

# WHOLE SCHOOL RESOURCE

# INDIVIDUAL ORAL

- **IO Start to Finish Course**
- **120+ Minutes of NEW Video**
- **100-Page Course Book**
- **6 Complete Samples**
- **Links to Website Videos**

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## Greetings and Course Overview

Welcome to our IO Complete Course - From Start to Finish! We are pleased to share this work with you and help unlock the Individual Oral assessment. For us, this is a very engaging assessment that allows students to exercise choice and pursue their passions. So, don't think of this work as difficult or annoying. Rather, approach this task as an opportunity to discuss a topic you care about with your teacher. Framing things in this way will help you remain positive and engaged in your work.

The course is divided into 15 smaller mini-lessons that break down the micro skills of the assessment. In addition to the 15 short videos where we discuss key skills and concepts, students have access to three [high-scoring recordings and transcripts](#). What's more is that we'll use those three samples to model every step of the process. It's the classic "we go, you go" approach. Essentially, we explain the step, show you some models, and then ask you to complete the same step. So, stay with us and let us guide you through the entire process from beginning to end.

Be sure to give yourself ample time to work through the unit. We find that students get into some trouble with this assessment when they leave it to the last minute. If you follow our approach, you won't have to memorize anything. Rather, we'll show you how to gain confidence with your content, utilize the outline to make it work for you, and speak to your teacher in a natural way with style.

In the end, please remember that Dave and Andrew are senior examiners and team leaders for this component. This means we monitor other examiners during the IO session each year. In short, we know our stuff! Our students consistently score 6s and 7s on this assessment, and so will you if you follow our plan.

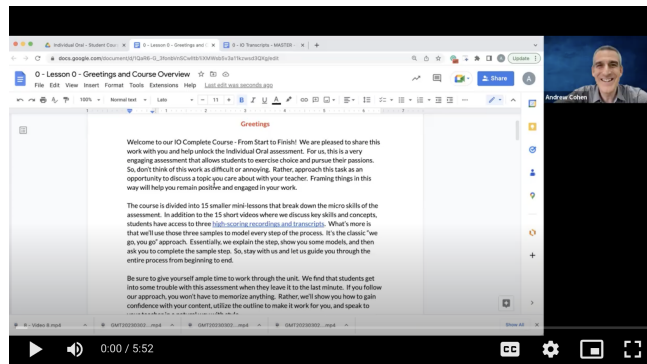
So, best of luck with your IO studies! And, remember, this doesn't have to be a pain in the butt! Relax, stay with us, and enjoy your Individual Oral experience.

Go crush it!

Dave and Andrew

## Course Overview

We've broken this workshop down into fifteen smaller modules to make learning more manageable for you. There really is much to share, and we recommend making a list of questions along the way. In the end, there will be an opportunity to submit your own questions, and we'll try to answer them as best we can in upcoming videos. Here is a brief overview of each module and what it entails:



[Video Link](#)

IO Downloadable Course - From Start to Finish	
Lesson	Topic and Overview
0	<p><b>Welcome and Course Overview</b></p> <p>A bit about Dave and Andrew, the goals for the course, and how we've organized the lessons to help you maximize your performance on the Individual Oral.</p>
1	<p><b>Nuts, Bolts, and Scoring</b></p> <p>We'll tell you the basics of the assessment, discuss the scoring criteria, and show you a clear organization plan for your IO work.</p>

2	<p><b>Choosing Your Texts</b></p> <p>It's important to consider what you're passionate about before selecting your texts. This lesson shows how three students made their choice and guides you toward making your choice.</p>
3	<p><b>Writing the Global Issue statement</b></p> <p>We know the Global Issue is the "backbone" of this assessment. Complete this lesson and make sure you nail your GI statement.</p>
4	<p><b>Preparing the Literary Extract</b></p> <p>This lesson explains how to choose a powerful literary extract, annotate it, and prepare what you will say in this portion of the IO.</p>
5	<p><b>Preparing the Literary Work as a Whole</b></p> <p>Once we've prepared the literary extract, it's time to choose the "other moments" of the literary work you will discuss with respect to the GI.</p>
6	<p><b>Preparing the Non-Literary Extract</b></p> <p>You've done it once with the literary work. Now it's time to prepare the non-literary extract while keeping the Global Issue on your mind.</p>
7	<p><b>Preparing the Non-Literary Body of Work as a Whole</b></p> <p>Work through this lesson to better understand how to discuss your non-literary BoW as a whole. Remember to stay balanced!</p>
8	<p><b>The Introduction</b></p> <p>It's time to start drafting! This video will present what you need to include into your introduction. We will examine student samples while we complete</p>

	<p>this work.</p>
9	<p><b>Discussing the Literary</b></p> <p>You worked hard preparing the literary extract. Now is the time we demonstrate what to say and how to say it. Again, we'll leverage the student samples.</p>
10	<p><b>Discussing the Non-Literary</b></p> <p>It's time to discuss the non-literary text. Watch and learn how to deliver this important discussion on non-literary extract and BoW as a whole.</p>
11	<p><b>The Conclusion</b></p> <p>It's important to "end strong" when delivering the IO. Learn from our students and be sure to say more than they did!</p>
12	<p><b>The Q and A</b></p> <p>In this module, we discuss the importance of "the back pocket" and how your teacher will help you make up for any lost points during the Q and A.</p>
13	<p><b>The Outline</b></p> <p>This step isn't as straightforward as you think, so be sure to watch and learn how to make <i>your</i> outline work for <i>you</i>.</p>
14	<p><b>The IO Form</b></p> <p>Students need to submit an official IO form with any work that is uploaded for external moderation. Make sure your IO form is completed correctly.</p>

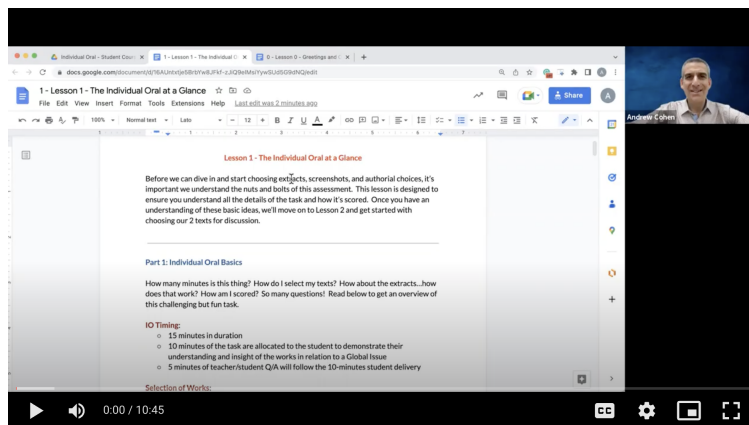
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**Final Words**

Some words of congratulations and final instructions before you meet your teacher to deliver the “real thing.”

## Lesson 1 - The Individual Oral at a Glance

Before we can dive in and start choosing extracts, screenshots, and authorial choices, it's important we understand the nuts and bolts of this assessment. This lesson is designed to ensure you understand all the details of the task and how it's scored. Once you have an understanding of these basic ideas, we'll move on to Lesson 2 and get started with choosing our 2 texts for discussion.



[Video Link](#)

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### Part 1: Individual Oral Basics

How many minutes is this thing? How do I select my texts? How about the extracts...how does that work? How am I scored? So many questions! Read below to get an overview of this challenging but fun task.

#### IO Timing:

- 15 minutes in duration
- 10 minutes of the task are allocated to the student to demonstrate their understanding and insight of the works in relation to a Global Issue
- 5 minutes of teacher/student Q/A will follow the 10-minutes student delivery

#### Selection of Works:

- Two works must be explored in relation to a Global Issue
- selected by the student

- For Literature, one of the two works must be in translation
- For Lang/Lit, one work must be literary and the other non-literary
- Both works **MUST** have been taught in class
  - Please keep in mind “taught in class” may be interpreted differently:
    - Whole class text led by the teacher
    - Variety of texts explored in class via literatures circles with teacher support
    - Variety of texts explored independently by students but discussed with the teacher individually or in small group settings

### Key Elements:

- There are SIX elements that **MUST** be addressed during the 10 minutes:
  - Introduction
  - Text 1: extract analysis linked to the GI
  - Text 1: work as a whole discussion linked to the GI
  - Text 2: extract analysis linked to the GI
  - Text 2: work as a whole discussion linked to the GI
  - Conclusion

**NOTE:** it is **CRITICAL** to discuss each of these parts in a balanced way to avoid being marked down in the scoring criteria.

### Q/A Session:

- Your teacher will be listening for holes during your 10-minute delivery and will return to those points you didn't have time to finish.
- Your teacher will use the Q/A time to help students earn more points by discussing elements that were either weak or missing during the IO

### Extract Guidance:

- While the IB states that extracts may be up to 40 lines, it is unlikely that students will be able to cover this amount within the allotted time.
- From our experience, approximately 20-25 lines is optimal, assuming candidates have chosen extracts that have rich ideas and impactful authorial choices
- For non-literary texts, things are a bit complicated. We offer the following guidance:
  - Film - an ideal extract equals ONE continuous sequence of film of approximately 1-2 minutes in duration (students are expected to address visuals, language, and sound)



- Photographs - an extract equals ONE image
- Advertisements - an extract equals ONE advertisement
- Political cartoons - an extract equals ONE political cartoon
- Artwork - an extract equals ONE piece of art

### **Logistics:**

- Students should bring an unannotated 10-bullet point outline with them to the IO
- While there is no official guidance regarding what constitutes a bullet point, teacher and students should maintain academic integrity and not have scripted parts of the IO on the outline
- Students must bring clean copies of their extracts to discuss during the IO
- Students must share their extracts with their teacher prior to the delivery of the IO so the teacher may familiarize themselves with the content
- The teacher role is to guide the students, but under no circumstances should the teacher “give” a candidate the global issue, extracts, or rich ideas for analysis; this must be left to the student to maintain integrity and fairness

### **Weighting and Scoring:**

- The IO is weighted at 30% for SL and 20% for HL.
  - There are four criteria to consider, and these are described in detail below.
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## **Part 2: Understanding the Criteria**

While scoring of the IO is subjective to some extent, there are clear criteria descriptors that indicate where candidates should focus their energy. Understanding these key skills during the course will ensure you develop the academic speaking skills necessary to achieve success. Please refer to the [IO Assessment Criteria](#) and examine this thoroughly. To assist, we’ve highlighted some key ideas below:

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### **Criteria A: Knowledge, Understanding, and Interpretation**

This is the time for students to show just how deeply they’ve read and interpreted the texts from the course. Strong candidates often do some external research and extend what was learned in class. This isn’t a time for candidates to simply regurgitate what the

teacher has said; rather, this is an opportunity to extend and push learning in new directions with respect to their chosen global issue.

As stated in the Course Guide, here are some key questions to consider:

- How well does the candidate demonstrate knowledge and understanding of the extracts, and of the works/text from which they were taken?

We must encourage students to be experts in their chosen texts. This means they understand the context of production and reception for the respective texts, the purpose, and the intended audience. While these ideas do not need to be included in the 10-minute delivery, having command of these ideas helps students reach stronger interpretations and link the two works to a common Global Issue.

- To what extent does the candidate make use of knowledge & understanding of the extracts and the works/texts to draw conclusions in relation to the global issue?

To reach higher mark bands, we must teach students to go beyond the obvious, draw conclusions, and consider implications. Successful candidates will give the impression that they know the given texts inside and out, and they discuss a number of interesting implications in relation to the GI.

- How well are ideas supported by references to the extracts, and to the works/texts?

Candidates should be instructed to provide clear and explicit references to support their knowledge, interpretations, and implications. Think of this as the “evidence” from the text that is necessary to support ideas

### Criteria B: Analysis and Evaluation

Our course focuses on how authors and creators make choices to shape meaning for a given audience. Accordingly, it is critical students identify and **analyze** key textual features and how authors deliberately make choices to persuade, influence, or entertain. Course terminology greatly enhances the ability to discuss authorial craft, although the accuracy of these terms is actually considered in Criteria D. Moreover, savvy students will **evaluate** the effectiveness of these choices in relation to how they articulate the Global Issue. Consider the following question when helping students understand Criteria B:

- How well does the candidate use knowledge and understanding of each of the extracts and their associated works/texts to analyze and evaluate the ways in which authorial choices present the global issue?

For example, perhaps your student wants to discuss the phrase of “simplicity, simplicity, simplicity” in Thoreau’s *Walden* with respect to a GI that looks at the impact of materialism and its tendency to disconnect people from nature. The student would not only be expected to analyze the **repetition** of “simplicity”, but they would also need to offer **evaluation** as to the **effectiveness** of this phrase with respect to the GI.

### Criteria C: Focus and Organization

**Remember: students must include all SIX parts in their 10-minute delivery.** In short, this means for Text 1, both the extract and work/BoW as a whole must be discussed. The same is true for Text 2. Balance is the name of the game here, and not one part should take priority over the other. Here are some key questions for our students to consider with respect to Criteria C:

- How well does the candidate deliver a structured, well-balanced and focused oral?

While discussing each of the four parts, students should implement a clear structure as they offer knowledge, interpretation, analysis, and evaluation. We ask our students to maintain focus and unity in written paragraphs, and we need to teach them to do the same for academic speaking. The notion of topic sentences, transition words, and links back to the GI must be transferred to each of the four parts to maintain clear structure.

- How well does the candidate connect ideas in a cohesive manner?

While moving between the parts, it is important to signpost. A range of sentence stems assists with this critical step and greatly increases the likelihood of the student delivering a cohesive oral that is tightly focused on the GI.

## Criteria D: Language

We want students to maintain a clear academic register and carefully choose their language for this assessment. However, this does not mean that students should select obscure words and synonyms in attempts to “sound smart.” The best IOs have natural language that does not appear robotic and overly rehearsed. Candidates should consider employing rhetorical strategies when they speak to help persuade the listener that they are not only passionate about their topic, but also knowledgeable. A key question to consider is:

- How clear, accurate and effective is the language?

Sentence variety, grammatical accuracy, and deliberate word choice will greatly enhance the delivery. Moreover to avoid that robotic feel, candidates must be guided to modulate their voices and consider intonation. The best IOs truly are a pleasure to listen to, as teachers and examiners can feel the passion, hear the excitement, and observe a mixture of short and complex sentences used for a persuasive effect.

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## Part 3: Structuring the Individual Oral

While there are several ways to organize and structure your Individual Oral assessment, we have had great success with the following approach. However, it’s important to remember that your teacher may have suggested an alternative style, so you may want to make sure you aren’t deviating from any important class instructions.

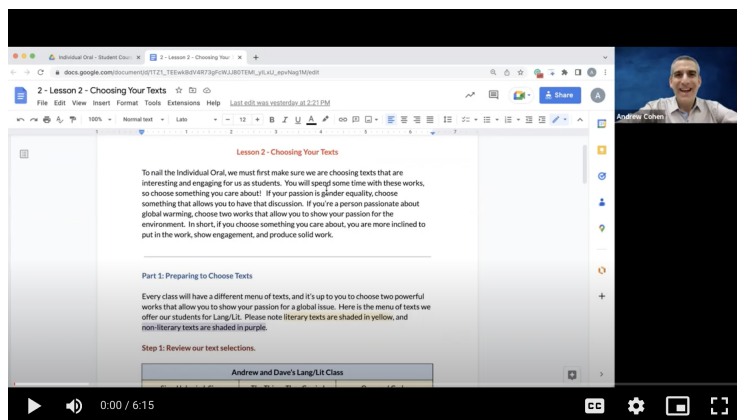
Additionally, please note the following steps can be done in any order, depending on what makes the most sense to you:

- Literary Extract Analysis
- Literary Work as a Whole Analysis
- Non-Literary Extract Analysis
- Non-Literary Body of Work as a Whole Analysis

Structuring the IO - One Approach		
Element	Approx Timing	Key Information to Include
Introduction	Less than 1 minute	<ul style="list-style-type: none"> <li>Title of both texts, author, year</li> <li>1-2 sentence summary for each text</li> <li>Global Issue and main argument</li> </ul>
Discussion of extract, Text 1	2 minutes	<ul style="list-style-type: none"> <li>Precise references</li> <li>Specific authorial choices</li> <li>Clear links to the GI</li> </ul>
Discussion of Text 1 as a whole	2 minutes	<ul style="list-style-type: none"> <li>2-3 other <b>precise</b> moments in the work as whole/BoW as a whole where the GI is illustrated</li> <li>An authorial choice or two that illustrates the GI</li> </ul>
Discussion of Extract, Text 2	2 minutes	<ul style="list-style-type: none"> <li>Precise references</li> <li>Specific authorial choices</li> <li>Clear links to the GI</li> </ul>
Discussion of Text 2 as a whole	2 minutes	<ul style="list-style-type: none"> <li>2-3 other <b>precise</b> moments in the work as whole/BoW as a whole where the GI is illustrated</li> <li>An authorial choice or two that illustrates the GI</li> </ul>
Conclusion	1 minute	<ul style="list-style-type: none"> <li>Restatement of the GI</li> <li>Synthesis, not summary, of key points</li> <li>Link to real world (time permitting)</li> </ul>

## Lesson 2 - Choosing Your Texts

To nail the Individual Oral, we must first make sure we are choosing texts that are interesting and engaging for us as students. You will spend some time with these works, so choose something you care about! If your passion is gender equality, choose something that allows you to have that discussion. If you're a person passionate about global warming, choose two works that allow you to show your passion for the environment. In short, if you choose something you care about, you are more inclined to put in the work, show engagement, and produce solid work.



### [Video Link](#)

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### Part 1: Preparing to Choose Texts

Every class will have a different menu of texts, and it's up to you to choose two powerful works that allow you to show your passion for a global issue. Here is the menu of texts we offer our students for Lang/Lit. Please note literary texts are shaded in yellow, and non-literary texts are shaded in purple.

### Step 1: Review our text selections.

Andrew and Dave's Lang/Lit Class		
<i>Sing, Unburied, Sing</i>	<i>The Things They Carried</i>	<i>Oryx and Crake</i>
<i>A Doll's House</i>	<i>Death and the Maiden</i>	<i>Sizwe Banzi is Dead</i>
Political Cartoons	Multipanel Comics	Photography
Speeches and TED Talks	Films of Bong Joon Ho	Advertising

Now that you've seen our menu of texts, it's your turn to complete a menu for the texts you have studied. Remember: you may not use the same texts for the Higher Level Essay or Paper 2 if you've already used them for the Individual Oral assessment.

### Step 2: List the texts for your course.

Your Menu of Texts		

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## Part 2: Choosing Your Texts

Now that you've listed all the texts from your course, it's time to think about which texts resonated with you. Some questions to ask yourself include:

- Which texts do you care about?
- Which texts have characters that stand out to you?
- What topics and themes spark curiosity?
- What works make you feel emotional one way or another?
- Which works were the most fun to study?

### Step 1: Consider various approaches when selecting your texts.

There are many ways to select texts for the Individual Oral. Please open these links and see what ideas you can generate with respect to your menu of texts. Spend some time here and think deeply about what makes you tick. Some popular methods of choosing include:

1. [Seven Concepts](#)
2. [UN Sustainable Development Goals](#)
3. Unit Topics/Themes
4. Inquiry Questions

### Step 2: Review some sample text selections and preliminary thinking.

Here you will see three sample students. We will follow their work through the remainder of the course. Please look at the texts they've chosen and their initial thoughts. Please note these are not global issue statements yet, but instead are just preliminary thoughts as to why these combinations might be worthy of study.

	Text 1	Text 2	Preliminary Thoughts
<b>Student 1</b>	<i>Oryx and Crake</i> , Atwood	<i>Parasite</i> , Bong Joon Ho	How class divide leads to social conflict
<b>Student 2</b>	<i>Sing, Unburied, Sing</i> , Ward	Political Cartoons, Signe Wilkinson	Power gap between oppressor and the oppressed
<b>Student 3</b>	<i>The Things They Carried</i> , O'Brien	War Photography, Horst Faas	Guilt and soldiers experience and impact on lives



**Step 3: Choose your two texts now and complete the table below.**

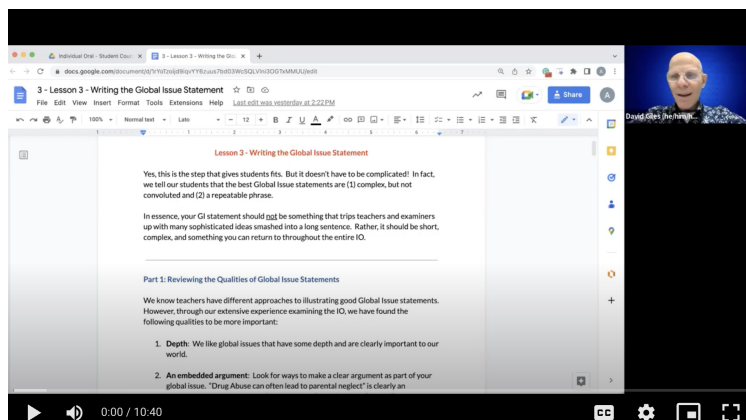
Again, you must know these texts well and be prepared to spend some time with them!  
We have found that when students choose texts they love, the entire process doesn't even seem like work!

