scene of the play, for example, depicts the opening of the museum in multiple time periods. Khalil's stage direction is labelled 'Then/Now/Later,' and she directs that dignitaries from 1926 and 2006, along with an unnamed third person, presumably from the future, should be present, each with a pair of scissors to cut a ribbon for the opening (1). In giving us multiple time periods all at once, Khalil emphasizes the similarities among three time periods as well as depicting the relationship between them. The visual images show us the repetition of events in history in a way that the linear recounting of historical events cannot.

Khalil further emphasizes the repetition of events in different historical time periods by her use of a central object and a central character. The playwright invents an artifact – called only 'the goddess' – whose fate is decided, in the early part of the play, by a coin toss between Bell, who wants the statue to remain in Iraq, and a British archaeologist, Leonard Woolley, who wants to take it back to the British Museum where it will be 'safe' (6). Woolley wins the coin toss, depriving Bell of the piece, which she feels is an important part of Iraqi heritage – which she feels is '... about creating unity, nationhood' and '... about galvanizing an identity for the people of Iraq' (5). Later in the play, a very similar discussion is held regarding the same statue, which is represented in the text as an empty glass case, which remains onstage throughout the play (1). Ghalia Hussein, the museum's director in 2006 (in the play – this character is an invention), is engaged in having the statue, which has been returned from the British Museum some time in the intervening 80 years, moved to the basement 'Until it is safe enough for her to be on display' (84).

All the way to the end of the essay, the writer has kept referring back to the language of the inquiry question. This tactic helps keep the reader – the IB examiner – aware that the writer of the essay is focused on that inquiry, and has not wandered off into unrelated territory.

Notice that, for this particular topic – the invention of parallel events and people – the writer of the essay needed to use two paragraphs. The nature of the discussion determined that; there is no rule suggesting that each literary strategy must be discussed in only one paragraph.

Khalil has transformed history in two significant ways in creating this repeated scene: the statue is an invention, though possibly based on an important artifact discovered in 1939 called the Lady of Warka. The Lady of Warka is a head only, believed to be a representation of the Goddess Inanna, a Sumerian goddess, the goddess of, among other things, love, war and fertility (Chalabi). As the Lady of Warka had not been discovered in Bell's time, the goddess of the play cannot be literally that; however, it is a tremendously important archaeological find, and its transformation into an object that existed throughout the timeline of the play helps to create that sense of the ongoing importance of the role of art and the

preservation of cultural heritage. The second transformation from history is the invention of Ghalia Hussein. There was no woman in charge of the restoration of the museum following the looting in 2003. The museum has been restored and many of the artifacts returned, but this has been a piecemeal effort, largely funded by foreign governments (Lawler). The creation of a single person in charge, and a woman, gives us a parallel character to Gertrude Bell, and emphasizes the repetition of events and the haunting failure to achieve the vision of creating for the Iraqi people a place where they can see and appreciate their past.

We see in the conclusion that the writer has taken us a step further than she did in the thesis statement. The thesis statement set out the general point that the playwright was trying to make, but now, having worked through the whole argument, the writer shows us what precise truth she has found in Khalil's manipulation of historical facts.

A Museum in Baghdad is based in historical reality, and the playwright, Khalil, uses the historical events as part of her content. She shapes those events, however, to show how patterns of history – in this case, the fight over who has a right to the historical artifacts uncovered in a country and the effort to make a cultural history available to the everyday people of a nation – reveal unchanging truths about human accomplishment and human nature in both its best and its worst forms.

Notice that the writer has included a correctly formatted works cited page in a recognized system – in this case, MLA (Modern Language Association) style – as part of her essay. This is a requirement from the IB. If your essay does not require research, you will still need to include a 'Works cited' page for the work of literature you are investigating.

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Conclusion

The aim of this chapter is to provide you with advice that is specifically focused on the HL essay. By now it should be clear that, in the same way that your long-term preparation for the paper 2 exam is critical to your success on that assessment, as we saw in Chapter 3, your long-term preparation for the HL essay is going to be extremely important to your success on the HL essay. You will need to approach each work of literature you study with an understanding that it might one day be one of the works you want to write about when the time comes to write this assessment, and for each work that you study, you will need to consider specifically what you could do in order to use it for the HL essay. Make notes and keep those notes in your learner portfolio. You will lay much of the groundwork for your success on the essay long before, by the work that you do as you finish your study of every work of literature.

Finally, one important difference between this essay and those that you will write for your two exams is that this essay is not timed. You will, therefore, be expected to produce much more polished work, with a carefully developed argument and conscientious attention to clarity, including grammar, sentence structure and organization. Your success will depend on the degree to which you commit yourself to excellence!

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Acknowledgements

About the authors

Carolyn Henly has been involved with the IB since 1998. She has served as an IB coordinator, teacher and examiner. She also served on two Theory of Knowledge curriculum review committees. She taught IB English and Theory of Knowledge for 20 years and is a workshop leader in both subjects. She holds a bachelor's degree in Linguistics from the University of California, Berkeley and a master's degree in Secondary Education, Curriculum and Instruction from the University of Illinois at Urbana-Champaign. She also earned National Board Certification in 2001 and 2011.

Erik Brandt is a National Board Certified English Teacher who has taught DP Literature HL since 2001 and has worked as an educator since 1995, primarily at Harding High School in St. Paul, Minnesota. He has served the IB in a number of capacities, including being part of the curriculum review team for the new literature course, senior examiner and workshop leader.

Lynn Krumvieda has taught DP Literature, Language and Literature and Theory of Knowledge in international schools from Norway to Brazil to the Netherlands. Now back in the US, she works as both a workshop leader and senior examiner for the IB.

Acknowledgements

I would like to express my gratitude to my fellow authors, Lynn and Erik, as well as to So-Shan Au and all of the staff at Hodder Education who have persisted through extremely difficult circumstances to create a high-quality book and to deliver it on time!
– **Carolyn Henly**

Thank you to all of my former English teachers and professors, particularly Dr. Jeff Wilhelm; my inspiring DP English colleagues at Harding High School; the group 1 curriculum review team, particularly Gary Snapper, Guillermo Duff, and Warren George; Carrie Henley and Brenda O'Connor for this opportunity; the talented DP English teachers I have met and learned from at IB DP workshops; and, finally, all of my current and former students, who humble me on a daily basis with their brilliance. – **Erik Brandt**

Having explored, experimented and delighted in the new curriculum, my thanks to Erik Brandt, Carrie Henly and Hodder Education for the invitation to contribute to this project. So many feed our love and enjoyment for the work, but I offer, in particular, a heartfelt thanks to my students, who over the years engaged with literature in ways that never ceased to keep it lively and a source of endless wonder. – **Lynn Krumvieda**

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