Text 1	Text 2	Preliminary Thoughts

## Lesson 3 - Writing the Global Issue Statement

Yes, this is the step that gives students fits. But it doesn't have to be complicated! In fact, we tell our students that the best Global Issue statements are (1) complex, but not convoluted and (2) a repeatable phrase.

In essence, your GI statement should not be something that trips teachers and examiners up with many sophisticated ideas smashed into a long sentence. Rather, it should be short, complex, and something you can return to throughout the entire IO.



[Video Link](#)

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### Part 1: Reviewing the Qualities of Global Issue Statements

We know teachers have different approaches to illustrating good Global Issue statements. However, through our extensive experience examining the IO, we have found the following qualities to be more important:

1. **Depth:** We like global issues that have some depth and are clearly important to our world.
2. **An embedded argument:** Look for ways to make a clear argument as part of your global issue. “Drug Abuse can often lead to parental neglect” is clearly an argument. An important one! (Notice we say “often” and not “always”)

3. **A cause-effect relationship:** This is a great way to examine a global issue. If you want to talk about wealth inequality, ask yourself, what causes wealth inequality or better yet, what is caused BY wealth inequality? This relationship will add a layer.
  
  4. **Complex, but NOT convoluted:** We want global issues to have depth, but we also want them to be clear and easy to digest. Remember, we are delivering our global issue orally!
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## Part 2: Review Sample Global Issue Statements

Sometimes, it's easier to just look at some samples and see what we notice. In the following table, notice how we have taken a generic topic that is too broad for the Individual Oral and refined it into an appropriate Global Issue.

Topic	More Refined Global Issue #1	More Refined Global Issue #2
Climate Change	Rampant consumerism leading to climate change	Corporate negligence leading to climate change
Income inequality	Income equality leading to hostility and violence	Income inequality leading those in poverty to resort to unethical choices
Social Division	Economic obstacles and the myth of social mobility for the poor	The lack of empathy of those in higher socioeconomic classes exacerbating the social divide.
Police Brutality	Systemic racism and its impact on police brutality	Police brutality stemming from fear and ignorance
Social Media	The effect of social media on the	The dangers of anonymity and

	self-esteem of teenagers	the ethics of Social Media
Erosion of Culture	Westernization leading to the erosion of culture	The erosion of culture and its impact on economic advancement
Masculinity	Toxic masculinity and its impact on domestic violence.	Western media and its impact on toxic masculinity
Gender Inequality	How society views women as incompetent and how women empower themselves in response	The myth of the hysterical woman and how it perpetuates the patriarchy

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### Part 3: Observing Student Work

Let's return to our three students from Lesson 2 and see how they arrived at their Global Issue statements for their respective works. In step 1, observe the various **broad topics** the students started with before working to refine their Global Issue.

**Step 1: Look at the "broad topics" each student assigned to their respective works.**

Student 1	
<i>Oryx and Crake</i> , Atwood	<i>Parasite</i> , Bong Joon Ho
Transformation Politics, power, justice Global warming Class divide Gender inequality Animal cruelty	Class divide Identity Power Wealth inequality Ethics Deception

Student 2	
<i>The Things They Carried, O'Brien</i>	War Photography, Horst Faas
Identity PTSD Guilt Transformation Sorrow Inaction	Trauma Guilt Shame Identity Transformation Love

Student 3	
<i>Sing, Unburied, Sing, Ward</i>	Political Cartoons, Signe Wilkinson
Identity Poverty Racism Magic and ghosts Generational trauma Representation	Racism Poverty Wealth inequality Power Corruption Hypocrisy

**Step 2: List your works and assign "broad topics" for each one.**

You!	
Literary Text:	Non-Literary Text:

## Part 4: Forming the Preliminary Global Issue Statement

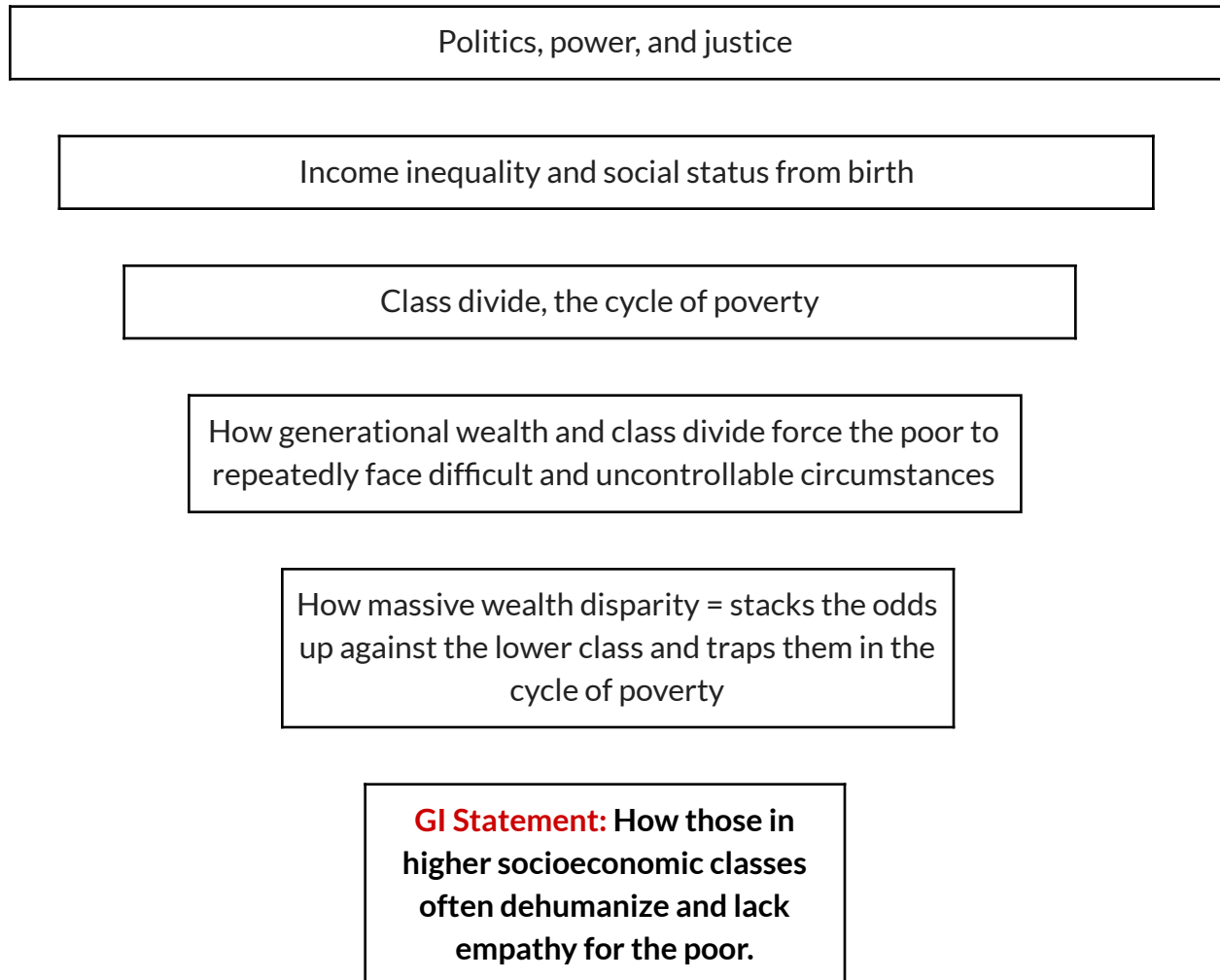
Great, now that you've chosen two texts and considered some of the broad topics they deal with, it's time to start working on forming your Global Issue statement. There are many ways to do this. We will go through two different methods to help us generate good GIs.

### Method 1: Try the “Ladder of Abstraction” to reach a Global Issue statement.

Let's see how Student 1 used this method to reach the GI statement. As seen below, they started with a [Field of Inquiry](#) for their “broad topic” and gradually became more refined with their thinking as they worked down and established relationships between texts.

Student 1	
<i>Oryx and Crake</i>	<i>Parasite</i>
Transformation Politics, power, justice Global warming Class divide Gender inequality Animal cruelty	Class divide Identity Power Wealth inequality Ethics Deception

## LADDER OF ABSTRACTION



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### Method 2: Try using “Cause and Effect” relationships to reach a Global Issue statement.

The following phrases are helpful for showing the relationship between two ideas and forming complex Global Issue statements:

- How X leads to Y
- The impact of X on Y
- The effect of X on Y
- X and how it perpetuates Y
- X stemming from Y

Using **Student 1** from above, we can see how a range of acceptable Global Issue statements could have been constructed:

- How power can lead to deception
- The impact of gender inequality on identity
- The effect of wealth inequality on class divide
- Deception and how it perpetuates global warming
- Animal cruelty stemming from lack of ethics

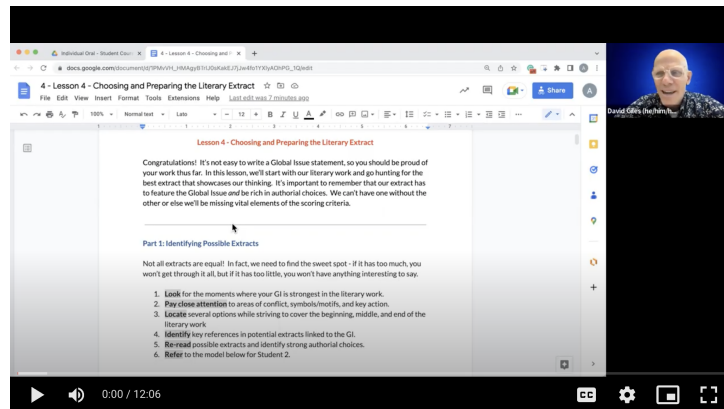
**Step 3: Your turn! Write your Global Issue Statement below:**

Note: If you are still stuck, please refer to [our website](#) and watch our three Global Issue statement videos and read the accompanying handouts.



## Lesson 4 - Choosing and Preparing the Literary Extract

Congratulations! It's not easy to write a Global Issue statement, so you should be proud of your work thus far. In this lesson, we'll start with our literary work and go hunting for the best extract that showcases our thinking. It's important to remember that our extract has to feature the Global Issue *and* be rich in authorial choices. We can't have one without the other or else we'll be missing vital elements of the scoring criteria.



[Video Link](#)

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### Part 1: Identifying Possible Extracts

Not all extracts are equal! In fact, we need to find the sweet spot - if it has too much, you won't get through it all, but if it has too little, you won't have anything interesting to say.

1. **Look** for the moments where your GI is strongest in the literary work.
2. **Pay close attention** to areas of conflict, symbols/motifs, and key action.
3. **Locate** several options while striving to cover the beginning, middle, and end of the literary work
4. **Identify** key references in potential extracts linked to the GI.
5. **Re-read** possible extracts and identify strong authorial choices.
6. **Refer** to the model below for Student 2.

Student 2 - <i>The Things They Carried</i> - Extract Options		
<b>Global Issue:</b> extreme personal guilt that soldiers feel after losing a comrade during war and torturous manner in which this conflicts with unsympathetic nature of war		
Moment of the text and GI link	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references
Chapter - "In the Field", page 168  Jimmy Cross (and the platoon) find Kiowa's body in the muck. JC longs to escape the war and cannot properly grieve due to the weight of responsibility and leadership he bears.	"Could blame"  "Fairways lush and green"  "Impersonal"	Verb of modality, parallel structure  Visual imagery and descriptive language Characterization, tone
Chapter - "Night Life" page 209  Rat Kiley (medic) is overwhelmed by the trauma of war and is unable to grieve/process in a healthy way. Hallucinates and shoots himself in foot to escape war.	"Giant killer bugs"  "Just one big banquet"  "Night life"	Symbolism, hyperbole  Metaphor  Play on words
Chapter - "How to Tell a True War Story" page 65  Rat Kiley, after the death of	"Rat went to automatic."	Short syntax, metaphor

<p>his best friend, Curt Lemon, releases his emotions by torturing a baby buffalo. He is unable to grieve in a healthy way due to the harsh nature of war.</p>	<p>“Rat was crying...went off by himself”</p>	<p>Characterization</p>
<p>Chapter - “The Man I Killed” page 64</p> <p>Tim O’Brien kills a soldier and struggles to process the death. He is in shock and unable to grieve, while Azar and Kiowa console him in different ways.</p>	<p>“Shredded fuckin’ wheat”</p> <p>“Go.”</p>	<p>Allusion, simile, colloquial language</p> <p>Imperative language, short syntax, dialogue</p>

## Part 2: Selecting the “Right” Extract

Now that you have identified possible extracts, it’s time to determine which will be your “main” extract and which moments will be discussed during the “literary work as a whole” portion of the assessment. Remember: students should select **ONE** powerful extract that features the Global Issue and key authorial choices. The student must also select **TWO** or **THREE** “other moments” that feature the Global Issue.

Here are some questions to consider when choosing the extract:

1. Which moment has the best examples of the GI?
2. Which moment has both the GI and strong authorial choices?

3. How can you ensure you cover the beginning, middle, and end of the text when discussing both the extract and the work as a whole?

**Once you have answered these questions, you should have your extract!**

---

### **Part 3: Considering the Context and Summary of the Extract**

While your teacher will know your text and extract, it's possible that your recording will be selected by an external examiner for moderation purposes by the IB. Accordingly, we need to include the context of the literary passage and a short summary of the extract before jumping to the analysis and GI discussion. This is essential! It helps to situation the extract and provide relevant information to make your presentation flow better and more comprehensible for the listener.

The Literary Extract	
<b>Extract</b>	<b>“In the Field”, page 168</b>
<b>Context</b>	<u>Late in the novel</u> , Jimmy Cross instructs Alpha Company to set up camp in a field which turns out to be the village toilet. During the ensuing battle, Kiowa, a major character, drowns in the field.
<b>Summary</b>	<u>In this passage</u> , Lieutenant Jimmy Cross laments his poor judgment to camp on the field. He holds himself (and others) responsible for the death, and he struggles to grieve for Kiowa in a healthy way. His leadership is a burden.

---

#### Part 4: Formatting and Annotating the Extract

It's time to get that extract transferred to a working document so we can successfully identify the key language, authorial choices, and links to the Global Issue.

**Step 1. Copy and paste the extract into a table and number the lines in the left margin.**

Literary Extract	
1	Lieutenant Cross went deeper into the muck, the dark water at his throat, and
2	tried to tell himself it was the truth.
3	Beside him, a few steps to the left, the young soldier was still searching for his
4	girlfriend's picture. Still remembering how he had killed Kiowa.
5	The boy wanted to confess. He wanted to tell the lieutenant how in the middle
6	of the night he had pulled out Billie's picture and passed it over to Kiowa and then
7	switched on the flashlight, and how Kiowa had whispered, “Hey, she's cute,” and
8	how for a second the flashlight had made Billie's face sparkle, and now right then
9	the field had exploded all around them. The flashlight had done it. Like a target

10	shining in the dark.
11	The boy looked up at the sky, then at Jimmy Cross.
12	“Sir?” he said.
13	The rain and mist moved across the field in broad, sweeping sheets of gray.
14	Close by, there was thunder.
15	“Sir,” the boy said, “I got to explain something.”
16	But Jimmy Cross wasn't listening. Eyes closed, he let himself go deeper into the
17	waste, just letting the field take him. He lay back and floated.
18	When a man died, there had to be blame. Jimmy Cross understood this. You
19	could blame the war. You could blame the idiots who made the war. You could
20	blame Kiowa for going to it. You could blame the field, the mud, the climate. You
21	could blame the enemy. You could blame the mortar rounds. You could blame
22	people, who were too lazy to read a newspaper, who were bored by the daily body
23	counts, who switched channels at the mention of politics. You could blame entire
24	nations. You could blame God. You could blame the munitions makers or Karl Marx
25	or a trick of fate or an old man in Omaha who forgot to vote.
26	In the field, though, the causes were immediate. A moment of carelessness or
27	bad judgment or plain stupidity carried consequences that lasted forever.
28	For a long while, Jimmy Cross lay floating. In the clouds to the east there was
29	the sound of a helicopter, but he did not notice. With his eyes still closed, bobbing in
30	the field, he let himself slip away. He was back home in New Jersey. A golden
31	afternoon on the golf course, the fairways lush and green, and he was teeing it up on
32	the first hole. It was a world without responsibility. When the war was over, he
33	thought, maybe then he would write a letter to Kiowa's father. Or maybe not. Maybe he would just take a couple of practice swings and knock the ball down the middle and pick up his clubs and walk off into the afternoon.

## Step 2: Locate and highlight 4-6 “hotspots” in the extract to discuss during the IO.

A “hotspot” is a place in the passage that contains a powerful authorial choice and textual reference that accentuates the Global Issue. Look for that strong language in the passage, and highlight like below:

1	Lieutenant Cross went deeper into the muck, the dark water at his throat, and
2	tried to tell himself it was the truth.

3           Beside him, a few steps to the left, the young soldier was still searching for his  
4 girlfriend's picture. Still remembering how he had killed Kiowa.

5           The boy wanted to confess. He wanted to tell the lieutenant how in the middle  
6 of the night he had pulled out Billie's picture and passed it over to Kiowa and then  
7 switched on the flashlight, and how Kiowa had whispered, "Hey, she's cute," and  
8 how for a second the flashlight had made Billie's face sparkle, and now right then  
9 the field had exploded all around them. The flashlight had done it. Like a target  
10 shining in the dark.

11           The boy looked up at the sky, then at Jimmy Cross.

12           "Sir?" he said.

13           The rain and mist moved across the field in broad, sweeping sheets of gray.  
14 Close by, there was thunder.

15           "Sir," the boy said, "I got to explain something."

16           But Jimmy Cross wasn't listening. Eyes closed, he let himself go deeper into the  
17 waste, just letting the field take him. He lay back and floated.

18           When a man died, there had to be blame. Jimmy Cross understood this. You  
19 could blame the war. You could blame the idiots who made the war. You could  
20 blame Kiowa for going to it. You could blame the field, the mud, the climate. You  
21 could blame the enemy. You could blame the mortar rounds. You could blame  
22 people, who were too lazy to read a newspaper, who were bored by the daily body  
23 counts, who switched channels at the mention of politics. You could blame entire  
24 nations. You could blame God. You could blame the munitions makers or Karl Marx  
25 or a trick of fate or an old man in Omaha who forgot to vote.

26           In the field, though, the causes were immediate. A moment of carelessness or  
27 bad judgment or plain stupidity carried consequences that lasted forever.

28           For a long while, Jimmy Cross lay floating. In the clouds to the east there was  
29 the sound of a helicopter, but he did not notice. With his eyes still closed, bobbing in  
30 the field, he let himself slip away. He was back home in New Jersey. A golden  
31 afternoon on the golf course, the fairways lush and green, and he was teeing it up on  
32 the first hole. It was a world without responsibility. When the war was over, he  
33 thought, maybe then he would write a letter to Kiowa's father. Or maybe not.

Maybe he would just take a couple of practice swings and knock the ball down the  
middle and pick up his clubs and walk off into the afternoon.

### Step 3: Identify the key references and pin them to authorial choices.

The IO requires us to identify precise textual references that illustrate the Global Issue. Look carefully at the hotspots you identified, isolate precise references, and match them to authorial choices.

Textual Reference	Authorial Choice
Deeper into the muck	Visual imagery, metaphor
He lay back and floated	Characterization
You could blame	Anaphora
A moment of plain stupidity...last forever	Asyndeton
Golden afternoon...lush and green	Setting, characterization

### Step 4: Analyze the references and features with respect to the Global Issue.

One more step is needed as we like to show some thinking and analyze the effect of the features while connecting to our global issue.

Textual Reference	Authorial Choice	How Choice Shapes Meaning <u>with respect to the GI</u>
Deeper into the muck	Visual imagery, metaphor	Rather than lead his platoon in grieving Kiowa's death, Jimmy Cross sinks deeper into despair.
Lay back and floated	Characterization	Cross prefers to escape rather than face the harsh realities of being a lieutenant.
You could blame	Anaphora	Cross considers many other factors that cause the death



		to alleviate his guilt; he compartmentalizes his trauma rather than dealing with it.
Golden afternoon, green and lush	Setting	Cross longs to escape back to New Jersey. He is unable to effectively grieve while trapped in a war zone

### Step 5: Your Turn!

Complete the organizers below according to the models in the previous sections. When you are finished, you will have a strong command of the literary extract.

Your Text - Extract Options		
Your Global Issue:		
Moment of the text and GI link	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references

Your Literary Extract	
Extract	
Context	
Summary	

Your Extract	
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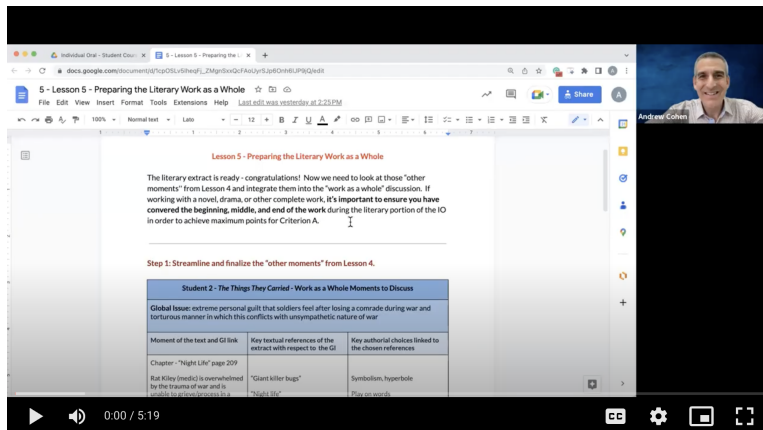
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Textual Reference	Authorial Choice

Textual Reference	Authorial Choice	How Choice Shapes Meaning <u>with respect to the GI</u>

## Lesson 5 - Preparing the Literary Work as a Whole

The literary extract is ready - congratulations! Now we need to look at those “other moments” from Lesson 4 and integrate them into the “work as a whole” discussion. If working with a novel, drama, or other complete work, **it’s important to ensure you have covered the beginning, middle, and end of the work** during the literary portion of the IO in order to achieve maximum points for Criterion A.



[Video Link](#)

**Step 1: Streamline and finalize the “other moments” from Lesson 4.**

Student 2 - <i>The Things They Carried</i> - Work as a Whole Moments to Discuss		
<b>Global Issue:</b> extreme personal guilt that soldiers feel after losing a comrade during war and torturous manner in which this conflicts with unsympathetic nature of war		
Moment of the text and GI link	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references
Chapter - “Night Life” page 209		

<p>Rat Kiley (medic) is overwhelmed by the trauma of war and is unable to grieve/process in a healthy way. Hallucinates and shoots himself in foot to escape war.</p>	<p>“Giant killer bugs”</p> <p>“Night life”</p>	<p>Symbolism, hyperbole</p> <p>Play on words</p>
<p>Chapter - “How to Tell a True War Story” page 65</p> <p>Rat Kiley, after the death of his best friend, Curt Lemon, releases his emotions by torturing a baby buffalo. He is unable to grieve in a healthy way due to the harsh nature of war.</p>	<p>“Rat went to automatic.”</p> <p>“Rat was crying...went off by himself”</p>	<p>Short syntax, metaphor</p> <p>Characterization</p>
<p>Chapter - “The Man I Killed” page 64</p> <p>Tim O’Brien kills a soldier and struggles to process the death. He is in shock and unable to grieve, while Azar and Kiowa console him in different ways.</p>	<p>“Shredded fuckin’ wheat”</p> <p>“Go.”</p>	<p>Allusion, simile, colloquial language</p> <p>Imperative language, short syntax, dialogue</p>

## Step 2: Your Turn!

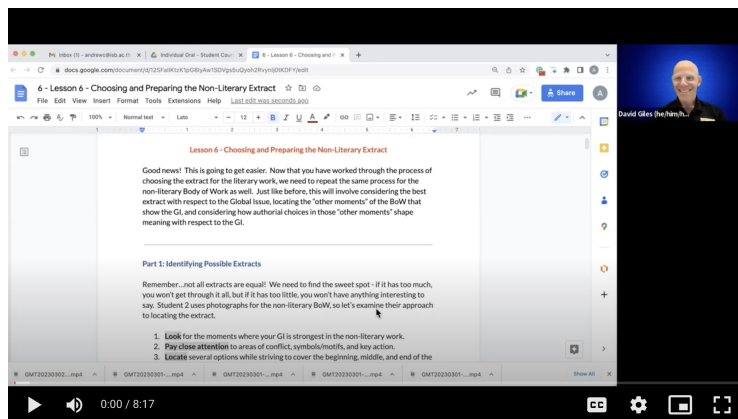
Remember that you only have about two minutes to discuss two or three other moments. This means that it is unlikely you can include everything you want to say. Accordingly,

streamline the organizer to only include key ideas linked to the GI and the most powerful authorial choices from each moment.

<b>Your Text - Literary Work as a Whole - Moments to Discuss</b>		
<b>Your Global Issue:</b>		
<b>Moment of the text and GI link</b>	<b>Key textual references of the extract with respect to the GI</b>	<b>Key authorial choices linked to the chosen references</b>

## Lesson 6 - Choosing and Preparing the Non-Literary Extract

Good news! This is going to get easier. Now that you have worked through the process of choosing the extract for the literary work, we need to repeat the same process for the non-literary Body of Work as well. Just like before, this will involve considering the best extract with respect to the Global Issue, locating the “other moments” of the BoW that show the GI, and considering how authorial choices in those “other moments” shape meaning with respect to the GI.



[Video Link](#)

### Part 1: Identifying Possible Extracts




Remember...not all extracts are equal! We need to find the sweet spot - if it has too much, you won't get through it all, but if it has too little, you won't have anything interesting to say. Student 2 uses photographs for the non-literary BoW, so let's examine their approach to locating the extract.


1. **Look** for the moments where your GI is strongest in the non-literary work.
2. **Pay close attention** to areas of conflict, symbols/motifs, and key action.
3. **Locate** several options while striving to cover the beginning, middle, and end of the non-literary work
4. **Identify** key references in potential extracts linked to the GI.
5. **Re-read** possible extracts and identify strong authorial choices.
6. **Refer** to the sample below:



## Student 2 - Photography of Horst Faas - Extract Options

**Global Issue:** extreme personal guilt that soldiers feel after losing a comrade during war and torturous manner in which this conflicts with unsympathetic nature of war

Image	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references
	<p>Kneeling Touching and grieving enemy Center of frame</p> <p>The image captures the <b>grief soldiers feel</b> toward the enemy despite the fact they are at war.</p>	<p>Posture, gaze, setting, composition, framing, focal point, depth of field</p>
	<p>The man looking directly at the camera and his forlorn expression highlights the <b>trauma and difficulty to suppress feelings of shame and guilt.</b></p>	<p>Gaze, posture, symbols, camera angle</p>
	<p>The makeshift cemetery in the battlefield is made in a haphazard way. This illustrates the <b>inability for soldiers to effectively grieve for their fallen comrades.</b></p>	<p>Composition, symbol of the cross, posture and outward gaze, long shot, lighting</p>

	<p>This image shows that grief and trauma was experienced by soldiers on both sides. This is truly a global issue and plagues soldiers in any war regardless of country and context.</p>	<p>Composition, facial expressions, clothing, gaze, mid shot</p>
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## Part 2: Selecting the “Right” Extract

Now that you have identified possible extracts, it’s time to determine which will be your “main” extract and which moments will be discussed during the “non-literary BoW as whole” portion of the assessment. Remember: students should select **ONE** powerful extract that features the Global Issue and key authorial choices. The student must also select **TWO** or **THREE** “other moments” that feature the Global Issue.

Recall the key questions to consider when choosing the extract:


1. Which moment has the best examples of the GI?
2. Which moment has both the GI and strong authorial choices?
3. How can you ensure you cover the beginning, middle, and end of the text when discussing both the extract and the work as a whole?

**Once you have answered these questions, you should have your extract!**

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## Part 3: Considering the Context and Summary of the Extract

Just like in the literary extract, it is also important to set the context of the non-literary extract and summarize it for your teacher/examiner. This is not wasted time - it shows knowledge! Doing so helps to situate the extract and help the listener understand your ideas and GI links.

Non-Literary Extract	
<b>Extract</b>	
<b>Context</b>	As Faas photographs the remnants of a fierce battle, he discovers two American soldiers grieving an American soldier who has fallen in battle.
<b>Summary</b>	In this image, we see two American soldiers kneeling down and touching their dead friend in a way that indicates their internal conflict of pain and suffering.

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#### Part 4: Formatting and Annotating the Extract

It's time to get that extract transferred to a working document so we can successfully identify the key language, authorial choices, and links to the Global Issue.

**Step 1: Copy and paste the extract into the box below.**



**Step 2: Identify the key references and pin them to authorial choices.**

The IO requires us to identify precise textual references that illustrate the Global Issue. Look carefully at the hotspots, isolate precise references, and match them to authorial choices.

Textual Reference	Authorial Choice
Soldiers kneeling and touching dead man	Posture, gaze, hands, symbolism
Some soldiers staying to grieve while others are walking away	Foreground, background
Desolate path and field	Setting, long shot

### Step 3: Analyze the references and features with respect to the Global Issue.

One more step is needed as we like to show some thinking and analyze the effect of the features while connecting to our global issue.

Textual Reference	Authorial Choice	How Choice Shapes Meaning <u>with respect to the GI</u>
Soldiers kneeling and touching dead man	Posture, gaze, hands, symbolism	Rather than leave and rejoin the war, the soldiers kneel and <b>grieve a fallen comrade.</b>
Some soldiers staying to grieve while others are walking away	Foreground, background	It's clear that some soldiers are able to move on, as indicated by the people walking away in the background. <b>Others stay and grieve their loss.</b>
Desolate path and field	Setting, long shot	The long shot captures the entire bleak setting. Faas shows the barren landscape and how it mimics the <b>soldier's depressed state of mind.</b>

### Step 4: Your Turn!

Complete the organizers below according to the models in the previous sections. When you are finished, you will have a strong command of the literary extract.

Student 2 - Non-Literary BoW - Extract Options		
Your Global Issue:		
Moment, image, cartoon, screen shot, or other non-lit text type	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references

Your Chosen Non-Literary Extract	
<b>Extract</b> (image, cartoon, screen shot, transcript, artwork, other)	
<b>Context</b>	

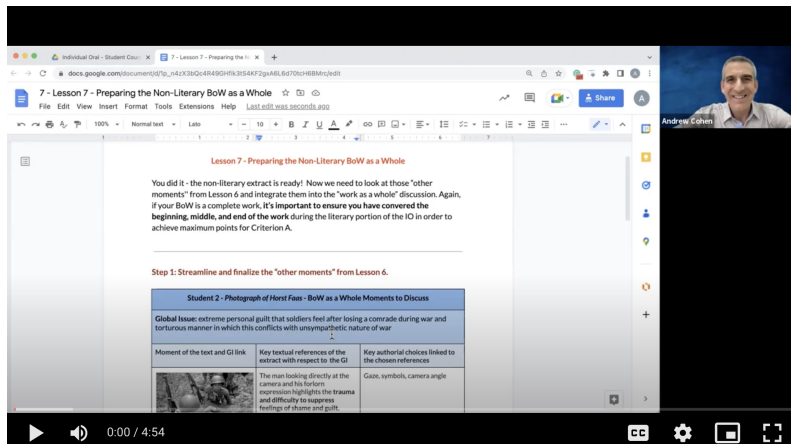
<b>Summary</b>	
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Textual Reference	Authorial Choice

Textual Reference	Authorial Choice	How Choice Shapes Meaning <u>with respect to</u> <u>the GI</u>

## Lesson 7 - Preparing the Non-Literary BoW as a Whole

You did it - the non-literary extract is ready! Now we need to look at those “other moments” from Lesson 6 and integrate them into the “work as a whole” discussion. Again, if your BoW is a complete work, **it’s important to ensure you have covered the beginning, middle, and end of the work** during the literary portion of the IO in order to achieve maximum points for Criterion A.




[Video Link](#)

### Step 1: Streamline and finalize the “other moments” from Lesson 6.

Student 2 - <i>Photograph of Horst Faas</i> - BoW as a Whole Moments to Discuss		
<b>Global Issue:</b> extreme personal guilt that soldiers feel after losing a comrade during war and torturous manner in which this conflicts with unsympathetic nature of war		
<b>Moment of the text and GI link</b>	<b>Key textual references of the extract with respect to the GI</b>	<b>Key authorial choices linked to the chosen references</b>



	<p>The man looking directly at the camera and his forlorn expression highlights the <b>trauma and difficulty to suppress feelings of shame and guilt.</b></p>	<p>Gaze, posture, symbols, camera angle</p>
	<p>The makeshift cemetery in the battlefield is made in a haphazard way. This illustrates the <b>inability for soldiers to effectively grieve for their fallen comrades.</b></p>	<p>Composition, symbol of the cross, posture and outward gaze, long shot, lighting</p>
	<p>This image shows that grief and trauma was experienced by soldiers on both sides. This is truly a global issue and plagues soldiers in any war regardless of country and context.</p>	<p>Composition, facial expressions, clothing, gaze, mid shot</p>

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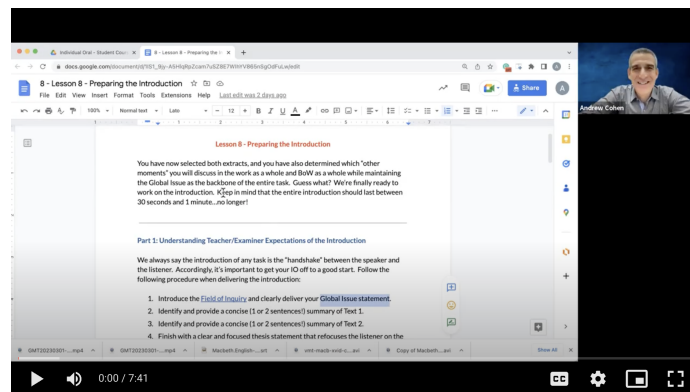
## Step 2: Your Turn!

Remember that you only have about two minutes to discuss two or three other moments. This means that it is unlikely you can include everything you want to say. Accordingly, streamline the organizer to only include key ideas linked to the GI and the most powerful authorial choices from each moment.

<b>Your Text - Non-Literary Work as a Whole - Moments to Discuss</b>		
<b>Your Global Issue:</b>		
<b>Moment of the text and GI link</b>	<b>Key textual references of the extract with respect to the GI</b>	<b>Key authorial choices linked to the chosen references</b>

## Lesson 8 - Preparing the Introduction

You have now selected both extracts, and you have also determined which “other moments” you will discuss in the work as a whole and BoW as a whole while maintaining the Global Issue as the backbone of the entire task. Guess what? We’re finally ready to work on the introduction. Keep in mind that the entire introduction should last between 30 seconds and 1 minute...no longer!



[Video Link](#)

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### Part 1: Understanding Teacher/Examiner Expectations of the Introduction

We always say the introduction of any task is the “handshake” between the speaker and the listener. Accordingly, it’s important to get your IO off to a good start. Follow the following procedure when delivering the introduction:

1. Introduce the [Field of Inquiry](#) and clearly deliver your Global Issue statement.
  2. Identify and provide a concise (1 or 2 sentences!) summary of Text 1.
  3. Identify and provide a concise (1 or 2 sentences!) summary of Text 2.
  4. Finish with a clear and focused thesis statement that refocuses the listener on the Global Issue.
-

## Part 2: Looking at Student Samples

Let's see what our three students did in their introductions and whether or not they include all the elements from Part 1 above. Of course, we're not trying to make robots and have everyone sound the same, so you may use variations of this "formula" at any time to make your work stand out and sound unique.

### Student 1 - *Oryx and Crake* versus *Parasite* - Introduction

Today I'd like to explore the field of inquiry of power, politics and justice. More specifically, I'd like to address generational poverty and how severe class divides forces (unknown word) who repeatedly face difficult but uncontrollable situations. To do so I'll be looking at the literary text *Oryx and Crake*, published in 2003 and written by the Canadian author Margaret Atwood. This extract utilizes satire and speculative fiction to portray a society where corporate greed and class divide ultimately lead to humanity's downfall. For the non-literary texts, I'll be looking at the South Korean film *Parasite*, published in 2019, and directed by Bong Joon Ho. This film features the Kim family and their attempts to escape poverty by forging their identities and work experiences. Overall, both texts shed light on the widening gap between classes and the consequences for the poor.

### Student 2 - *The Things They Carried* versus Photography from Horst Faas - Introduction

Hello. Today I'd like to discuss the field of inquiry of culture, identity, and community. More specifically, I'd like to address the extreme personal guilt that soldiers feel after experiencing the death of a fellow soldier and the torturous manner in which this grief can conflict with the unsympathetic nature of war. My literary work is *The Things They Carried* by Tim O'Brien. It's a collection of short stories, fictional short stories of war stories based on Tim O'Brien's time as a soldier in Vietnam. The extract I've chosen is from the chapter In The Field, and then occurs just after Kiowa's death as the soldiers search for his body. My non-literary body of work is Fast In Vietnam, a collection of war photos by photo journalist Horst Faas taken for the American press during his time in Vietnam.

### Student 3 - *Sing, Unburied, Sing* versus Political Cartoons of Signe Wilkinson - Introduction

The field of inquiry I'd like to discuss today is power, politics and justice. more specifically the global issue of how the gap in power between those authorities and the minorities lead to systematic racism and unfair treatments and racial injustice towards said minorities. In order to dive deeper into this global issue, I have taken two texts today to analyze. The first is a novel *Sing, Unburied, Sing* by Jesmyn Ward. And secondly, an editorial cartoon by Signe Wilkinson. *Sing, Unburied, Sing* is a novel published in 2017, written by Jesmyn Ward. The novel follows the story of Jojo, an African American boy who lives in Mississippi USA, which is the same state that Ward grew up in, and his family as they traveled through the drug infested and racist parts of the state in order to go pick up his father from prison.

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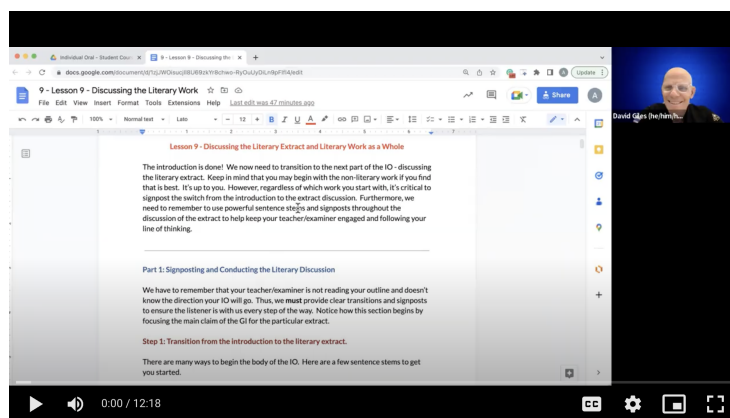
### Part 3: Drafting Your Introduction

Now that you've examined the student sample introductions above and considered strengths and weaknesses, it's time for you to draft your own introduction. Remember to include the elements in Part 1 as you prepare your draft. Important: the introduction should last between 30 seconds and 1 minute - no longer!

### Your Introduction

## Lesson 9 - Discussing the Literary Extract

The introduction is done! We now need to transition to the next part of the IO - discussing the literary extract. Keep in mind that you may begin with the non-literary work if you find that is best. It's up to you. However, regardless of which work you start with, it's critical to signpost the switch from the introduction to the extract discussion. Furthermore, we need to remember to use powerful sentence stems and signposts throughout the discussion of the extract to help keep your teacher/examiner engaged and following your line of thinking.



[Video Link](#)

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### Part 1: Signposting and Conducting the Literary Discussion

We have to remember that your teacher/examiner is not reading your outline and doesn't know the direction your IO will go. Thus, we **must** provide clear transitions and signposts to ensure the listener is with us every step of the way. Notice how this section begins by focusing the main claim of the GI for the particular extract.

#### Step 1: Transition from the introduction to the literary extract.

There are many ways to begin the body of the IO. Here are a few sentence stems to get you started.

- “Looking at the literary extract from [title of work], we can clearly see the idea that...[state GI with respect to the literary text]”
- “To begin, the literary extract communicates the main claim that...”
- I would now like to examine the literary extract.

### **Step 2: State the context and summarize the extract.**

This is the time to grab the context and summary work you did in Lesson 4. Use sentence stems to help you deliver the content.

- This extract comes from chapter \_\_ .
- At this point in the literary work (provide context).
- In this passage, we see (summarize passage in 1 or 2 sentences)

### **Step 3: Analyze the extract while linking to the GI throughout the entire 2 minutes.**

This is where we do the heavy lifting. Use your outline (to be discussed later) to trigger discussion of the “hotspots” you identified for analysis in Lesson 4. Refer to that great work you did in the charts regarding textual references, authorial choices, and links to the Global Issue. The following sentence stems will help with this work:

#### **Introducing a textual reference:**

- “In line x we see the phrase/word...”
- “In this phrase, (author) utilizes x to show the reader.....”
- “The implications of this moment in the text are that...”

#### **Pinning a reference to a stylistic feature:**

- “(Author) employs this (feature) to illustrate.....”
- “The effect of this (feature) is to .....”
- “Through the use of (feature), the Global Issue that...”

#### **Exploring the author/reader relationship:**

- “Here, the reader understands that...”
- “At this moment, readers understand that...”
- “For readers, the authorial intent is clear, in that...”

### Connection back to the Global Issue:

- “This also connects to the Global Issue of...”
- “This links to the Global Issue in that...”
- “This clearly reflects the Global Issue, as we see...”

### Moving to the next point:

- “Later in the passage, we see...”
- “(Author) also suggests the idea that (idea) in line (line number).”
- “We see this idea of (idea) elsewhere in the text, specifically in (line number).”

**Important Note:** We have to understand the timing of this assessment and understand that we simply do not have the time to share everything we know about our extract. Consequently, you must deliver your most powerful evidence during the 2-minute discussion of the literary extract. Don't go over the time!

## Part 2: Learning From Student Work

Just like in the introduction, it's helpful to look at literary extract discussion from other students to see how they've organized and delivered their work. Notice the highlighting protocol and how the student includes signposts, a range of textual references, literary devices, and continually links back to the Global Issue. Also, rather than talking *about* the text, they are focused on explaining how the author uses the text to shape meaning for a reader. Using this approach will help you maximize your score.

### Student 1 - *Oryx and Crake* versus *Parasite* - Literary Extract Discussion

To start off, we'll be looking at the literary extract, specifically the chapter Organ Inc. Farms on page 20 to 21. This extract portrays a society segregated by class where Jimmy the protagonist lives in the upper class compounds, which is shielded away from the lower class pleeblands. Atwood creates a neologism called “plebeians”, which is evocative of the term plebeians, or those of Lagertha in ancient Rome. In this passage the pleblanders are portrayed as desperate and avoided by the compound people similar to the plebeians, who were gated from the ruling class community. Atwood alludes to the plebeians in order to illustrate the physical and social divide between classes apparent in both communities. Moreover, Jimmy, who





is a person from the compounds, avoids interacting with the plebeians., especially the “addicts, the muggers, the poppers and the crazies” mentioned in line 11. Atwood chooses to use colloquial diction to describe pleblers in order to underscore their low status, which may have forced them to resort to legal measures to make a living, such as selling drugs or stealing. In the same line, the idiom, the “loose change” also conveys the insignificance of the plebeians, similar to the coins of little value in one's pocket. Atwood characterizes the plebeians in this extreme way to highlight how their lack of power, their wealth and their status may have influenced them to make bad decisions.

### Student 2 - *The Things They Carried* vs Photography of Horst Faas - Literary Extract Discussion

Moving on to literary extract. In this extract, O'Brien uses a symbol through the shit field to represent both Kiowa's death and the guilt associated with it. In line six, he emphasizes the way that Jimmy Cross sinks into the mud, saying that the “dark water was now at his throat and that he went deeper into the muck.” This represents the way that guilt can swallow up a soldier and literally drown or figuratively drown them. He also uses the juxtaposition between Jimmy Cross and the character of the boy who are only linked by their deep feelings of personal grief and guilt. This shows the widespread nature of grief for soldiers. Additionally, he furthers this through the structure which switches between focusing on Jimmy Cross and focusing on the boy. This highlights again the widespread nature of this grief, but also creates the idea that war can be disorienting and possibly exacerbate the feelings of grief for soldiers. Additionally, Tim O'Brien uses the stormy atmosphere to create a depressing tone and mood for the extract. This highlights helps the reader understand the deep sadness that the soldiers are feeling due to experiencing the loss of a fellow soldier. These feelings of deep personal grief and guilt conflict within the unsympathetic nature of war. Tim O'Brien highlights this through the internal thoughts of Jimmy Cross. He describes these thoughts as “impersonal” and just an officer expressing an officer's condolences. This highlights how although Jimmy Cross is trying to maintain his role as a soldier, and as an officer during the war, he also wants to grieve. And this shows the conflict between war and the grieving process and how it forces Jimmy Cross to be unsympathetic and uncaring.



Additionally, **Tim O'Brien** uses **anaphora** through the phrase you could blame. This highlights the plethora of things that could be to blame for the death of Kiowa, and there is no single thing to blame for the death of Kiowa. However, Jimmy Cross still succumbs to his own guilt in the end. Again, the deep personal nature of this guilt and grief. Additionally, **Tim O'Brien** uses the **visual imagery** of Jimmy Cross' hometown, which he describes as "**vivid, lush and green.**" This **contrasts** the dark and muddy and depressing **atmosphere** of the war zone that the soldiers are currently in and shows how the war is not a healthy and beneficial place to grieve.

### Student 3 - *Sing, Unburied, Sing* vs Political Cartoons of Signe Wilkinson - Literary Extract Discussion

This extract I have chosen comes on page 170 of the novel where a police officer has stopped the family on their way back alongside his mother's friend Misty in order to stop in order to search them after they were coming back from picking up his father. We can see in line three and four, the police officer is ordering JoJo to sit and **Ward** describes this as the police officer ordering Jojo to sit "**like a dog.**" The **simile** used by **Ward** here to compare Jojo to a dog and police officer to the pet owner insinuates a slave and master relationship, which speaks to the long lasting effects of slavery in America, but also shows how the gap in power between the police officer and Jojo is vast and that enables the police officer to racially profile and order Jojo to submit against his will. And this links to a global issue as we see how as this gap in power allows the police officer to unfairly treat JoJo who is in the minority. And furthermore, we can see the use of **juxtaposition** by **Ward** in lines one and two to show the difference in reaction between a White American and African American when confronted by the authorities. Kayla, Jojo's little sister, is screaming while Misty, a White woman is complaining. The **diction** of "**screaming**" connotes fear and panic, while the diction of "**complaining**" connotes irritation and annoyance. And this is done by **Ward** to show how it is the African minorities that are often at most risk from the systematic racism as we see how Misty, a White woman is nonchalant about the encounter with the authority while Kayla is fearing for her and her brother's life as a minority. Furthermore, we can see in line 7 and 12 the use of a **bird motif** by Ward in an **ironic** way as both are usually used to show liberty and freedom. But here in this case, the image of a bird is used to show the shackles that systematic racism has towards people that lack power, like the minorities of African Americans.

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### Part 3: Drafting Your Literary Extract Discussion

Now that you know how it's done, it's time to build your draft. Remember to look back to the graphic organizers you completed in Lesson 4. The content is all there! As you write, be sure to highlight your work using our protocol: signposts, a range of textual references, literary devices, and continually links back to the Global Issue. Also, rather than talking *about* the text, they are focused on explaining how the author uses the text to shape meaning for a reader

Your Literary Extract Discussion Draft

### Part 4: Drafting Your “Literary Work as a Whole” Discussion

After spending 1 minute on the introduction and 2 minutes on the literary extract discussion, you will have 2 minutes to present how your Global Issue is apparent throughout the entire literary work as a whole. This is the time to link back to your Literary Work as a Whole graphic organizer from Lesson 4.

Again, we must signpost this section. Furthermore, we need to establish the context and briefly summarize the moments, discuss how the moment shows the Global Issue, and point out a significant authorial choice or two that helps shape meaning for the reader.

Look at the student samples below, and notice how these sections are not “deep dives” into many authorial choices, but rather are a holistic discussion of how other moments of

the literary work illustrate the Global Issue. **Stay out of the minutia and focus on broad authorial choices during this section.**

Let's examine the student samples below and notice how they discuss several moments in the literary work as a whole and how it links to the Global Issue.

### Student 1 - *Oryx and Crake* versus *Parasite* - Literary Work as a Whole Discussion

We can also see how Atwood utilizes various social issues, some of which are present in our society today to communicate the field of inquiry. For instance, in the lines in the chapter *Oryx* on page 98, readers are invited to learn more about the female protagonist Oryx, and her experiences as a child prostitute. Told as a flashback, this narrative features a small village where parents are forced to sell their children due to poverty. Atwood employs the simile "as if the price had been too low" to highlight the emotion of powerlessness that the mothers experience after selling their children to survive. Through this, the readers are able to better understand the emotional consequences that come with class divide and the experiences the poor have to struggle with.

We can also see another moment where we can see the unethical choices that the poor have to face is in the chapter *Hot Tots* in page 64, where websites feature immoral actions, such as cutting off the heads off of thieves. Atwood creates another neologism called [alibubu.com](http://alibubu.com), which connects to the folktale about human greed called *Alibaba and the 40 Thieves*. Atwood chooses to allude to this story in order to highlight how the corporate greed of the rich forces the poor to take desperate measures to make money such as filming these blood fests and risking their lives.

One final moment we're going to be discussing in relation to the global issue is in the chapter *Bliss Plus* on page 247, where individuals from developing countries are paid a small sum to be used as test subjects without fully understanding the consequences of the drugs they are taking. Atwood utilizes irony in the statement, they don't even know what they're taking to highlight the manipulation of poor individuals by those in power. By using a dehumanizing tone, Atwood effectively communicates how poverty can make people vulnerable to exploitation and poor decisions.

### Student 2 - *The Things They Carried* vs Photography of Horst Faas - Work as Whole Discussion

There are many other short stories in the book that highlight a similar global issue. For example, in *Nightlife* we see survivor's guilt as **Kylie suffers with the death of both Ted Lavender and Kurt Lemon. On their night marches, he begins to become manic and because of the guilt, he eventually begins seeing bugs, and then shoots himself in the foot.** These **bugs** are a finicky physical manifestation (**symbol**) of Rat Kylie's guilt and highlights how war can exacerbate the feelings of guilt for soldiers, leading to further suffering.

In *The Man I Killed*, **Tim O'Brien** uses **repetition** and **rhythm** as well as **internal dialogue** and **visual imagery** to show how **the act of killing another soldier** can create deep feelings of guilt and grief for a soldier and that this grief during war can cycle around the soldiers mind and haunt them for the rest of the war further in exacerbating their suffering.

In *How to Tell a True War Story*, we see **Rat Kylie torture a buffalo and shoot it multiple times** after the death of Kurt lemon his best friend. This buffalo might **represent** (symbolize) a soldier after the death of another soldier and highlights the grief that a soldier may feel and how a soldier may feel after their death as completely tortured and destroyed and yet still alive and surviving, although their friend has died.

### Student 3 - *Sing, Unburied, Sing* vs Political Cartoons of Signe Wilkinson - Work as a Whole Discussion

Moving away from the main extract for a moment, I want to talk about other examples in the novel where the global issue is explored. We see in chapter 2 page 50. Big Joseph who is Michael's father and Jojo's White grandfather is mentioned to

have been a sheriff for years at that time. And this is important because in this flashback, we see how Big Joseph abuses his authority as a sheriff to allow his nephew to not be fairly persecuted for the murder of Given who is Jojo's African American uncle, which speaks to how it is the gap in power between the minorities and authorities that enables the unfair and unjust treatment that minorities receive.

This idea that is the gap in power is explored in the flashback where Pop, Jojo's African American uncle is being arrested. In the flashback we see a group of White men come after Pop and his brother. And as they tie them up, they say that they're going to punish them by the law of God. The allusion to God, the highest form of authority in almost all religion is done by Ward in order to convey the idea that systematic racism is enabled and hence protected by the gap in power between the minority and the authority.

Furthermore, in the flashback when Pop, right after Pop is detained in Parchman prison, we see how Ward describes Parchman prison as being predominantly African American with the reasoning being that White people couldn't get your work for free, because you're referring to the African American people. And this description was done by Ward in order to convey that Parchman prison has its roots in American slavery and also to once again show how the gap in power between, in this case, the slave and masters, allows for racial injustice to occur and systematic racism to happen.

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### Part 5: Your Turn!

Use the space below to draft your Literary Work as a Whole discussion. Use your organizer from Lesson 4, aim for 2 to 3 “other moments”, and be sure to include how this particular moment links to your Global Issue statement.

When you are done with this lesson, highlight your draft of both the Literary Extract and Your Literary Work as a Whole. Compare your work to the student samples. Is your work “lit?” If not, revise and light that baby up!

## Literary Work as a Whole Discussion Draft

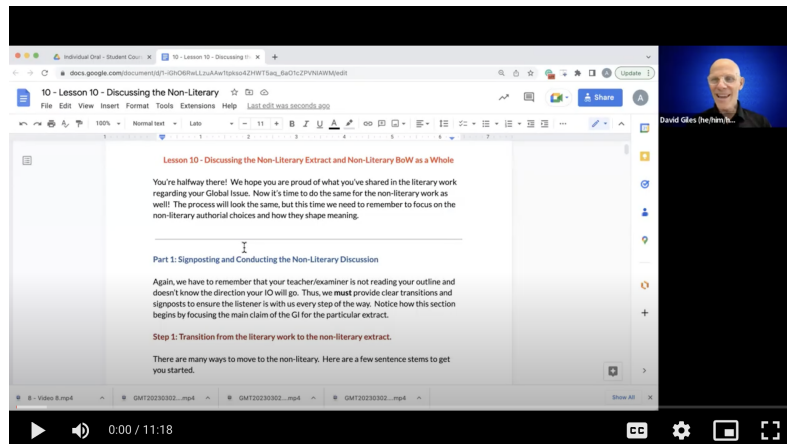
“Other moment 1”:

“Other moment 2”:

“Other moment 3” (optional):

## Lesson 10 - Preparing the Non-Literary Discussion

You're halfway there! We hope you are proud of what you've shared in the literary work regarding your Global Issue. Now it's time to do the same for the non-literary work as well! The process will look the same, but this time we need to remember to focus on the non-literary authorial choices and how they shape meaning.



[Video Link](#)

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### Part 1: Signposting and Conducting the Non-Literary Discussion

Again, we have to remember that your teacher/examiner is not reading your outline and doesn't know the direction your IO will go. Thus, we **must** provide clear transitions and signposts to ensure the listener is with us every step of the way. Notice how this section begins by focusing the main claim of the GI for the particular extract.

#### Step 1: Transition from the literary work to the non-literary extract.

There are many ways to move to the non-literary. Here are a few sentence stems to get you started.

- “We also see the Global Issue in the non-literary extract as well.”
- “(Non-literary text) also explores the Global Issue, but in a slightly different way.
- “(Non-literary author) also illustrates the Global Issue.”



## **Step 2: State the context and summarize the non-literary extract.**

This is the time to grab the context and summary work you did in Lesson 6. Use sentence stems to help you deliver the content.

- “This extract comes from \_\_.”
- “The chosen non-literary extract depicts...”
- “In this photograph/political cartoon/screenshot, we see (summarize image in 1 or 2 sentences)”

## **Step 3: Analyze the extract while linking to the GI throughout the entire 2 minutes.**

This is where we do the heavy lifting. Use your outline (to be discussed later) to trigger discussion of the “hotspots” you identified for analysis in Lesson 6. Refer to that great work you did in the charts regarding textual references, authorial choices, and links to the Global Issue. The following sentence stems will help with this work:

### **Introducing a textual reference:**

- “In the image, we see the phrase/word...”
- “The (author) utilizes x to show the reader.....”
- “Looking carefully, the viewer notices that...”

### **Pinning a reference to a stylistic feature:**

- “(Creator) employs this (feature) to illustrate.....”
- “The effect of this (feature) is to .....”
- “Through the use of (feature), the Global Issue that...”

### **Exploring the author/reader relationship:**

- “Here, the reader understands that...”
- “At this moment, readers understand that...”
- “For readers, the authorial intent is clear, in that...”

### **Connection back to the Global Issue:**

- “This also connects to the Global Issue of...”
- “This links to the Global Issue in that...”
- “This clearly reflects the Global Issue, as we see...”

### Moving to the next point:

- “Later in the sequence, we see...”
- “(Creator) also suggests the idea that (idea) in line (line number).”
- “We see this idea of (idea) elsewhere in the BoW, specifically in (title of other work).”

**Important Note:** We have to understand the timing of this assessment and understand that we simply do not have the time to share everything we know about our non-literary extract. Consequently, you must deliver your most powerful evidence during the 2-minute discussion of the literary extract. Don't go over the time!

### Part 2: Learning From Student Work

Just like in the introduction, it's helpful to look at the non-literary extract discussion from other students to see how they've organized and delivered their work. Notice the highlighting protocol and how the student includes signposts, a range of **textual references**, **authorial choices**, and continually **links back to the Global Issue**. Also, rather than talking *about* the text, they are focused on explaining how the **creator** uses the text to shape meaning for a **viewer**. Using this approach will help you maximize your score.

#### Student 1 - *Oryx and Crake* versus *Parasite* - Non-Literary Extract Discussion

We can also see the themes of class struggle and the divide between the rich and the poor in the non-literary extract. Specifically, when the thunderstorm hits and forces the Kim's to descend back down to their home at the slums, only to discover that their whole neighborhood and destroyed home have been flooded with sewage and rainwater. **Bong** utilizes a total of 23 shots in this two-minute sequence, where in the first shot **Bong** captures when the **Kim family started arguing with each other** due to their fear of their lives catching up with them. **Bong** uses **dialogue** in the statement, “**what's the goddamn plan?**” to create a sense of uncertainty which indicates how the lives of the poor are full of unpleasant surprises that they can't control. Moreover, in the fifth shot, **Bong** employs **stairs** as a **prop** to **symbolize** the level of hierarchy present in South Korea, and how that creates divide within classes. By using a **high angle close up shot**, **Bong** highlights the fact that water naturally flows down to flood the depressed areas inhabited by the poor, which



according to Bong in his interview, is the really sad element of that sequence. In the last shot of the 23rd shot, we can see that **Ki-Jung flies over in the flooded bathroom door and uses the hidden package of cigarettes** she has which are luxury to the Kim's to cope with the depressing situation. By using a **low angle shot** Bong makes Ki-Jung seem larger against her background and emphasizes the small space of the cramped bathroom. This allows the **viewer to** understand that the poor are confined within their situations in poverty with little to no room for change.

### Student 2 - *The Things They Carried* vs Photography of Horst Faas - Non-Literary Extract Discussion

Moving on to the photograph. In the photograph **Horst Faas** uses **depth of field, tunnel view, and foreground** to focus the **audience's** attention on the image in the foreground of the unpleasant scene of the **dead soldier and his comrades kneeling by**. Additionally, he uses **composition** and **focal point** to further this. And these scenes in the foreground might represent the guilt that the soldiers are feeling and the guilt that soldiers can feel during war after the death of a fellow soldier. Furthermore, the **gaze** and **body language** of the two soldiers also represent the guilt and highlight the guilt that a soldier can feel. We can see the **anxious expression** of the soldier on the left, and the manner in which the soldier on the right is **wiping his eyes**. These both invoke sympathy and highlight the deep personal nature of the guilt. Additionally, Faas uses **symbolism** through the **gentle resting hands**, and the **touching of the body** that the soldiers are doing. This might represent the **disbelief and inability to process and accept the situation** that the soldiers are experiencing. Furthermore, the **Black and White** nature of the photo creates a feeling of solemnity and forces the **audience** to feel the gravity and accompanying guilt of the situation. Additionally, because of the nature of photography, which captures reality, the message and emotion evoked by the photo are much more powerful. The **audience** understands that the characters and the situation is real and has occurred in real life, and so it creates a much more deep and powerful understanding of the situation. **Faas** also uses the **leading lines** and **visual path** to draw attention from the slow **foreground** to the fast paced **background**. This might **symbolize** the lack of time to grieve during war for soldiers. And additionally, the **running action** in the **foreground** and the ducking and diving action on the left and

right sides of the frame highlight the same issue of the lack of time for soldiers to grieve.

### Student 3 - *Sing, Unburied, Sing* vs Political Cartoons of Signe Wilkinson - Literary Extract Discussion

Moving away from *Sing, Unburied, Sing* for a moment I would like to talk about the editorial cartoon by Sidney Wilkinson. The cartoon I have chosen is an unnamed cartoon published on the 20th of October 2017. The cartoon speaks to the lingering after effects of the war on drugs and how it disproportionately and systematically incarcerates African Americans. We can notice in the composition how the prison which is much larger than the treatment center has only Black hands, while the treatment center has only White hands. The choice of this composition by Wilkinson not only talks about how in the form of war on drugs, African American people are disproportionately incarcerated compared to White American, but it also talks how the people...later links to the global issue as the war on drugs was something that was started by President Richard Nixon a person of very high authority as he was the president, and how it's the decisions of those with higher authority that allows such racial unjust and systematic incarceration to occur. Furthermore, we can notice the juxtaposition in the caricatures of the characters in the middle with the White man wearing a full suit and tie for the African American man wearing a more casual clothing. The choice of clothing of the White man implies that he is someone of higher authority, and is one of the people that is responsible for the decisions of the punishment that people receive for the drug sentencing, which goes to show how it's the people of higher authority that allows for the unfair treatment to occur. And this idea is backed up by the speech bubble as we see how the White man says that "ours" drug sentencing options as well as Black and White, with our implying that he is one of the people responsible for it. But also, in the speech bubble, Wilkinson utilized a double entendre of Black and White which Black and White in this case, meaning that the drugs sentencing are just very clear and easily understood. And also at the same time means that White people get sent to a treatment center, while Black people are sent to prison, which once again speaks to the fact that people of authorities that decide the laws and the

punishment are able to abuse their higher power than the minorities to systematically incarcerate and unfairly treat the minorities.

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### Part 3: Drafting Your Non-Literary Extract Discussion

Now that you know how it's done, it's time to build your draft. Remember to look back to the graphic organizers you completed in Lesson 6. The content is all there! As you write, be sure to highlight your work using our protocol: signposts, a range of textual references, literary devices, and continually links back to the Global Issue. Also, rather than talking *about* the text, they are focused on explaining how the author uses the text to shape meaning for a reader

#### Your Literary Extract Discussion Draft

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## Part 4: Learning From Student Work - “Body of Work as a Whole” Discussion

Up to this point, you’ve delivered the: (1) introduction, (2) literary extract discussion, (3) literary work as a whole discussion, and (4) the non-literary extract discussion. We have one more main section to take care of, and that’s the non-literary body of work as a whole discussion.

Again, we must signpost to this section. Furthermore, we need to locate the context and briefly summarize the moments, discuss how the moment shows the Global Issue, and point out a significant authorial choice or two that helps shape meaning for the reader.

Look at the student samples below, and notice how these sections are not “deep dives” into many authorial choices, but rather are a holistic discussion of how other moments of the non-literary work illustrate the Global Issue. Stay out of the minutia and focus on broad authorial choices during this section.

### Student 1 - *Oryx and Crake* versus *Parasite* - BoW as a Whole Discussion

Throughout the film and the Body of Work, Bong also utilizes the global issue. For instance, at the start of the climax, Bong uses a tracking shot to create a mise en scene and reveal a debt ridden family hiding in the Parks’ underground bunker. By using low end light bulbs which have a greenish, yellowish fluorescence, Bong creates a stark contrast between the technical lighting used by the poor and the aesthetic lighting used by the rich. Moreover, the absence of sunlight within the bunker also highlights the lack of natural opportunities present in the lives of the poor. By manipulating light elements Bong creates a visual composition that divides the rich from the poor, and the difference in the opportunities available to the opposite ends of the social hierarchy.

Another moment we can see the global issue of class divide is when the Kim family fight against the previous housekeeper where both of them are desperate to maintain their jobs to serve the Park family. However, their desperation which is seen in the facial expressions, highlight the extent that the poor have to go through in order to keep their lives hidden and also get a chance to live a more comfortable life.



Finally, towards the end of the film, we can also see how Bong uses this global issue, especially when Bong gives the viewer false hope by showing Kim Woo's aspiration to escape poverty. We can see that Ki-Woo gets a good education, a good job and makes enough money to free his father from his crimes. However, Bong abruptly transitions to feature Ki-Woo back at their old home which indicates that the happy ending we just saw was just a fantasy. Bong chooses to use the same angles and the same framing as the initial scenes of the film to end the movie and leave the readers with the idea that the severe class divide present in South Korea and possibly other countries may trap the poor in the cycle of poverty regardless of how much they struggle to escape.

### Student 2 - *The Things They Carried* vs Photography of Horst Faas - BoW as Whole Discussion

There are many other short stories in the book that highlight a similar global issue. For example, in Nightlife we see survivor's guilt as Kylie suffers with the death of both Ted Lavender and Kurt Lemon. On their night marches, he begins to become manic and because of the guilt, he eventually begins seeing bugs, and then shoots himself in the foot. These bugs are a finicky physical manifestation (symbol) of Rat Kylie's guilt and highlights how war can exacerbate the feelings of guilt for soldiers, leading to further suffering.

In The Man I Killed, Tim O'Brien uses repetition and rhythm as well as internal dialogue and visual imagery to show how the act of killing another soldier can create deep feelings of guilt and grief for a soldier and that this grief during war can cycle around the soldier's mind and haunt them for the rest of the war further in exacerbating their suffering.

In How to Tell a True War Story, we see Rat Kylie torture a buffalo and shoot it multiple times after the death of Kurt Lemon his best friend. This buffalo might represent (symbolize) a soldier after the death of another soldier and highlights the grief that a soldier may feel and how a soldier may feel after their death as completely tortured and destroyed and yet still alive and surviving, although their

friend has died.

### Student 3 - *Sing, Unburied, Sing* vs Political Cartoons of Signe Wilkinson - BoW as a Whole Discussion

Moving away from the main extract for a moment, I want to talk about other examples in the novel where the global issue is explored. We see in chapter 2 page 50. Big Joseph who is Michael's father and Jojo's White grandfather is mentioned to have been a sheriff for years at that time. And this is important because in this **flashback**, we see how **Big Joseph abuses his authority as a sheriff to allow his nephew to not be fairly persecuted for the murder of Given** who is Jojo's African American uncle, which speaks to how it is **the gap in power between the minorities and authorities that enables the unfair and unjust treatment that minorities receive.**

This idea that is the gap in power is explored in the **flashback** where Pop, Jojo's African American uncle is being arrested. In the flashback we see **a group of White men come after Pop and his brother. And as they tie them up, they say that they're going to punish them by the law of God.** The **allusion** to God, the highest form of authority in almost all religion, is done by **Ward** in order to convey the idea that **systematic racism is enabled and hence protected by the gap in power between the minority and the authority.**

Furthermore, in the **flashback** when Pop, right after **Pop is detained in Parchman prison**, we see how **Ward** describes Parchman prison as being predominantly African American with the reasoning being that White people couldn't get your work for free, because you're referring to the African American people. And this description was done by **Ward** in order to convey that Parchman prison has its roots in American slavery and also to once again show how **the gap in power between, in this case, the slave and masters, allows for racial injustice to occur and systematic racism to happen.**



## Part 5: Your Turn!

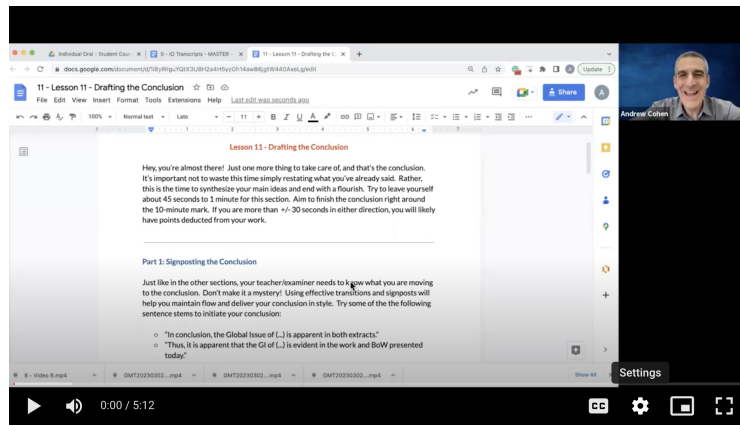
Use the space below to draft your Non-Literary Body of Work as a Whole discussion. Use your organizer from Lesson 6, aim for 2 to 3 “other moments”, and be sure to include how this particular moment links to your Global Issue statement.

When you are done with this lesson, highlight your draft of both the Non-Literary Extract and Your Non-Literary Work as a Whole. Compare your work to the student samples. Is your work “lit?” If not, revise and light that baby up!

Non-Literary Work as a Whole Discussion Draft
<p>“Other moment 1”:</p>          <p>“Other moment 2”:</p>          <p>“Other moment 3” (optional):</p>          

## Lesson 11 - Drafting the Conclusion

Hey, you're almost there! Just one more thing to take care of, and that's the conclusion. It's important not to waste this time simply restating what you've already said. Rather, this is the time to synthesize your main ideas and end with a flourish. Try to leave yourself about 45 seconds to 1 minute for this section. Aim to finish the conclusion right around the 10-minute mark. If you are more than +/- 30 seconds in either direction, you will likely have points deducted from your work.



[Video Link](#)

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### Part 1: Signposting the Conclusion

Just like in the other sections, your teacher/examiner needs to know what you are moving to the conclusion. Don't make it a mystery! Using effective transitions and signposts will help you maintain flow and deliver your conclusion in style. Try some of the the following sentence stems to initiate your conclusion:

- “In conclusion, the Global Issue of (...) is apparent in both extracts.”
  - “Thus, it is apparent that the GI of (...) is evident in the work and BoW presented today.”
  - “In the end, it is evident that (...) is prevalent in the extracts, work, and BoW as a whole.”
-

## Part 2: Learning From Student Work

Leaving 45 seconds to 1 minute for the conclusion means you can actually say something significant to help bolster your IO. In the instances below, **notice how our students were a bit off with their timing and were unable to include anything of much significance.** In retrospect, our students should have attempted to follow this plan:

1. Restate the Global Issue and main claims.
2. Synthesize - not summarize - key points.
3. Discuss further implications and why the two texts matter
4. Some subtle comparison work (not required)

### Student 1 - *Oryx and Crake* versus *Parasite* - Conclusion

Overall, it is apparent that both texts convey the global issue of how severe class divide forces the poor to repeatedly face difficult but uncontrollable situations. And it is evident in the Works, Bodies of Works, and extracts presented today. Sadly, societies may trap the poor in the cycle of poverty regardless of how much they struggle to escape.

### Student 2 - *The Things They Carried* vs Photography of Horst Faas - Conclusion

It is clear that in both extracts the global issue of the extreme personal guilt that soldiers feel after experiencing the death of a fellow soldier and the torturous manner in which this grief can conflict with the unsympathetic nature of war, are clearly shown. Both authors expertly use their authorial craft and mediums to highlight the global issue in unique and interesting ways. And although both texts are based on the Vietnam War, they serve to highlight deeper ideas about war itself, and the negative effects that it can have on the people involved and others around it.

### Student 3 - *Sing, Unburied, Sing* vs Political Cartoons of Signe Wilkinson - Conclusion

In the end, both Ward and Wilkinson explore the idea that the gap in power between those with authorities and minorities lead to systematic racism by focusing on the context that it has in the US. Both work also has focused on how systematic racism has had influences on many political decisions, like the war on drugs, and also other decisions where people of higher authorities are the ones that get to decide, like the laws and its enforcement.

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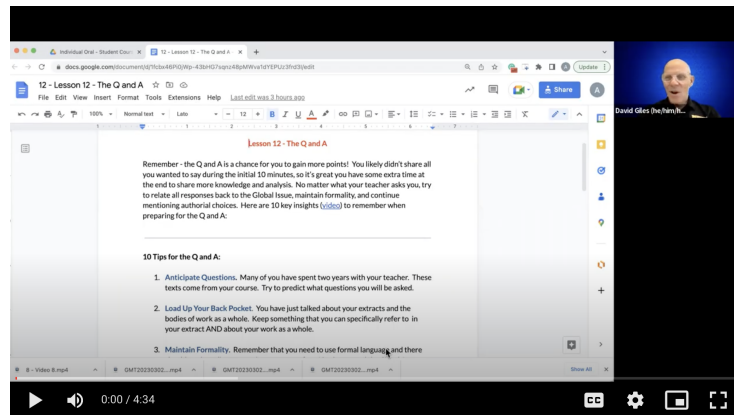
### Part 3: Writing Your Conclusion

Learn from the conclusions above. They are adequate, but there is more to be done. Make sure you “end with a flourish” and let your teacher/examiner feel your passion and understand why your chosen extracts and texts matter with respect to the Global Issue.

#### Your Conclusion

## Lesson 12 - The Q and A

Remember - the Q and A is a chance for you to gain more points! You likely didn't share all you wanted to say during the initial 10 minutes, so it's great you have some extra time at the end to share more knowledge and analysis. No matter what your teacher asks you, try to relate all responses back to the Global Issue, maintain formality, and continue mentioning authorial choices. Here are 10 key insights ([video](#)) to remember when preparing for the Q and A:



[Video Link](#)

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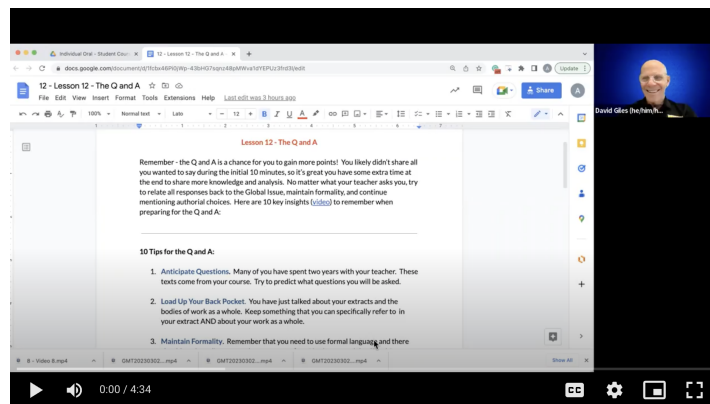
### 10 Tips for the Q and A:

1. **Anticipate Questions.** Many of you have spent two years with your teacher. These texts come from your course. Try to predict what questions you will be asked.
2. **Load Up Your Back Pocket.** You have just talked about your extracts and the bodies of work as a whole. Keep something that you can specifically refer to in your extract AND about your work as a whole.
3. **Maintain Formality.** Remember that you need to use formal language and there should not be a discrepancy between your first 10 minutes and the Q and A. Examiners are listening for lapses here. The Q and A is more authentically impromptu so be formal.

4. **Link Responses to Your Global Issue.** Remember that the global issue is the backbone of your IO so go back to this with each question.
5. **Use References and Details.** Take the question and use a specific reference from your extract or your work as a whole to support your response.
6. **Don't Rush.** Take your time to think about the question. It's OK to take a moment to think about a response. You can even say, "That's a great question," to give yourself a moment.
7. **Know Your Extract.** You have chosen this extract and you are the expert so you need to understand EVERY word. Look up every allusion or reference. Know the context.
8. **Understand Authorial Intent.** Remember that these authors have a purpose in creating this text. Be sure to consider this in terms of the question asked and in terms of your global issue.
9. **Practice the Q and A.** Don't work in isolation. Try to practice the part of the IO. Quiz each other.
10. **Show Passion and Be Yourself.** You chose this. You curated this. Why? Show passion and interest in your global issue and your texts. A little enthusiasm goes a long way for a tired teacher or bored examiner!

## Lesson 13 - Preparing the Outline

The IB tells us that students can/should have an outline to assist them in their Individual Oral. The outline should have up to 10 bullet points and should be limited to one page. Many teachers suggest a 200 word limit with no more than 3 lines for any one bullet point. The idea is to make a guide that can help you remember key points but NOT to write a script. You avoid writing a word for word script of your IO in our opinion.



[Video Link](#)

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### Key features of the outline:

1. 10 bullet points
2. One page (approximately 200 words)
3. Not a factor in the grade
4. Includes text titles and global issue
5. Guides the student through all components of the IO.
6. Helps with structure and zoom out moments/references.

---

### Part 1: Learning From Student Outlines

Let's look at the final outlines for our three students. You also might want to watch this video to get another perspective on how to set yourself up for success.

Refer to the links to see each outline:

[Student 1 Outline](#) - *Oryx and Crake* vs *Parasite*

[Student 2 Outline](#) - *The Things They Carried* vs Photograph of Horst Faas

[Student 3 Outline](#) - *Sing, Unburied, Sing* vs Political Cartoons of Signe Wilkinson

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## Part 2: Preparing Your Outline

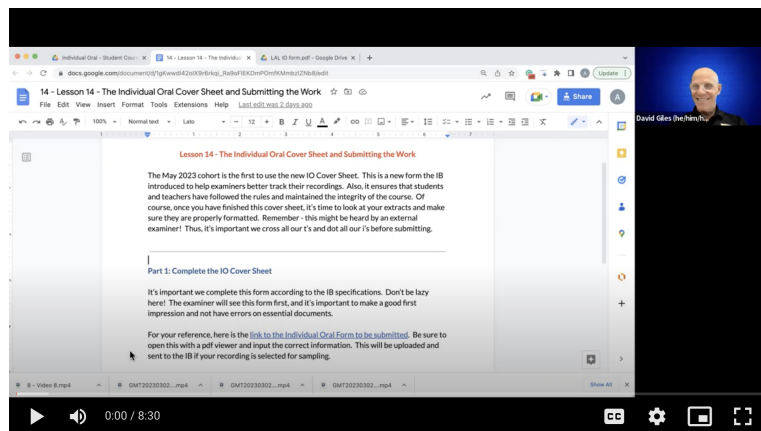
Now that you've seen three different outlines, it's time to get yours ready as well. Remember that you aren't trying to write a transcript! Rather, you are writing down "triggers" that help you remember the content you know so deeply.

You may wish to use this [official IO form](#) to hold your work, or use whatever your teacher has provided for you in class.



## Lesson 14 - The Individual Oral Cover Sheet and Submitting the Work

The May 2023 cohort is the first to use the new IO Cover Sheet. This is a new form the IB introduced to help examiners better track their recordings. Also, it ensures that students and teachers have followed the rules and maintained the integrity of the course. Of course, once you have finished this cover sheet, it's time to look at your extracts and make sure they are properly formatted. Remember - this might be heard by an external examiner! Thus, it's important we cross all our t's and dot all our i's before submitting.



[Video Link](#)

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### Part 1: Complete the IO Cover Sheet

It's important we complete this form according to the IB specifications. Don't be lazy here! The examiner will see this form first, and it's important to make a good first impression and not have errors on essential documents.

For your reference, here is the [link to the Individual Oral Form to be submitted](#). Be sure to open this with a pdf viewer and input the correct information. This will be uploaded and sent to the IB if your recording is selected for sampling.

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## Part 2: Prepare and Format Your Extracts

Once the examiner opens the IO Form, they will immediately open your extracts to make sure all requirements are met. Thus, it's important your extracts are formatted correctly, fit cleanly on one page, include labels, and continue to make a good impression. Let's look and see how our three students prepared their extracts. You wish to follow their lead as you prepare your own extracts for submission.

**Important:** Notice how the extracts for the film also include the transcript and three screenshots.

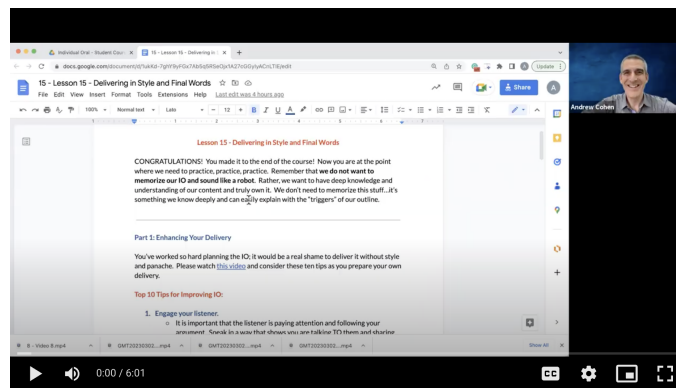
[Student 1 Extracts](#) - *Oryx and Crake* vs *Parasite*

[Student 2 Extracts](#) - *The Things They Carried* vs Photograph of Horst Faas

[Student 3 Extracts](#) - *Sing, Unburied, Sing* vs Political Cartoons of Signe Wilkinson

## Lesson 15 - Delivering in Style and Final Words

CONGRATULATIONS! You made it to the end of the course! Now you are at the point where we need to practice, practice, practice. Remember that **we do not want to memorize our IO and sound like a robot**. Rather, we want to have deep knowledge and understanding of our content and truly own it. We don't need to memorize this stuff...it's something we know deeply and can easily explain with the "triggers" of our outline.



[Video Link](#)

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### Part 1: Enhancing Your Delivery

You've worked so hard planning the IO; it would be a real shame to deliver it without style and panache. Please watch [this video](#) and consider these ten tips as you prepare your own delivery.

#### Top 10 Tips for Improving IO:

1. **Engage your listener.**
  - It is important that the listener is paying attention and following your argument. Speak in a way that shows you are talking TO them and sharing your knowledge WITH them.
2. **Do not use a script.**

- Yes, we know you probably went against our advice and wrote a script. However, please remember to “be human” and not race through something you have memorized. You KNOW this content! Speak naturally!

### 3. Vary your pace.

- Do NOT speak all in one speed, one tone, one voice without inflection. That’s boring! Speed up or slow down according to where you want to emphasize key ideas. SLOW DOWN when you deliver the Global Issue - your examiner is listening very carefully at that moment!

### 4. Punch important words.

- Put stress on powerful words that help to emphasize your key points. Use intonation and stress important aspects of the oral.

### 5. Elevate your vocabulary.

- Find ways to insert more elevated vocabulary words but do not overdo this. You want to elevate language but keep it natural. Be eloquent but not pretentious. Find sophisticated words that you know and that you like.

### 6. Think like TED and use rhetoric.

- Remember studying speeches with your teacher? What are some of those key moves of persuasion in speeches? Use them in your IO!

### 7. Use clever sentence stems.

- Sentence stems serve as signposts on a road map for the listener. It alerts them of what is immediately coming:
  - “In the body of work as a whole....”
  - “This helps to illustrate the Global Issue in that...”
  - “In short, we see that...”
  - “It is noteworthy that...”

### 8. Try the royal “we”.

- Rather than talking in the first person and using “I” or remaining in the third person objective, try to use some inclusive language. It reduces the distance between the listener and the speaker and creates a more comfortable environment for the IO.
  - “In line 4, **we** see...”
  - “**We** see this global issue throughout the work as a whole. In Act 3,...”

- “In this case, **we** as the audience understand that...”

### 9. Ask questions and then answer them.

- This is known as hypophora. Rather than asking a rhetorical question and allowing the listener to reach their own conclusions, answer the question! This allows you to tell the listener what you want them to think and plant an idea into their minds.

### 10. Be yourself.

- Ultimately, this is about YOU sharing your knowledge and enthusiasm with your listener. Don't try to be another person. You will be more relaxed if you simply treat your teacher like any other person and be true to yourself.

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## Part 2: Learn From Student Samples

You've already learned so much from the student samples. Now it's time to listen to each of the three recordings as you read the IO Transcripts. As you listen and read along, pause periodically and make a list of "moves" you like and want to include in the delivery of your Individual Oral. Remember, the more you practice, the more confident you will become.

[Link to Transcripts and Recordings](#)

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## Part 3: Revision Process and Final Words

Now that you've done all this hard work, it's time to practice, practice, practice! We recommend you record yourself, reflect, tweak, re-record, and repeat. Over time, your timing will improve, and so will your confidence.

Lastly, thank you so much for allowing us to be your guide during the Individual Oral process. Remember that you will improve over time. Keep on practicing this beast until you have command of the content and can deliver without having to memorize a script. And, for the last time, memorizing a script leads to robotic performances. Rather than putting all that stress on yourself, own your IO. You won't be disappointed!

**100+ PAGES OF GUIDANCE!**

**INDIVIDUAL  
ORAL**

**COMPLETE  
PLANNING GUIDE**

**THE ENTIRE PROCESS!  
SCORED SAMPLES WITH TRANSCRIPTS  
TRUST US...IT'S ALL THERE!**

## Introduction

We hope you enjoyed the complete course of the IO. We realize you still may need to brush up on some skills, so we're pleased to add the best of our website resources to this study guide.

To get things started, we'll discuss some of the "top tips" for students. As long-time examiners, we know what you need to do and what you need to avoid, so be sure to watch that important video.

Next, if you are taking Lang/Lit, chances are you have images in your non-literary text. If that's you, be sure to look carefully at our supporting documents about still images, advertisements, films, and documentaries. Don't be afraid of film, but be sure you know how to discuss it!

After that, we have three sample recordings for you, complete with transcripts and examiner scoring. The goal here isn't for you to sound like them, but rather to hear different styles of deliveries and identify strengths and weaknesses. See if you can mimic a few moves from those kids, and integrate the things you liked into your own work.

Lastly, for those of you who are visual learners and like graphic organizers, there is a 20-step organizer that leads you through the entire process...give it a try!

We hope this resource provides you with what you need to succeed!

Best,

Dave and Andrew

## Examiner's Advice

Whenever we finish a session of IOs, we like to stop and reflect. In this video, we'll discuss a few of our takeaways from a recent listening (and examining) experience.



[Video Link](#)

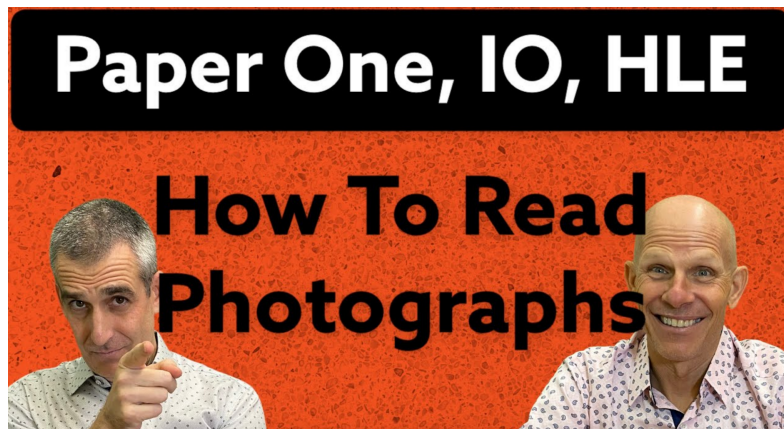
- 
1. **Choose the “right” extract** - We can't emphasize how important it is to choose the right extract. Some students chose extracts that only loosely fit the global issue and some chose extracts that fit perfectly. Choose extracts that have rich importance and are rich in literary or stylistic elements.
  2. **Summarize and situate your extract** - Spending 20 seconds situating your extract in the work as a whole and summarizing what is happening makes the listening experience so much better AND it shows that you have a strong grasp of how it is important.
  3. **Be an expert on the extract and author** - Knowing a fact about your author and thinking about their work as a whole and their background makes you sound more in command of the text. Think about what the author intended.



4. **Watch the clock** - We need to be balanced. This means that we need to transition at the right times. Be sure your teacher has an iPad or a clear timer or use your own.
5. **Talk to your teacher** - Your job is to communicate ideas to a listener. Have a conversation with your teacher and think about them listening to you. We know this is not easy but it makes your style engaging. Robot readers do not score well!
6. **Use the phrase “global issue” frequently** - Examiners and teachers listen to many IO's in a row. Why hope that they “hear” your global issue. Make it obvious and use the phrase!
7. **Share nuances and details** - Detailed knowledge means you are reading between the lines. Show detailed knowledge. Look for details and subtleties and implications!
8. **Leverage the outline** - If you wrote a good outline, you have many clues to help you. Use this. If you get stuck, a good outline will cue you to the next point.

## Skills - Analyzing Images

The following questions can be very helpful when looking at images and deconstructing them. Remember to discuss only the most important and interesting aspects of the image as it relates to the main claim. The idea is not to discuss everything, but rather to identify the author's most important aspects and how they shape meaning for the viewer.



[Video Link](#)

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### Three Steps to Deconstructing Images:

1. Look closely, look long.
  - You spend a long time reading a written text, annotating, and considering how author's shape meaning. Photos are no different. Take your time. Look carefully. Make detailed observations.
2. Ask probing questions
  - Now that you've given that image a good hard look, it's time to ask some probing questions to dig deeper and detect those photographic elements. How did the photographer make choices to shape meaning?

3. Put it together. Nail the purpose and audience.
    - Your photographer has a message, and they are using their camera to speak to an audience. Look at your notes. Consider the choices made, the main message of the image, and think about with whom the photographer is communicating. Think deeply. Consider multiple audiences and purposes. Be thorough.
- 

When making observations, it's helpful to have this list of guiding questions handy. Use this document as scaffolding until you can internalize and remember the key attributes to look for when analyzing photographs.

### STEP 1: Make Observations

Look at the picture and evaluate it's aesthetics:

- **Composition:**
  - Where does your eye settle when first looking at the image? Why?
  - Where does your eye move next?
  - What are the planes/regions of the image (i.e. dividing, horizontal or vertical lines)?
- **Focus & Framing:**
  - What is foregrounded in the image?
  - What is backgrounded in the image?
  - What is sharply in focus?
  - What is blurry or out of focus?
  - What details are emphasized or obscured by these techniques?
- **Light:**

- What is light and what is dark in the image?
- What is significant about what is light?
- What is significant about what is dark?
- How do these light values draw attention to details in the image?
- How do they obscure details?

- **Color:**

- How do colors construct meaning?
- Are the colors warm or cold?
- How does color contrast shape meaning?

- **People and Place:**

- What do you see (literally) in the image? Are there people, places, or things?
- Are people shown?
  - Describe them (in terms of race, class, gender, occupation, etc).
  - What are they doing?
  - Can you get a sense of how they feel, based on their facial expressions, body poses, or interaction with others?
- What type of space does the image show?
  - Is it urban or rural?
  - Inside or outside?
  - In a home, work, or leisure environment?
  - Can you tell the specific location (town, state, region or country)?
  - Is the space open or crowded?
  - Calming or disorienting?
  - Is it an everyday scene or something unusual?
- What other objects are in the image? How do they interact with or augment other aspects of the image?

- **Gaze:**

- Where are the people in the photograph looking?

- Do they seem aware of the camera? If so, what is their attitude towards it?
- What is significant about where they are looking or what they are looking at?
- Is there anything significant about what the person is not looking at?

- **Framing and Cropping:**

- How closely is the photograph cropped to the subject?
- Is there lots of background or almost no background?
- Does the main portion of the photograph go almost to the edges of the photograph?
- Does it feel crowded or spacious?
- What might lie outside the frame?
- What is not shown in the photograph, and how might that be significant?

Remember: **C**olorful **F**ruits **L**ike **C**herries **P**ack **G**ood **F**lavor!

---

Now that you've spent some time examining the image in great detail, it's time to put it all together and consider that audience and purpose. With whom is the photographer communicating? What message are they trying to convey in the image? How do the artistic choices indicate the main claim and audience?

### STEP 2: Determine the Purpose

What feelings or emotions are evoked by the photo? Explain.

Is there a specific occasion for this image? If so, what political / cultural / ideological context is provided?

What idea is being communicated?

Do you find this idea appealing? Why or why not?

For which audience is this picture intended?

What is the purpose of this image?

## Skills - Analyzing Advertisements

Advertisements are an important part of IB English Language and Literature. These **multimodal texts** require students to understand how to break down visual elements while simultaneously considering how language elements shape meaning. By learning some visual elements and methods of persuasion, students will be able to successfully decode and write about advertisements. This document and companion video offer a powerful mnemonic device to help students (and teachers) deconstruct and interpret ads with efficiency and accuracy.



[Video Link](#)

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### What are some characteristics of advertisements?

- They are ubiquitous / everywhere.
- They need to get our attention quickly and cut through the clutter.
- They are SELLING a product.
- They are emotional.
- They are visual but also use language! They are multimodal.
- They are a time capsule and reflect the time in which they are created.
- They are creative, clever and fun to talk about!

### Mnemonic Device to Decode Advertisements:

**PCAVTEVS**

(Please Call Aunt Vera To Eat Vietnamese Springrolls)

1. **PRODUCT:**
  - a. What is the product being sold?
  - b. What company is behind the product?
  - c. What do we use the product for?
2. **CONTEXT and CULTURE:**
  - a. What is the historical context of the text?
  - b. How is this reflected in the language and images of the ad?
  - c. What is the ad saying about a particular culture or society?
3. **AUDIENCE:**
  - a. Who is the “target audience”?
  - b. What are the clues (words, images, sounds, etc.)?
  - c. What is their age, ethnicity, class, profession, interests, etc.?
  - d. What words, images or sounds suggest this?

4. **VALUES:**
    - a. What human needs, fears or desires are being appealed to?
    - b. Health? Family? Sexuality? Being Loved? Security? Social Acceptance?
    - c. What positive or negative value messages are presented?
  
  5. **TEXT:**
    - a. What is the “text” of the message?
    - b. What we actually see and/or hear: written or spoken words, photos, drawings, logos, design, music, sounds, etc.
  
  6. **EMOTION and MOOD:**
    - a. What emotions does the text evoke?
    - b. How do the language and image contribute to this emotional response?
  
  7. **VISUALS and LAYOUT:**
    - a. How are images and layout used to add an effect?
    - b. What is pictured and why?
    - c. What colors are used and how does this enhance the tone or mood of the text?
  
  8. **SUBTEXT:**
    - a. What is the “subtext” of the message?
    - b. What do you think is the hidden or unstated meaning?
    - c. What ASSOCIATIONS are made?
-



## Skills - Analyzing Political Cartoons

Comics are a very popular part of the IB English curriculum. They allow students to combine their discussion of image and text while presenting a multimodal text. Please note some aspects of film/photography analysis may also be applied to comic frames when considering point of view, angle, and composition. Please refer to the [film terminology handout](#) to see how the terms interact with each other.



[Video Link](#)

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### Mnemonic for Deconstructing Political Cartoons

Just like for advertisements, we've come up with a cheesy mnemonic to help you successfully break down political cartoons. Hey, don't hate on us...this stuff works!

**C**oral **N**eeds **O**ur **C**are and **L**ove

C = composition

N = narrative

O = object and symbols

C = color

L = language

## KEY TERMS FOR DISCUSSION CARTOONS:

**Panel:** A distinct segment of the comic, containing a combination of image and text in endless variety.

Panels offer a different experience than simply reading text:

- The spatial arrangement allows an immediate juxtaposition of the present and the past.
- Unlike other visual media, transitions are instantaneous and direct but the exact timing of the reader's experience is determined by focus and reading speed.

**Frame:** The lines and borders that contain the panels.

**Gutter:** This space between panels. Oftentimes, readers are forced to “read between the lines” and speculate what happens in the gutter with respect to narrative structure.

**Bleed:** An image that extends to and/or beyond the edge of the page.

**Foreground:** The panel closest to the viewer.

**Midground:** Allows centering of image by using natural resting place for vision. The artist deliberately decides to place the image where a viewer would be most likely to look first. Placing an image off-center or near the top or bottom can be used to create visual tension but using the midground permits the artist to create a more readily accepted image.

**Background:** Provides additional, subtextual information for the reader.

**Graphic weight:** A term that describes the way some images draw the eye more than others, creating a definite focus using color and shading in various ways including:

- The use of light and dark shades; dark-toned images or high-contrast images draw the eye more than light or low-contrast images
- A pattern or repeated series of marks

- Colors that are more brilliant or deeper than others on the page

**Negative space:** The areas between and around objects. Areas that - if we notice them at all - we tend to think of as empty.

**Emanata:** Lines and squiggles that *emanate* (originate) from a cartoon character or object to indicate movement or any of a variety of states of being.

**Punchline:** Oftentimes the final line of the cartoon, this sentence or phrase is the lasting joke or message that makes the reader smile/laugh. This line is often somewhat ironic and cements the meaning of the cartoon.

**Symbolism:** An image or object that represents a larger and more abstract idea

**Exaggeration:** In cartoons, artists often stretch the truth, hyperbolize, and create caricatures to emphasize key ideas or attributes with respect to the main claim.

**Facial expressions:** Faces can be portrayed in different ways. Some depict an actual person, like a portrait; others are iconic, which means they are representative of an idea or a group of people. Other points to observe about faces include: They can be dramatic when placed against a detailed backdrop; a bright white face stands out. They can be drawn without much expression or detail; this is called an “open blank” and it invites the audience to imagine what the character is feeling without telling them.

**Hands/Feet:** The positioning of hands and feet can be used to express what is happening in the story. For example, hands that are raised with palms out suggest surprise. The wringing of hands suggests obsequiousness or discomfort. Hands over the mouth depict fear, shame, or shyness. Turned-in feet may denote embarrassment, while feet with motion strokes can create a sense of panic, urgency, or speed.

**Text Captions (caption boxes):** These are boxes containing a variety of text elements, including scene setting, description, etc.

**Speech bubbles:** These enclose dialogue and come from a specific speaker’s mouth; they vary in size, shape, and layout and can alternate to depict a conversation. Types of speech balloons include those holding:

- Internal dialogue or thought bubble: a thought enclosed by a balloon that has a series of dots or bubbles going up to it
- External dialogue, which is speech between characters

Lettering: This is a method of drawing attention to text; it often highlights onomatopoeia and reinforces the impact of words such as bang or wow.

## Skills - Analyzing Film

Many teachers and students enjoy discussing films and series during their exploration of non-literary texts in the Language and Literature course. However, students must understand there is another set of terms and ideas to discuss when looking at the director's choices. How do filmmakers use the camera, sound, and other elements to influence the viewer?



[Video Link](#)

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### Helpful links for film terminology:

- [15 Essential Camera Shots, Angles and Movements in Filmmaking](#)
- [Shots Explained in Detail-The Shot List](#)
- [Camera Framing](#)
- [Camera Angle](#)
- [Camera Movement](#)
- [Lighting Terms](#)
- [An old handout but still useful](#)

### CAMERA RANGE:

**extreme long shot**: shot of, e.g. a large crowd scene or a view of scenery as far as the horizon

**long shot**: a view of a situation or setting from a distance

**medium long shot**: shows a group of people in interaction with each other, e.g. a fight scene, with part of their surroundings in the picture

**full shot**: a view of a figure's entire body in order to show action and/or a constellation of characters

**medium shot, mid shot, medium close shot**: shows a subject down to his or her waist, e.g. showing head and shoulders of two people in conversation

**close-up**: a full-screenshot of a subject's face, showing the finest nuances of expression

**extreme close-up (shot)**: a shot of a hand, eye, mouth or object in detail

**POINT OF VIEW (VIEWPOINTS)** (= the position from which the camera is filming)

**establishing shot**: often used at the beginning of a scene to indicate the location or setting, it is usually a long shot taken from a neutral position

**point-of-view shot, POV-shot**: shows a scene from the perspective of a character

**over-the-shoulder shot**: often used in dialogue scenes, a frontal view of a dialogue partner from the perspective of someone standing behind and slightly to the side of the other partner, so that parts of both can be seen

**reaction shot**: short shot of a character's response to an action

**insert (shot)**: a detail shot which quickly gives visual information necessary to understand the meaning of a scene, for example a newspaper page, or a physical detail

**reverse-angle shot**: a shot from the opposite perspective, e.g. after an over-the-shoulder shot

## CAMERA ANGLES

**aerial shot or high angle or overhead or bird's eye**: long or extreme long shot of the ground from the air

**high-angle**: shot shows people or objects from \ above, i.e. higher than eye level

**low-angle shot or below shot**: shows people or objects from below, i.e. lower than eye level

**Eye-level shot or straight-on angle**: views a subject from the level of a person's eyes

## CAMERA MOVEMENT (movement of the camera during a shot)

**pan(ning shot)**: the camera pans (moves horizontally) from left to right or vice versa across the picture

**tilt (shot)**: the camera tilts up (moves upwards) or tilts down (moves downwards) around a vertical line

**tracking shot / trucking shot**: the camera follows along next to or behind a moving object or person

**zoom**: the stationary camera appears to approach a subject by 'zooming in' ; or to move farther away by 'zooming out'

## EDITING / MONTAGE: (= the arrangement of shots in a structured sequence)

**master shot**: main shot of a whole scene taken by one camera in one position, which is then intercut with other shots to add interest

**cutaway shot**: of something not shown by the master shot of a scene, but connected to the main action in some way

**flashback**: a scene or sequence dealing with the past which is inserted into a film's 'present time'

**flash-forward**: a scene or sequence which looks into the future

**match cut**: two scenes connected by visual or aural parallelism, e.g. one door closing

and then another one opening

**split screen**: division of the screen to show two or more pictures at the same time

**PUNCTUATION** (= the way in which shots are linked)

**Cut**: a switch from one image or shot to another

**jump-cut**: (a) switching back and forth between two or more persons who are closely involved with each other, e.g. in a conversation or a chase scene; (b) using cuts to create an effect of moving rapidly towards a subject

**fade-in**: from a black screen or ground, the gradual emergence of an image, which slowly becomes brighter until it reaches full strength

**fade-out**: the gradual disappearance of an image until the screen or ground is completely black; a device used to end a scene

**dissolve, dissolving shot or cross-fade**: following a fade-out with a fade-in in order to move slowly from one scene to the next

**MISCELLANEOUS**

**backlighting**: filming a person or event against a background of light, especially the sun, which produces an idealized, sometimes romantic effect

**background music**: the music accompanying scenes

**composition**: the arrangement of people or things in a painting, photograph, film scene, etc.

**footage**: piece of film or video.

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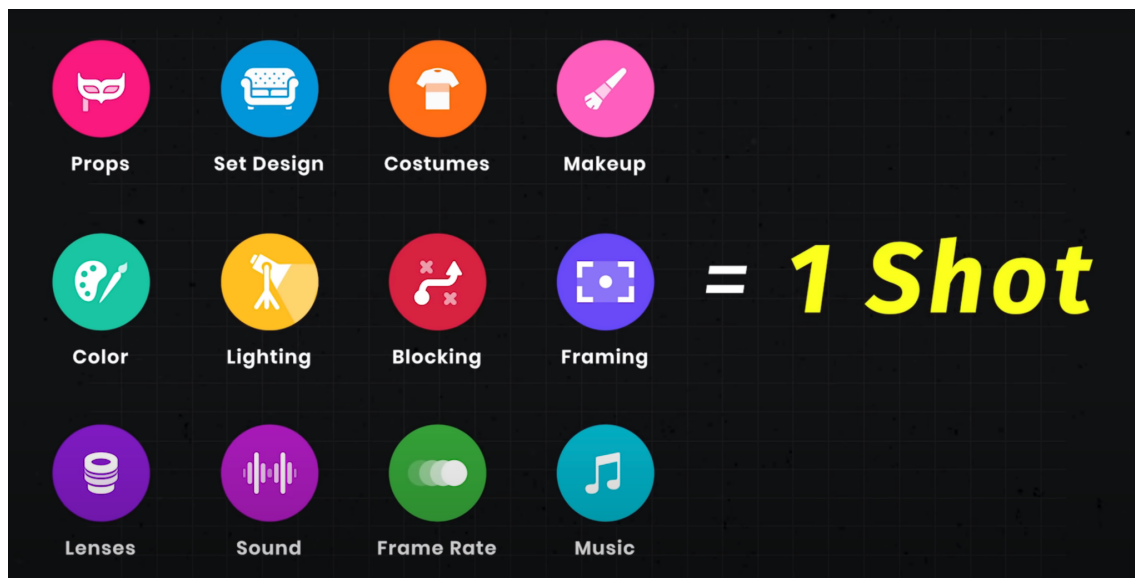


## Individual Oral - Film Extract Graphic Organizer

Now that we've acknowledged the interplay between visuals, sound, and language, it's time to put it all together and unpack a scene from your chosen film. It is important to note that when using film for the IO, candidates should adhere to the following guidelines:

1. Choose 2-4 screenshots within a scene (approximately 1-2 minutes of a film) that help to communicate an important Global Issue.
2. Analyze the visual elements of each shot (mise-en-scene analysis)
3. Analyze the sound elements in the scene (diegetic and non-diegetic sound)
4. Analyze the language of the scene (dialogue, voiceover narration)

The following image may serve as important reminder when considering mise en scene:



## Bong Joon Ho [Film Name]- Scene Analysis - [Time Stamp]

Screenshot 1 - Features and Analysis	
Screenshot 1	
Props	
Set Design	
Costume	
Makeup	
Color	
Lighting	
Blocking	
Framing	
Camera angle	
Camera distance	



Screenshot 2 - Features and Analysis	
Screenshot 2	
Props	
Set Design	
Costume	
Makeup	
Color	
Lighting	
Blocking	
Framing	
Camera angle	
Camera distance	



Screenshot 3 - Features and Analysis	
Screenshot 3	
Props	
Set Design	
Costume	
Makeup	
Color	
Lighting	
Blocking	
Framing	
Camera angle	
Camera distance	



Sound Analysis	
Diegetic	
Non diegetic	

---

Language Analysis (Dialogue)



**Think:**

*Through the scene, (director) utilizes mise en scene, sound, and dialogue to communicate the message that...*

## Skills - Analyzing Documentary Films

Many students choose to use documentary films for their IO, and with good reason. These texts have clear intent while exploring their subjects and conveying factual information. Moreover, these films have a clear purpose and agenda, and they aim to construct their own version of reality. Keep this purpose in mind while you identify and unpack the deliberate choices documentary filmmakers make to shape meaning for viewers.

---

### Key Areas to Examine:

Remember that documentary films have three different aspects to consider for your individual oral. Be sure to identify the following aspects:

1. **The Visual Track:**

These may involve original footage captured by the documentarian, such as interviews, surroundings, reenactments, or real-time action. Additionally, archival footage, such as news broadcasts, home videos, and other films, can be included. The visual track also comprises static images like photos, maps, charts, and headlines from newspapers, which could be either sourced from an archive or newly produced for the film.

2. **The Audio Track:**

Films use different forms of narration, including an "I" narrator or a disembodied narrator. Music in films can be classified as diegetic or non-diegetic, and sound effects can also be either diegetic or non-diegetic. Understanding these different types and purposes of sound can help us understand how filmmakers influence audiences.

3. **The Graphics Track:**

This includes writing and graphics that overlay the visual track, such as subtitles identifying the speaker, location, or source of footage. The text track can influence viewers' feelings about a subject and provide information that affects their perspective. Filmmakers can choose how to identify a subject, revealing their intentions. The text track can be a significant tool in constructing meaning, but viewers should be aware that it is just one aspect of the film and not take it as absolute truth.

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## Documentary Conventions:

### 1. Voice Over Narration:

A type of narration in which a voice, typically off-screen, provides information to the audience about what is happening in the film.

### 2. Expert Interviews

Interviews with individuals who have specialized knowledge or expertise on a particular subject or topic and are featured in a documentary to provide insights and analysis.

### 3. Archival Footage

Historical footage or footage that has been previously recorded and is used in a documentary to provide context, evidence or support for a particular point.

### 4. Still Shot Images

Still photographs used in a documentary, often to provide a visual representation of a particular subject or concept.

### 5. Diegetic Sound

Sound that is part of the film's world and is heard by the characters on-screen.

### 6. Non-Diegetic Sound

Sound that is added to a film's soundtrack for dramatic or emotional effect, but is not heard by the characters on-screen.

### 7. Docudrama (Re-enactment)

A dramatized recreation of real-life events or situations, often used in

documentaries to help illustrate a particular point or concept.

### 8. Graphics and Computer Generated Imaging

Visual elements, often created using computer software, used in documentaries to provide additional information or enhance the visual appeal of the film.

### 9. Montage

A sequence of short clips or images edited together to create a specific effect or convey a particular idea or message.

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## Examples of Conventions in Documentaries:

### 1. Voice over narration



### 2. Expert interviews

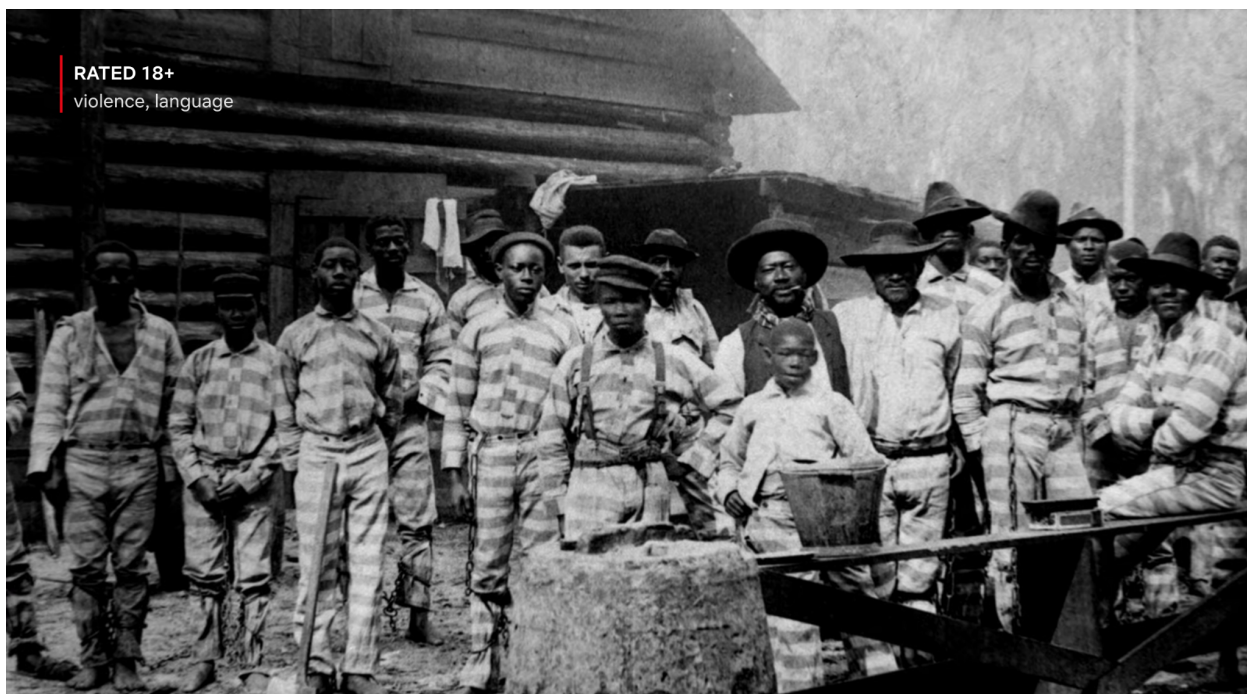


### 3. Archival footage



### 4. Still shot images

**RATED 18+**  
violence, language





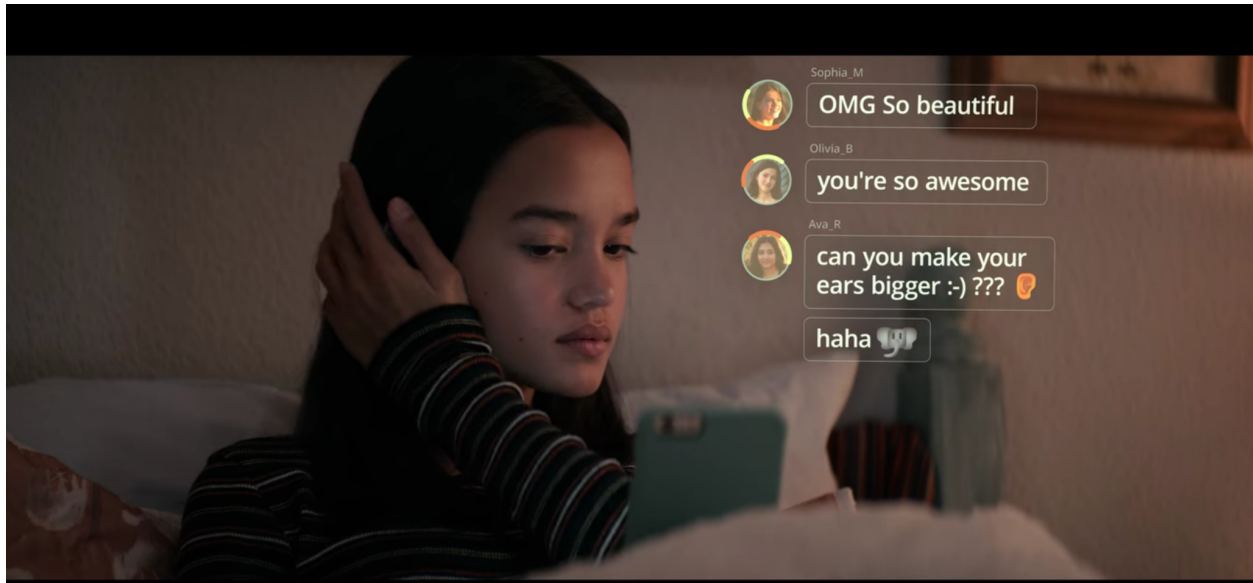
## 5. Diegetic sound



## 6. Non Diegetic sound



## 7. Docudrama (reenactment)

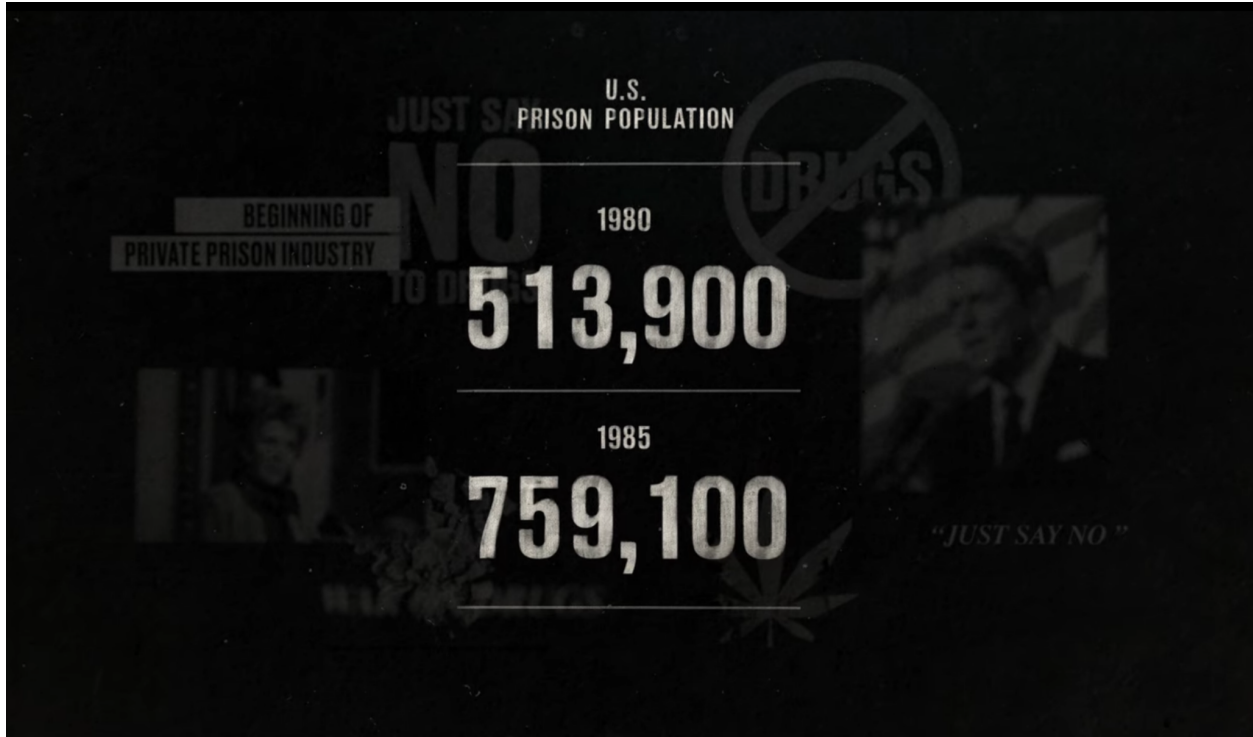


## 8. Graphics track 1

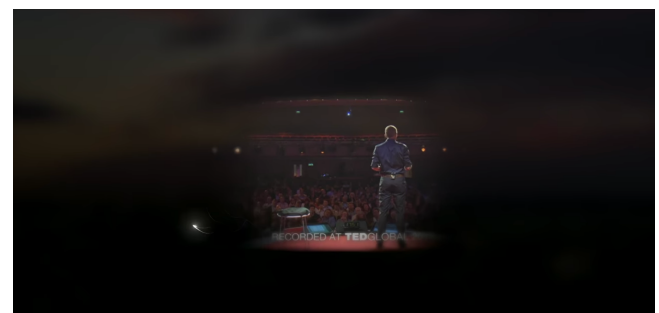
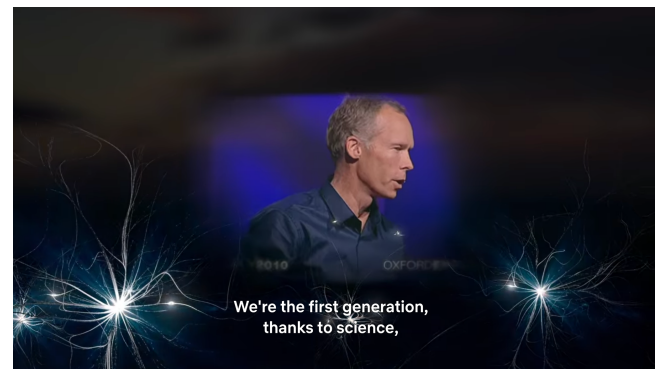
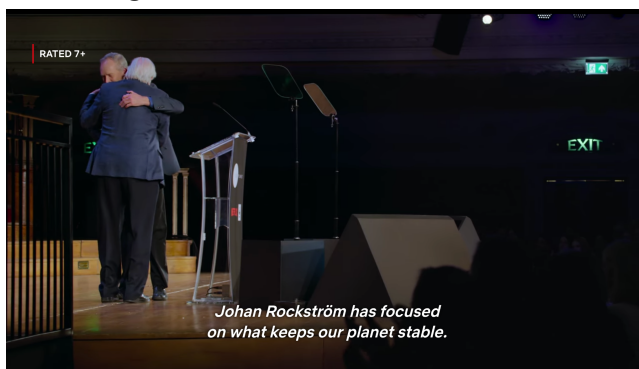




## Graphics track 2

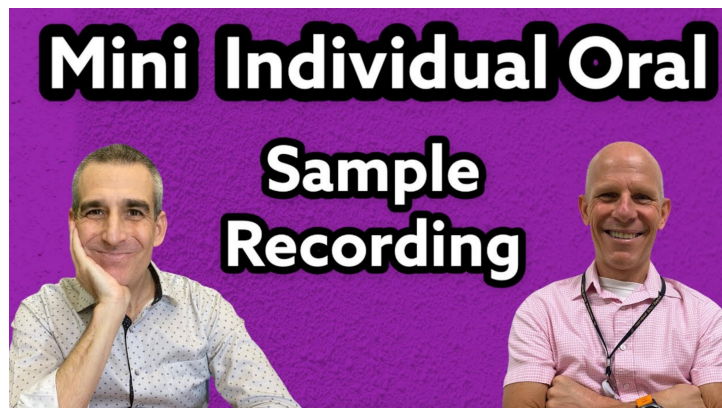


## 9. Montage



## Skills - Sample Mini-IO - Documentary

Now that you've read and understood the aspects and conventions of documentary films, let's take a look at some student work and see how to discuss this text type for the IO. For this work, we'll explore *Breaking Boundaries* directed by Jonathan Clary and narrated by David Attenborough. This groundbreaking documentary explores how humanity is approaching nine planetary boundaries and what humans can do to help.



[Video Link](#)

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What is the Mini IO?

It's essentially half of the full IO. In this exercise, our students provide a short introduction leading to a strong Global Issue statement. Next, they speak on an extract before spending another 2-minutes working on the Body of Work as a Whole. We love this task and do it often, either informally with peers or formally for assessment. In short, advantages to the mini-IO include:

### Why we like the Mini IO

- Can be done at any time in the course
- Focus on ONE text at a time. No need to PAIR.
- Can be broken up. (Zoom in first. Then re-record with Zoom out)
- Easy to mark with IO Criteria

### Our Sample Task:

1. Choose your own sequence that speaks to you.
  2. Choose two or three screenshots from your sequence.
  3. Articulate a clear Field of Inquiry and a clear global issue
  4. Don't forget to use Attenborough's language (script).
  5. Write an outline that includes the following:
    - **1-minute intro**
      - Summary of Film
      - Clear Field of Inquiry and Global Issue
    - **2-minute zoom in that discusses the following:**
      - Visual track
      - Audio track
      - Graphics track (if applicable)
    - **2 minute zoom out including:**
      - 3 specific moments elsewhere in the film that convey the global issue
      - A few signature moves made by the director throughout the film.
  6. Complete your 5-minute recording (CHANGE SETTINGS!)
- 

### The Sample Student Workbook:

#### Context:

- "Breaking Boundaries" - documentary directed by Jonathan Clay
- Narrator: David Attenborough
- Experts: Johan Rockstrom + Dr. Anne Larigauderie

- Biodiversity: biosphere boundary allowing life on Earth to thrive
- Ecological life support - provide functioning ecosystems
- The loss of nature - contribute to the climate crisis
- Action must be taken to prevent further decline
- Global Issue: how actions of the human species have accelerated the climate change crisis by making the world more vulnerable to it, and combatting this issue involves connectivity and unity of the entire world.

### Screenshot 1: Loss of biodiversity



### Screenshot 2: Crossing the tipping point



**Screenshot 3: Taking action for a better world**





### Voiceover Narration:

“Today, of all birds on Earth, only 30% are wild. And of all the mammals on the planet, wild species now make up, by weight, only 4%. So where is the boundary for biodiversity? How much more of the natural world can we afford to lose before our own societies collapse?”

There are many different tipping points in the natural world, and it’s difficult to concretely translate the planetary boundary when it comes to biodiversity because life is very complicated.

A single boundary for the loss of nature may be hard to pinpoint because of nature’s complexity, but one thing is clear. We’ve already crossed well beyond it. We are so deep in the red. We are at such a dangerous point when it comes to losing species on Earth and destroying ecosystems on Earth that we have to halt the loss of biodiversity as quickly as we ever can.

Now it is time to set a target for 2021, 2022, I mean really at the early parts of this decade, that we must aim at a zero loss of nature. The equivalent of 1.5 degrees Celsius maximum allowed warming would be zero loss of nature from now onwards.”

### Extract Outline

- Screenshot 1
  - Zebra alone + symbol of the only remaining species left
  - Emphasize loss of biodiversity
  - Wide and far shot: zebra small + empty
  - Statistics - logos
  - Rapid tempo= action must be taken
- Screenshot 2
  - Computer-generated graphics
  - Cracking of the red zone path
  - Low angle shot
  - Human beings - personal connection
  - Inclusive language
  - Dark music + cracking sound effect
- Screenshot 3
  - Sound of nature
  - Pathos
  - Layers of the greenery with the deer behind looking at the camera

- Reality vs computer-generated

## Body of Work as a Whole Outline

- Melting of ice caps
  - Statistics
  - Wildlife - see the impact
  - Crossing boundary
- Fossil fuels + air pollution
  - Humans contribution to the degradation of the environment
  - Background music
- Solution: healthy eating
  - Images of people + food
  - Sparks on the earth - represent knowledge
  - Hopeful music
  - Expert opinion

[Link to Zoom In Recording](#)

[Link to Full Recording](#) (w/Zoom out)

### Transcript or Recording:

This documentary film titled *Breaking Boundaries* directed by Jonathan Clay and narrated by David Attenborough in 2021 examines the climate change crisis and how to avert it, relating to the **inquiry field of science, technology, and the environment**. In particular, the sequence of 29:00-31:00 minutes of this documentary explores how the world has already crossed the tipping point of environmental boundaries, providing professional opinions and statistics on this issue, as well as displaying solutions to this catastrophic problem. **Therefore, through this documentary, Clay communicates how actions of the human species have accelerated the climate change crisis by making the world more vulnerable to it, and that combating this issue involves connectivity and unity of the entire world.**

The first screenshot here shows a **zebra walking across a plain desert alone**. Through a **wide shot**, the zebra is extremely difficult to see, which stresses this emptiness of the **frame**. In a way, the zebra is a **symbol** of all the remaining species on earth that are slowly fading away, which emphasizes the loss of biodiversity on the planet. The **sand of the desert** also showcases if action is not taken to prevent the decline in species, then the conditions of earth would be like a desert which is hostile to plant and animal life and if the world doesn't realize how much the loss of biodiversity affects us, **we** will reach the

tipping point where life will struggle to survive. At the same instance, **statistics** are given by the **narrator**, who explains that **wild species only make up four percent of the mammals on the planet** currently, which is accompanied by the **rapid tempo of the background music**. This incorporates **logos**, but also fear through the sense of urgency, which allows the **audience** to be convinced of the severity of this issue, and how without biodiversity, there are no functioning ecosystems and life and organisms on earth are in danger.

This danger is illustrated by the **computerized graphics** in screenshot two of the **gray figures of human beings who are walking along a red path**, surpassing these boundaries and reaching the risky territory where the impact of the loss of biodiversity may be irreversible. Through the **low angle shot**, many animated human beings are seen walking across this path, which is accompanied by the **sound effects of cracking and dark ominous music in the background**. This serves a role in persuading the **viewers** of the significance of understanding the harsh reality of the world today, but action must be taken before reaching the breaking point where earth is at risk of dying. The use of **human beings breaking the road** in this graphic also allows **personal connection** to be formed for the **viewers** which may prompt the **audience** to consider their actions which contribute to climate change.

This concept is also reinforced through **inclusive language**, as Johan Rockstrom, a professional, says **we've already crossed well beyond it. We are so deep in the red, we are at such a dangerous point that we have to halt the loss of biodiversity as quickly as we ever can**. Again, as the **audience**, **we** see this urge that is being communicated that people must be educated on this matter and how **we** must exert ourselves in this movement to alleviate the effects of climate change by uniting and combating the issue together.

The **computer generated images** are **contrasted** with this third screenshot, which shows a **deer looking at a camera behind the greenery**, with the **sounds** of animals and nature in the **background**. This allows the **audience** to sort of immerse themselves into reality right after being told to make a change to notice the wildlife who are at risk as well as ourselves as humans. This incorporates **pathos** as there is sympathy for the animals, but also there is fear for what the loss of biodiversity means for the human species. The **layers of the greenery** also showcases how **we** must step out of the bushes and take our responsibility for caring for the earth and to overcome the barriers of ignorance and challenges together. This persuades that everyone's contribution counts, and this further inspires **us** to save the planet. This **effectively** delivers a **solution** to the global warming crisis, where the **audience** is directed to aim at zero loss of biodiversity now in the early years of this



decade.

Throughout the **entire body of work**, we can see how climate change has been accelerated by human action, and fighting it effectively requires the connectivity and unity of the entire world. In the **beginning of the documentary**, **we** can see the **impact of fossil fuels on air pollution** and how industries have contributed to the **degradation of the environment, making it a more dangerous world for us to survive in**. This starts the documentary while allowing the **audience** to recognize the root of the issue, and through **real life images** of the cities and **statistics**, **we** notice the extent of the effort needed to combat global warming, as fossil fuels must not be used in the next 30 years.

Furthermore, information about the **melting of the ice caps** demonstrated the effect on wildlife and how climate change is impacting numerous factors that all determine the fate of the earth. The **videos of the ice caps melting rapidly**, as well as specifics such as **polar bears having nowhere safe to be**, through these **visuals** and **pathos**, the **audience** understands that the **boundaries have been far crossed**, and this prompts them to do something about this.

Lastly, the documentary ends with multiple **solutions**, one being healthy **eating with more plant based foods**. This clear **call to action** along with **hopeful music** in the **background**, illustrates how these lifestyles, if adopted, can cause a positive change in our world emphasizing on connectivity and uniting as one. Therefore, the actions started by all human beings have caused all **climate change**. Thus, it must be resolved through the effort of everyone, as this is a **worldwide problem**, and **collaborating** will only **increase hope** for a better future.

## Sample IO #1

### Student Outline:

**Global issue:** the people and institutions in power are discriminating against and inflicting injustice upon marginalized groups while hiding behind a false image of perceived goodness

#### Texts chosen

Non-literary work: *How blind is justice?* by Mike Thompson

Literary work: *The God of Small Things* by Arundhati Roy

#### Notes for the oral (maximum of 10 bullet points):

- Punchline // implies courts aren't objective // being discriminatory but masking behind false appearance
- Children // symbol // unequal judicial treatment // conveys prevalence of injustice
- One technique - color // Thompson chooses setting // Finally, all characters...
- 1st thing readers // color palette expectation // appearance ≠ reality mirror idea perpetrators hide behind false external appearance
- Inspector is unjustly attacking women // objectifying, assaulting, dehumanizing Ammu's femininity

- Juxtaposition // strong masculinity powerless femininity // women are lower social standing
- Tap tap // childish tone despite // nonchalant writing implies sexual assault may be commonplace
- Contrast // positive connotation ≠ actual personality // situational irony & link to GI that those in power mask true selves false pretense
  
- Outward appearance benevolent // Extreme irony // virtuous adjectives attributed bear no resemblance to unjust, discriminatory actions
- Commonality: childish tone // happy tone ≠ violent events // sickens reader // emphasizes repugnant nature discrimination // implying society respond indifference

**Non-Literary Extract:** *How Blind is Justice?*, Thompson, (2018)





**Literary Extract:** *The God of Small Things*, Roy, pp. 9-10 (2017)

Inspector Thomas Mathew's mustaches bustled like the friendly Air India Maharajah's, but his eyes were sly and greedy.

"It's a little too late for all this, don't you think?" he said. He spoke the coarse Kottayam dialect of Malayalam. He stared at Ammu's breasts as he spoke. He said the police knew all they needed to know and that the Kottayam Police didn't take statements from veshyas or their illegitimate children. Ammu said she'd see about that. Inspector Thomas Mathew came around his desk and approached Ammu with his baton.

"If I were you," he said, "I'd go home quietly." Then he tapped her breasts with his baton. Gently. Tap tap. As though he was choosing mangoes from a basket. Pointing out the ones that he wanted packed and delivered. Inspector Thomas Mathew seemed to know whom he could pick on and whom he couldn't. Policemen have that instinct.

Behind him a red and blue board said:

Politeness.  
Obedience.  
Loyalty.  
Intelligence.  
Courtesy.  
Efficiency.

When they left the police station Ammu was crying, so Estha and Rahel didn't ask her what veshya meant. Or, for that matter, illegitimate. It was the first time they'd seen their mother cry. She wasn't sobbing. Her face was set like stone, but the tears welled up in her eyes and ran down her rigid cheeks. It made the twins sick with fear. Ammu's tears made everything that had so far seemed unreal, real. They went back to Ayemenem by bus. The conductor, a narrow man in khaki, slid towards them on the bus rails. He balanced his bony hips against the back of a seat and clicked his ticket-puncher at Ammu. Where to? the click was meant to mean. Rahel could smell the sheaf of bus tickets and the sourness of the steel bus rails on the conductor's hands.

"He's dead," Ammu whispered to him. "I've killed him."

---

[Link to Recording](#)

[Link to Mark Sheet \(Examiner Scoring + Comments\)](#)



## Sample IO #2

### Student Outline:

#### Global issue:

Today I'd like to discuss the field of inquiry of culture, identity, and community. More specifically, how gender roles and expectations set by society are resulting in women being objectified and devalued, causing them to lose their emotions and their purpose in life.

#### Literary Text:

The God of Small Things, Arundhati Roy, 1997, Chapter 2, Page 68-69

#### Non-Literary Text:

The Instant Decorator, Pink and Green Bedroom Slumber Party, Laurie Simmons, 2004

#### Notes for the oral (maximum of 10 bullet points):

- symbolism "Plymouth" (1) lingering abuse, paradox "life had been lived" (3) end of life due to failed marriage, anaphora, tricolon of "she" (3-4), derogatory blame passing to women

- characterization of ammu stereotypical woman, connotation (6-7) control and deprivation of goals and ambitions, symbol "suitable dowry" (10) represent value of a woman

- personification "clutches..." (13-14) influence of old view and inability to escape, negative connotation "hatched..." (14-15) view women who can think as devious vixen

- diction “once wealthy zamindars” (19) land owners suggest financial stability as ingrained criterias, irony, difference in tones “hadn’t been to college” double standards set by society
- (30-31) - devaluation of ammu, motif of time - bystander + effect of societal pressure, zoom out Rahel’s die-vorced, Roy’s storytelling, criticism of Ammu, mmc and ppc relationship
- pink and green color scheme - stereotypical fantasy, and layout, blend w background = insignificant, as if they are in a doll-house
- gaze and posture represents doll-like and are unnatural, gaze of wanting to escape from the dollhouse
- clothing - lingerie, sexual object, symbol of horse and vanity set along with shopping bag
- zoom out - trophy wife, inferiority to men, luxury facade, objectification and sexualization of women



Literary Text: *The God of Small Things*, Arundhati Roy, 1997, Chapter 2, Page 68-69

1	In the Plymouth, Ammu was sitting in front, next to Chacko. She was
2	twenty-seven that year, and in the pit of her stomach, she carried the cold
3	knowledge that, for her, life had been lived. She had had one chance. She made
4	a mistake. She married the wrong man.
5	Ammu finished her schooling the same year that her father retired from his
6	job in Delhi and moved to Ayemenem. Pappachi insisted that a college
7	education was an unnecessary expense for a girl, so Ammu had no choice but to
8	leave Delhi and move with them. There was very little for a young girl to do in
9	Ayemenem other than to wait for marriage proposals while she helped her
10	mother with the housework. Since her father did not have enough money to
11	raise a suitable dowry, no proposals came Ammu's way. Two years went by. Her
12	eighteenth birthday came and went. Unnoticed, or at least unremarked upon by
13	her parents. Ammu grew desperate. All day she dreamed of escaping from
14	Ayemenem and the clutches of her ill-tempered father and bitter, long-suffering
15	mother. She hatched several wretched little plans. Eventually, one worked.
16	Pappachi agreed to let her spend the summer with a distant aunt who lived in
17	Calcutta.
18	There, at someone else's wedding reception, Ammu met her future husband.
19	He was on vacation from his job in Assam, where he worked as an assistant
20	manager of a tea estate. His family were once-wealthy zamindars who had
21	migrated to Calcutta from East Bengal after Partition.
22	He was a small man, but well built. Pleasant-looking. He wore old-fashioned
23	spectacles that made him look earnest and completely belied his easygoing
24	charm and juvenile but totally disarming sense of humor. He was twenty-five
25	and had already been working on the tea estates for six years. He hadn't been to
26	college, which accounted for his schoolboy humor. He proposed to Ammu five
27	days after they first met Ammu didn't pretend to be in love with him. She just
28	weighed the odds and accepted. She thought that anything, anyone at all, would

**Non-Literary Text:** *The Instant Decorator, Pink and Green Bedroom Slumber Party*, Laurie Simmons, 2004



[Link to Recording](#)

[Link to Mark Sheet \(Examiner Scoring + Comment](#)

## Sample IO #3

### Student Outline: (borderline too developed)

Global issue:

Politics, Power and Justice

How do internalized social structures lead to the exploitation of minority groups?

Texts: **IB ENGLISH LITERATURE** (not Lang/Lit!)

English Lit: *Between the World and Me* by Ta-Nehisi Coates (2015)

World Lit: *The Visit* by Fredrick Durrenmatt (1956)

Final 10 Bullet Points:

1. Letter about his experience as a black American - passage sets up the exploitative justice system and the larger cultural beliefs that allow the system to exist. The arbitrary nature of an oppressive social structure, you succeed and fail on other people's terms, are themes that are present throughout BTWAM.
2. Precise and matter-of-fact language choice contrasts the legal system with the reality (allusion), actions feel separated from their consequences. "correctly interpreting its heritage and legacy" (26) There is structure, heritage is the abuse of minorities.
3. Inclusive language (you) is functional, inclusive, and accusatory. Emphasizes that all Americans allow the system to take place. The collective 'you' is complicit in our ignorance, in our acceptance of a hierarchical justice system. "There is nothing uniquely evil" (25)
4. The symbol of the body is power, autonomy, and sense of self. Society has been conditioned to allow the routine destruction of the bodies, and by extension the humanity, of black Americans.

5. Durrentmant wrote the play as a way to express his anger towards Switzerland due to their passivity towards Nazi Germany in WWII. This passage is transfixed with false morality, irony, and hypocrisy. Language distortion plays into the idea that the moral structure of the society (teacher) has been distorted.

6. Religious allusions are rampant in this book, interesting quotes are the ones which compare Claire Zaachanassian to God. When stating that they are “hungry for spirit” and for “god’s grace”, it becomes clear that they actually want money and power, and are willing to redefine the moral framework. The townspeople are also depicted as willfully ignorant in their own oppressive behavior (Mayor’s denial of the threat).

7. “You can afford yourself a new world order”, Morality is objectified, can be purchased. She makes it possible for the townspeople to benefit from exploitation without having an active hand in their abuse. she has ‘afforded” hyper-capitalist, hyper-consumerist moral code.

8. Interesting to consider historical context: comparing Claire’s (Nazi) blatant and explicit crimes, against the townspeople’s (Switzerland). In the play, the system was created by a powerful individual, but it was the social structure that allowed the abuse to occur.

9. Applying this conclusion to BTWAM, we can see that there is evil in the complicit majority to the same degree as there is evil in the racist police force or racist justice system. Change occurred when all people in the structure were outraged by the oppression, not just the oppressed.

10. Both books display a societal structure that allows for the exploitation of a minority and is perpetrated by the willful ignorance and compliance of the majority, apathy in the face of injustice.

Literary Extract: **Between the World and Me, Ta-Nehisi Coates, Page 9-10**

1	And it is so easy to look away, to live with the fruits of our history and to ignore the great evil done in all of our names. But you and I have never truly had that luxury. I think you know.
5	I write you in your fifteenth year. I am writing you because this was the year you saw Eric Garner choked to death for selling cigarettes;
10	because you know now that Renisha McBride was shot for seeking help, that John Crawford was shot down for browsing in a department store. And you have seen men in uniform drive by and murder Tamir Rice, a twelve-year-old child whom they were oath-bound to protect.
15	And you have seen men in the same uniforms pummel Marlene Pinnock, someone's grandmother, on the side of a road. And you know now, if you did not before, that the police departments of your country have been endowed with the authority to destroy your body. It does not matter if the destruction is the result of an unfortunate overreaction. It does not matter if it originates in a misunderstanding.
20	It does not matter if the destruction springs from a foolish policy. Sell cigarettes without the proper authority and your body can be destroyed. Resent the people trying to entrap your body and it can be destroyed. Turn into a dark stairwell and your body can be destroyed.
25	The destroyers will rarely be held accountable. Mostly they will receive pensions. And destruction is merely the superlative form of a dominion whose prerogatives include friskings, detainings, beatings, and humiliations. All of this is common to black people. And all of this is old for black people. No one is held responsible.
	There is nothing uniquely evil in these destroyers or even in this moment. The destroyers are merely men enforcing the whims of our country, correctly interpreting its heritage and legacy. It is hard to face this.

**The Visit, by Fredrich Durrenmanntt. Page 101-102**

	TEACHER:
--	----------

1	...Ms. Claire Zachanassian has more important plans. What she wants for her
2	billion is justice. Justice. She wants to see our community transformed into a
3	citadel of justice. This bid demands us pause. Were we not already a just
	community?
4	FIRST MAN: Never!
5	SECOND MAN: We tolerated a crime!
6	THIRD MAN: A miscarriage of justice!
7	FOURTH MAN: Perjury!
8	WOMAN: A bastard!
9	TEACHER:
10	People of Gullen! This is the sad state of affairs: we tolerated injustice. Now I am
11	fully aware of what a billion would mean to us in terms of material advantages.
12	Nor am I ignorant of the blight and the bitterness caused by poverty. And yet: the
13	issue here is not money - (tremendous applause) - it is not prosperity, a
14	comfortable way of like, luxury; the issue is whether we want to make justice a
15	reality, and not only justice but all the ideals for which our ancient forebears lived
16	and struggled and for which they died, ideals that constitute the true value of our
17	Western world. (Tremendous applause) Freedom is at stake when a man violates
18	the tenets of neighborly love, when the constitution of marriage is insulted, when
19	a court of justice is deceived, and a young mother is plunged into misery. (Boos)
20	Now, in God's name, the time has come for us to act on our ideals in dead earnest.
21	(Tremendous applause) Abundance has meaning only if it produces an abundance
22	of grace. But grace comes only to those who hunger for grace. Do you have hunger,
23	Gulleners, this hunger for spirit, and not just that other hunger, the hunger of the
24	body, physical and profane? That is the urgent question that I as principal of your
25	high school have for you. Only if you are unable to tolerate evil, only if you are

26	incapable of loving any longer, under any circumstances, in a world of injustice, can you accept Ms. Zachanaassian's billion and fulfill the conditions that are attached to this endowment. This, Gulleners, I beg you to consider.
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[Link to Recording](#)

[Link to Mark Sheet \(Examiner Scoring + Comments\)](#)

## Appendix - 20-Step Organizer

### Graphic Organizers - All in One

If you haven't realized it yet, this assessment has many moving parts. However, we believe each part is manageable when broken down into small chunks. Accordingly, you may wish to complete each step below sequentially from 1-20. Going through each step slowly and deliberately will help you stay organized and on your pathway to success.

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**Step 1: List your texts** (literary and non-literary)

Your Menu of Texts		

**Step 2: Select your two IO texts.**

Text 1	Text 2	Preliminary Thoughts



**Step 3: Identify “broad topics” for your selected texts.**

You!	
Literary Text:	Non-Literary Text:

**Step 4: Write your Global Issue statement.**

**Step 5: Consider literary extract options.**

Your Literary Text - Extract Options		
Your Global Issue:		
Moment of the text and GI link	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references

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**Step 6: Choose the “right” literary extract and determine context/summary.**

Your Literary Extract	
<b>Extract</b>	
<b>Context</b>	
<b>Summary</b>	

**Step 7: Prepare the literary extract and highlight “hotspots.”**

Your Extract	
1	
2	
3	
4	
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24	
25	

**Step 8: Consider textual references, authorial choices, and Global Issue links in the literary extract hotspots.**

Textual Reference	Authorial Choice

Textual Reference	Authorial Choice	How Choice Shapes Meaning <u>with respect to the GI</u>


**Step 9: Determine “other moments” to discuss in the literary work as a whole.**

Your Text - Literary Work as a Whole - Other Moments to Discuss		
Your Global Issue:		
Other moments of the text and GI link	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references

**Step 10: Consider non-literary extract options.**

Your Text - Non-Literary Extract Options		
Your Global Issue:		
Moment of the text and GI link	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references

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**Step 11: Choose the “right” non-literary extract and determine context/summary.**

Your Non-Literary Extract	
Extract	
Context	
Summary	

**Step 12: Prepare the non-literary extract and highlight “hotspots.”**

Your Non-Literary Extract

**Step 13: Consider textual references, authorial choices, and Global Issue links in the non-literary extract.**

Textual Reference	Authorial Choice

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Textual Reference	Authorial Choice	How Choice Shapes Meaning <u>with respect to the GI</u>

**Step 14: Determine “other moments” to discuss in the non-literary work as a whole.**

Your Text - Non-Literary Work as a Whole - Other Moments to Discuss		
Your Global Issue:		
Other moments of the text and GI link	Key textual references of the extract with respect to the GI	Key authorial choices linked to the chosen references




**Step 15. Draft your introduction.**

Your Introduction

**Step 16. Draft your literary extract discussion.**

Your Literary Extract Discussion Draft



**Step 19: Draft your Non-Literary BoW as a Whole discussion.**

Non-Literary Work as a Whole Discussion Draft
<p>“Other moment 1”:</p>          <p>“Other moment 2”:</p>          <p>“Other moment 3” (optional):</p>

**Step 20: Draft your conclusion.**

Your Conclusion

