

250+ PAGES OF REVIEW!

**COMPLETE
STUDY GUIDE
PAPER 1
PAPER 2**

**TWENTY (20) SAMPLE PAPERS
EXAMINER NOTES AND VIDEO
TRUST US...IT'S ALL THERE!**

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Introduction - Paper 1 and 2 Student Study Guide

We understand navigating our website can be tough. There are literally 125+ videos to choose from, and sometimes we don't know where to find what we're looking for. No worries! This Complete Paper 1 and Paper 2 Student Study Guide has stripped down the best of our website content to just the essentials. No more clicking around and getting lost. Everything you need to succeed is here!

Before using the **table of contents** to jump around, be sure to start at the beginning and familiarize yourself with the Paper 1 Criteria. When you read through the criteria, be sure to check out the sentence stems, organizational strategies, and other key information to help you better understand the nuts and bolts of this assessment.

After that, it's time to fine tune your understanding. To support this, we have some very nuanced discussions and information to share with you regarding each of the major rubric descriptors. Slow down and read carefully here...there are some real nuggets of gold hiding in there!

Then it's on to the text type conventions, samples papers, and learning to spot the differences between a 4, 5, 6, and 7 paper. Be sure to read the sample responses carefully as you learn to better develop your own Paper 1 responses. Once you're worked through the samples, be sure to check out the final section where we elevate a response from 5 to 7. It's pretty cool to see how making a few tweaks to a good response can make it great!

And...don't forget to watch those videos if you want to hear about something more in depth. Each "chapter" of this booklet links to the corresponding YouTube video where we explain the content in detail.

Once you finish your Paper 1 review, then it's on to Paper 2! Much like for Paper 1, we'll go over the criteria and all the key skills you need to master for this important assessment. We've also provided some sample papers and examiner comments to help you better understand the expectations of the task. And, don't forget to check out those graphic organizers! The best way for you to study is to complete those organizers for your Paper 2 texts, study them, and write some practice papers!

In the end, we're tired of hearing kids say they "can't study for English." Wrong! You can! Work through this study guide, write a few papers along the way, and watch your exam scores fulfil your expectations!

Best of luck!

Dave and Andrew

Part 1: What is Paper 1?

The course guide states that Paper 1 is a “guided textual analysis” accompanied by a guiding question that explores a “central technical or formal element that may provide an interesting point of entry into the text.” Here is a quick breakdown of some of the nuts and bolts:

Literature SL:	Literature HL:
<ul style="list-style-type: none"> ● The exam is 75 minutes long (+ 5 minutes of reading time) ● Students choose ONE text and write a guided textual analysis ● The texts and questions relate to the following text types: <ul style="list-style-type: none"> ○ Prose fiction ○ Prose non-fiction ○ Poetry ○ Drama 	<ul style="list-style-type: none"> ● The exam is 135 minutes long (+ 5 minutes of reading time) ● Students respond to BOTH texts and write a guided textual analysis for each ● The texts and question come from one of the following LITERARY text types: <ul style="list-style-type: none"> ○ Prose fiction ○ Prose non-fiction ○ Poetry ○ Drama

Language and Literature SL:	Language and Literature HL:
<ul style="list-style-type: none"> ● The exam is 75 minutes long (+ 5 minutes of reading time) ● Students choose ONE text and write a guided textual analysis ● The texts and questions relate to a NON-LITERARY text types such as: <ul style="list-style-type: none"> ○ Advertisement ○ Speech ○ Blog post ○ Review 	<ul style="list-style-type: none"> ● The exam is 135 minutes long (+ 5 minutes of reading time) ● Students respond to BOTH texts and write a guided textual analysis for each ● The texts and questions relate to a NON-LITERARY text types such as: <ul style="list-style-type: none"> ○ Advertisement ○ Speech ○ Blog post ○ Review

Part 2: How is Paper 1 scored?

Accurate scoring of Paper 1 is a mystery for many, but key descriptors of the rubric truly provide some insight into what examiners are looking for as well as IB expectations. In particular, each descriptor of the [Scoring Criteria](#) provides great insight into what you need to do in order to be successful. Thus, it is helpful to remember the following aspects when preparing for Paper 1:

Criterion A: Understanding and Interpretation

You must address the following question in your response:

- How well does the candidate demonstrate an understanding of the text and draw reasoned conclusions from implications in it?

This means you must demonstrate you've not only understood the "literal meaning" of the text, but you have also "read between the lines" and thought about what's implied in the text yet not overtly stated.

Some sample sentence stems that may help you demonstrate you've thought about implications include:

- This implies that...
- The reader can infer that...
- Readers can conclude that...

Moreover, we must also include ample supporting references when responding to the guiding question. All responses will need to consider this question:

- How well are ideas supported by references to the text?

Essentially, this means you must quote the text or refer to precise visual elements in a visual text. Think of this as the "evidence" to support the ideas.

Criterion B: Analysis and Evaluation

Examining authorial choices and how they shape meaning is a cornerstone skill of this course. In essence, you should be able to deconstruct a text and respond to this question:

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

This is the time to flex your muscles in terms of course terminology. While the accuracy of this terminology is actually scored in Criterion D, including the terms when providing analysis certainly puts students in a powerful position with respect to Criterion B. The following sentence stems may prove useful:

- Through the use of "...", the author illustrates the idea that...
- In line ".....", we see the phrase ".....". Through the use of this ".....", the reader understands that...
- This deliberate use of "....." serves to communicate to the reader that...

Moreover, Criterion B requires that you evaluate the effectiveness of authorial choices in relation to how well they help the author achieve the intended purpose. In short, we need to answer:

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

To satisfy this requirement, you should consider the effectiveness of a given feature in terms of how it helps the author articulate a key point in the text. Here are a few words to get you on the right track to providing better evaluation:

Evaluative verbs: The author "criticizes, questions, condemns..."

Evaluative adverbs: The author "effectively, cleverly, skillfully" employs the technique ...

Criterion C: Focus and Organization

Yes, we know that the course guide says that you can write your own Guiding Question and use it as an “entry point” to discuss other aspects of the text. That’s fine, but we believe you should focus on the Guiding Question provided to ensure you achieve maximum points for C. Thus, we need to consider the following questions:

- How focused is the response?

It’s a no-brainer for us: use the language of the Guiding Question when writing Paper 1. You must understand examiners are looking for this key language or synonyms. Accordingly, we must include the exact language of the Guiding Question in the following parts of the paper:

- Thesis statement
- Topic sentences of all paragraphs
- Other moments periodically throughout body paragraphs
- Concluding sentences of all paragraphs
- First sentence of conclusion

Using this language frequently will quickly prove the candidate’s focus, and this will likely ensure higher mark bands for Criteria C.

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

As expected, we must offer an organized response. Some aspects to demonstrate clear organization include:

- Strong thesis with a rich idea
- Strong topic sentences that clearly link to the thesis
- Clear presentation of ideas with references, analysis, and evaluation
- Frequent links to the language of the guiding question
- Suitable transitions within paragraphs

Moreover, it is critical to implement effective transitions *between* paragraphs to keep the paper **coherent**. Avoid simple transitions here (first, secondly, thirdly, etc), and instead go for more complex transitions between paragraphs such as:

- While the author clearly emphasizes (topic from preceding paragraph), the author also argues that (topic of new paragraph)
- In addition to (topic from preceding paragraph), readers also understand the claim that...
- Once the author has established (x), (author’s name) emphasizes the claim that...

Criterion D: Language

As we all know, this is the hardest place for us to make gains over the two-year course. In essence, your vocabulary and register is a direct function of how much reading you've done during your formative years of education. Avid readers often have extensive vocabularies, while non-readers sometimes struggle here. Regardless, you must keep these questions in mind:

- How accurate is the language?

Grammar matters. Not only do you need to use language correctly, but you need to showcase an accurate range of sentence structures. This may require targeted grammar study to help express yourselves with accuracy.

- To what extent is the language carefully chosen?

We understand that you are racing against the clock, but you must remember to incorporate strong academic vocabulary into the response. Examiners often notice a few impressive words, and this definitely impacts Criterion D.

- To what extent has the student maintained an appropriate register for the task?

This isn't the time for "I think that..." or "The text I have analyzed is talking about...". You must write with a formal academic register and avoid slipping into informal language or other colloquialisms.

Paper One Top Ten Tips

We get it. You're busy and didn't have time to watch all the Paper One videos, and you're looking for a quick and easy document to give you some points. No worries, we've examined thousands upon thousands of papers, and we'd like to share some of our favorite tips for students. Keep these in mind while you are preparing and writing your Paper One.



[Video Link](#)

1. Read and annotate carefully.

- Remember, this is a reading test first. Take your time, use the margins to write down big ideas, and pay attention to authorial choices. Students who read and annotate carefully will almost always score better than those who do not.

2. Focus on the question.

- Don't ignore that guiding question; it's there for a reason! Read that question carefully and identify "keywords" that should appear in your thesis statement and topic sentences. You may want to use synonyms for these keywords from time to time to prevent redundancy in your paper.

3. Make an outline or plan.

- This is critical! Take a few extra minutes and create a rudimentary outline to guide your writing. This isn't the time to be detailed and thorough, but capturing paragraph topics and briefly outlining your paper BEFORE writing will keep you focused and on track during your race to the finish.

4. **Articulate the main message of the text.**
 - Summary alert! Do not summarize what the author has said. Instead, consider the main message of the text, the purpose, and the implications. Look for nuances and details and explore the main claim the author is trying to make.
5. **Discuss the author's choices.**
 - This is NOT the time to skimp on authorial choices! Know those terms, be able to identify them in a range of text types, and be sure to explain how authors use those choices to shape meaning.
6. **Connect author's choices and the effect on the reader**
 - Remember that all texts have a precise target audience and have been intentionally crafted and created to convey a precise message to that audience. So, when writing, discuss the impact of authorial choices on the reader or audience.
7. **Explore implications and subtleties.**
 - Go beyond the obvious! Consider what most students will identify in the text and the “common” arguments writers are likely to make. Once you have those, keep on thinking! Learn how to read “between the lines” and identify nuances. What is the author indirectly *suggesting* or *implying* (but not overtly saying) in the text?
8. **Write focused paragraphs with topic sentences that use wording of the GQ**
 - The 5-paragraph essay has a time and place, but it is unlikely to get you into the higher mark bands. For those elusive high scores, quantity counts. Write as many focused body paragraphs as you can that explore a range of rich ideas linked to the Guiding Question.
9. **Don't be afraid to be yourself and have some voice.**
 - Yes, this is textual analysis, but it doesn't have to be boring and devoid of voice. Pay attention to your word choice, and showcase your best academic language. However, be human. Try starting with a (short) engaging hook, pepper some voice in the body paragraphs, and insert some personality in the conclusion. It just might make your paper stand out!
10. **Breathe and Relax.**
 - Hey, we know you're nervous. However, it's important to breathe, relax, and stay centered. Research has shown time and time again that students do not perform well when they are highly anxious. So, use a calming routine that works for you prior to the exam. Maintain perspective during the assessment. This isn't life or death. You've got this!

Paper One Pitfalls

Sure, we've talked plenty about what to do on the Paper One assessment, but how about the inverse? We firmly believe that knowing what not to do is equally important for IB English success. As experienced examiners and leaders of other teams of examiners, we know what drives people mad. So, kindly read these 10 pitfalls to avoid and internalize this content. And, please...don't make these mistakes on the big day!



[Video Link](#)

1. Ignoring the Guiding Question

- This needs to be your focus in your thesis and in each topic sentence. The IB guide says that the GQ will address a technical and formal aspect. If the GQ asks about how the author uses humor to convey a message, then your response obviously needs to focus on humor! Use the words of the GQ in your paper!

2. Writing too soon without a plan

- This is a reading test first. Remember to read and annotate carefully. Use our three draft approach and really read for big ideas first and then move to look at author's craft. Once that is done, make a rudimentary outline that focuses on the GQ. This planning is so key and will save you time in the long run.

3. Super long body paragraphs

- No one wants to read a two page paragraph. If you are in the middle of one, break it up, use a transition and keep the paragraphs of a moderate length. Aim for 4-6 good body paragraphs for a strong Paper 1. Your rudimentary outline should reflect this.

4. Misreading an essential element or text type

- Think carefully about what the text type is. The IB will TELL YOU in the footnote and give you important information here. Read this and think. If it's an advertisement, you know they are selling something. Read carefully and understand the context and the main ideas. Misreading something can be a dreadful mistake.

5. Summarizing the text

- Your job is to interpret and analyze and evaluate, not summarize. Focus on craft/author choices and talk about implications of the text. If you are using the author as your subject and using our magic sentence, you are on the right track.

6. Fire hose technique

- Paper 1 is not about listing millions of techniques, as many as you can. This is overwhelming and counterproductive. Use features to elevate your analysis. Aim for 4-5 in each body paragraph and always explain the effect of each feature.

7. Long fluffy introductions

- Your job is to introduce the topic of the text, summarize the main ideas/purpose of the text and also briefly consider context and audience. Avoid fluffy and instead focus on the guiding questions and a main claim of the text.

8. Ignoring context or audience

- Every text is written in a specific time and place for a given audience. This is always something to consider. Avoid devoting whole paragraphs or huge amounts of writing on context or audience (like in the old course) but do consider both of these things as you analyze/discuss the text.

9. Skipping the conclusion

- You need to wrap up your writing no matter what. This is the time to think outside the text and think about the implications of the text or evaluate the effectiveness or examine the text from a different perspective or lens. Show deep thinking and end with a flourish. Forgoing your conclusion to finish some body paragraph is not a good idea and will show that you were not well planned.

10. Ignoring penmanship

- We all know that handwriting is not easy and that some of us have difficulty with clear handwriting. Your examiner is human and has limited time. You need to write clearly enough that they can distinguish letters and read your work. Illegible scripts are brutal for examiners and sometimes earn poor scores for language even if the writing is brilliant.

Criterion A - Discussing Implications

We know that the IB program promotes inquiry and critical thinking. We need to do much more than summarize texts and understand the main ideas. We need to read between the lines and look for messages *indirectly* communicated by a text. We need to discuss the implications of a text.



[Video Link](#)

Part 1: Defining “Implications”

Let’s first look at what ChatGPT says about the word “implications” in an IB English context:

“In the context of textual analysis in the International Baccalaureate (IB), the word "implications" refers to the deeper meanings or consequences that are suggested or implied by a text. It involves analyzing the subtext or underlying themes of a piece of literature, and identifying the larger social, cultural, or philosophical ideas that are being conveyed.” (ChatGPT)

In our own words discussing implications means:

- Making inferences about a text
- Looking for subtext or messages that lie below the surface
- Reading between the lines

Helpful sentence stems for discussing implications	
<ul style="list-style-type: none"> ○ This phrase implies that... ○ The reader can imply that... ○ The author suggests that... ○ While not stated, the author hints that... ○ The implications are clear: (...). 	<ul style="list-style-type: none"> ○ The reader can deduce that... ○ Readers can infer that... ○ Readers can conclude that... ○ The audience reasons that... ○ While not overtly stated, we can infer that...

Sometimes the implications can be intended or can be unintended. We need to keep that in mind:

- An offensive fashion advertisement might be sending a value message about a particular body image for example, and we may find this harmful to one's self esteem. This is an unintended implication.
- Conversely, a PSA about domestic violence might be indirectly stating that victims often blame themselves, and that the cycle of violence harms both the victim and the abuser. This is an intended implication.

Part 2: Observing “Implications” on Rubrics

Let's first look at how the word “implications” appears on Criterion A, Level 5 for all four of the IB Assessments:

Assessment	Criterion A, Level 5 Descriptor
Paper 1	<i>The response demonstrates a thorough and perceptive understanding of the literal meaning of the text. There is a convincing and insightful interpretation of larger implications and subtleties of the text</i>
Paper 2	<i>There is perceptive knowledge and understanding of the works and a persuasive interpretation of their implications in relation to the question answered</i>

Individual Oral	<i>There is excellent knowledge and understanding of the extracts and of the works/texts and a persuasive interpretation of their implications in relation to the global issue</i>
HLE	<i>There is excellent knowledge and understanding of the work or text shown through the essay and a persuasive interpretation of their implications in relation to the chosen topic</i>

Part 3: Examining Texts and Considering Implications

Let's consider the implications of a few texts from our Countdown to Paper 1 Playlist. Remember to read between the lines and think about what's not overtly stated!

Text 1: Website: Companion Animal Network



[Video Link](#)
[Situmus Text](#)

This website was promoting a project that matches up elderly people with pets and animals. There are a few **implications** to talk about:

1. Older people feel lonely and need companions.
2. Animals can improve one's mental health.
3. Modern families often cannot or do not care for the elderly and nursing homes are a sad reality for many older people

Text 2: Product Review: Electric Bicycles



[Video Link](#)
[Stimulus Text](#)

This review and piece of prose non-fiction was a humorous account of the writer trying out an e-bike and riding with his athletic/cyclist friend, Vlad. Some **implications**:

1. Everyone has different abilities and physical limitations.
 2. E-bikes act as equalizers so that others can work out together.
 3. Leisure activities are best appreciated when shared.
 4. Humans are increasingly relying on machines to do work for them.
-

Text 3: Advertisement (PSA): UNHCR



[Video Link](#)
[Simulus Text](#)

This provocative campaign was geared around refugees and promoted the work of the UN High Commission for Refugees. Some **implications**:

1. Anti-immigrant sentiment exists and more empathy is needed.
 2. There is often the misconception that refugees have a choice to flee and that they are merely opportunistic people looking for jobs in wealthier countries.
 3. Most people tend to think more about themselves and rarely put themselves in the shoes of others less fortunate.
 4. Refugees often lose their families and carry deep emotional trauma.
-

Text 3: Multipanel Comic



[Video Link](#)

[Stimulus Text](#)

We love this cartoon and its philosophical approach to life. It is filled with existential ideas about life's uncertainty and the human condition. Some **implications**:

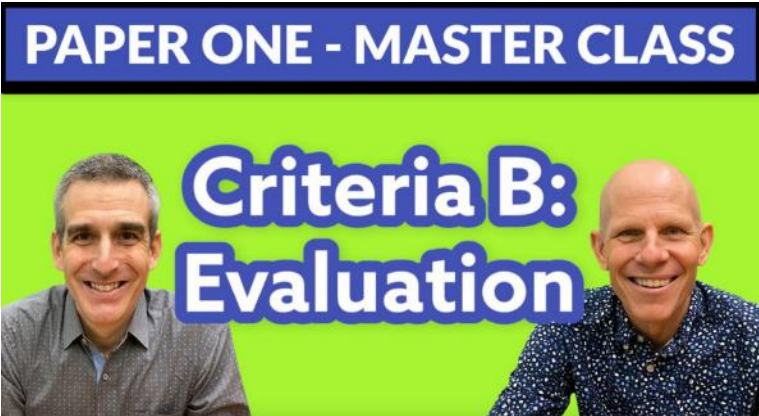
1. Humans are never satisfied and constantly seek answers
2. Some questions can never be answered.
3. The more we learn, the less we know.
4. Life is mysterious but perhaps not to be taken so seriously.

The above examples are merely for Paper 1 texts but consider what you can do with a rich literary text that you are using for Paper 2 or for your two texts you chose for the IO.

Every text has implications. Look for those implied messages and discuss **implications**!

Criterion B - Evaluation

Authorial choices is the name of the game for this Criterion. You will need to identify specific moves writers make and consider how they shape meaning. However, we must also remember to evaluate choices as well and consider their effectiveness.



[Video Link](#)

Part 1: Unpacking Criterion B

Let's look through the lens of **Criterion B**, particularly how well we evaluate how authorial choices shape meaning.

Take a look at the rubric for Criteria B:

3	The response demonstrates a generally appropriate analysis of textual features and/or authorial choices
4	The response demonstrates an appropriate and at times insightful analysis of textual features and/or authorial choices. There is good evaluation of how such features and/or choices shape meaning.

5	The response demonstrates an insightful and convincing analysis of textual features and/or authorial choices. There is a very good evaluation of how such features and/or choices shape meaning.
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We notice that to move from a 3 to a 4 on the mark band, we need to evaluate the author's choices in using techniques to shape meaning. To move from a 4 to a 5, we need to do it well.

Evaluative Language: [Evaluative Verbs – Adding Sophistication to Analysis](#)

For a 5, you therefore need to be routinely identifying word choices, language/structural devices and recurring themes or ideas. You should be able to say what their function is within the text and how they have been used. You need to then evaluate how this function influences the meaning and interpretation of a text - why use this specific simile to influence the reader? What is the author's purpose?

Part 2: Exploring Examples

Text 1: Multipanel Comic



[Video Link](#)
[Stimulus Text](#)

It is through the **effective** combination of visuals and language where Snider has his most **powerful** impact. Taken alone, the language in the captions are quite serious and reflective in tone and perhaps not appropriate for a comic. The visuals add a subtle and **effective** touch of humor and humanity that help to **enhance** the comic and show Snider's ability to perhaps have some fun with his serious philosophical musings.

Highlighting Key:

Language of the GQ

Rich idea

Textual Reference

Authorial Choices

Author/Audience

Evaluative language

Text 2: Digital Brochure



[Video Link](#)

Lastly, the **effective** use of style cannot be ignored, as **strong** rhetoric is apparent throughout the text to push messages of pride, power, and patriotism. The use of action verbs to describe SEALs as “uncompromising”, “sacrificing”, “pushing” and “pulling” is **highly effective** and captures the commitment and drive inherent in all SEALs. **Readers** internalize these words, and they are eager to join. Furthermore, appealing to ethos and invoking JFK’s name further instills pride among young recruits. By **alluding** to conflicts in faraway nations such as “Granada, The Persian Gulf...and Liberia,” the rich tradition of the SEALs is offered to **readers** as they imagine joining something celebrated and unique. Finally, the section on history concludes by illustrating that SEALs have “directly contributed to the security of [the United States].” The word “**security**” is **notable** here, as since 9/11, Americans have been on a seemingly endless quest to secure the nation from terrorism and extremists. The rhetoric here is **deliberate and clear**, and the **US Navy** **skillfully** uses language to motivate young Americans to join the SEALs.

Part 3: Importance of Variety

Top students tend to use evaluative verbs in their writing. However, we must push beyond the obvious and look for synonyms for 'suggests' or 'shows'. Here is an example of a such a list:

Analytical Verbs For Writing About Texts			
Advises	Conveys	Examines	Persuades
Affects	Creates	Exemplifies	Presents
Alludes to	Demonstrates	Expands	Refers
Argues	Denotes	Explains	Reflects
Articulates	Depicts	Explores	Relates
Builds	Describes	Exposes	Remarks
Clarifies	Determines	Highlights	Represents
Connotes	Displays	Hints	Reveals
Builds	Encourages	Illustrates	Shows
Clarifies	Emphasises	Introduces	Signifies
Confirms	Establishes	Juxtaposes	States
Connotes	Evokes	Manifests	Suggests
Constructs	Exaggerates	Portrays	Underlines

Part 3: Adding Evaluative Language

With the advent of the evaluation aspect in IB English language specifications, teachers have now placed a greater onus on ensuring their pupils use the **language of evaluation** to ensure that examiners can tell they are attempting to sum up the quality of a piece of writing or the technique that the writer has deployed.

Take a look at the rubric for Criterion B:

3	<ul style="list-style-type: none"> The response demonstrates a generally appropriate analysis of textual features and/or authorial choices.
4	<ul style="list-style-type: none"> The response demonstrates an appropriate and a times insightful analysis of textual features and/or authorial choices. There is a good evaluation of how such features and/or choices shape meaning.
5	<ul style="list-style-type: none"> The response demonstrates an insightful and convincing analysis of textual features and/or authorial choices. There is a very good evaluation of how such features and/or choices shape meaning.

For B5, you therefore need to be routinely identifying word choice, language/stylistic/structural devices and recurring themes and ideas. You should be able to say what their function is within the text and how they have been used. You then need to evaluate how this function influences the meaning and interpretation of the text.

We notice that to move from a 3 to a 4 on the mark band, we need to evaluate the effectiveness of techniques and/or of the author's choices. To move from a 4 to a 5, we need to do it well.

Often evaluating choices takes the form of the ubiquitous adverb 'effectively' and adjective 'effective'. For example *'Orwell effectively portrays the unpleasant conditions ...'*

What we find, however, is that the most successful students **evaluate consistently**, whether or not the question prompts them. On assessments, consider how a writer 'ridicules', '**trivialises**', '**demonises**' or how a character 'coerces', '**sentimentalises**' or '**derides**' another.

Additionally, you can you use adverbs to indicate evaluation:

Powerful Verbs for Criterion B			
effectively	cleverly	powerfully	wisely
rightfully	bravely	interestingly	shrewdly
curiously	astonishingly	astutely	sensibly
energetically	intentionally	strongly	skillfully

Moreover, here is a sample list of the **evaluative verbs** students might use in their writing. Note that some of the verbs are only evaluative if used in a particular context.

Powerful Verbs for Criterion B	
Verb:	Synonyms
Criticizes	rebukes, admonishes, chastises, lambasts, castigates, demonises, condemns
Questions	queries, disputes, casts doubt upon, refutes, interrogates, examines, challenges, exposes, provokes
Ridicules	mocks, trivialises, satirises, lampoons, derides, pillories, parodies, caricatures
Celebrates	commemorates, honours, salutes, recognises, acknowledges, memorialises, lionises, fetishises, idealises, eulogises, elevates, glorifies, sentimentalises, romanticises, beautifies, deifies
Subverts	undermines, overturns, alters, modifies, corrupts
Accepts	welcomes, embraces, affirms, reaffirms, internalises, externalises

Source: Adapted from <https://markrobertsteach.wordpress.com>

Criterion B - Talking about Effect

So, we want to improve our analysis and boost Criteria B. This means we need to think about how language and authorial choices “shape meaning.” One way to bolster our analysis is to consider carefully about EFFECT. We already know that the author is trying to persuade readers but here, we’re going to look at how their choice of words or phrases creates a certain effect on readers so that they will be encouraged to agree with the author.



[Video Link](#)

When thinking about the effect, the best way is to put yourself in the reader's shoes - you are, after all, a reader! So in order to understand the effect think about the following three points:

- What readers may **feel** - emotions
- What readers may **think** - thoughts.
- What readers may **want** - wishes

Example 1:

"You are my kindest and most supportive friend and I am in a serious bind and need your help!"

If someone tells you this,, how would you **feel**? Notice the superlatives “kindest” and “most supportive.” How do these words elicit an effect on the receiver of this language? It’s likely we have all had situations where we’ve been complimented and this has influenced us and made us feel good about ourselves.

Thus, each time you analyze a **language technique**, contemplate on what **emotions, thoughts** or **wants** emerge as a result.

When someone gives you a compliment, you probably feel flattered, or maybe you feel proud. And this is exactly what you need to include in your analysis! These everyday examples can help you understanding how language can influence you.

So if we break it down with our normal highlightinig colors:

Evidence: "You are my kindest and most supportive friend and I am in a serious bind and need your help!"

Authorial Choice: Superlative

Effect: You **feel proud** and as a result want to assist your friend.

And let's put it all together coherently and concisely:

The compliment and **use of superlatives**, "You are my kindest and most supportive friend and I am in a serious bind and need your help!" encourages the listener to **feel a sense of pride** and this in turn, may encourage them to assist their friend.

Example 2:

Text: CAN Website promoting pet ownership to help mental health of the elderly.



Evidence: Large image of small dog and elderly person.

Authorial Choice: Image, Gaze, Focal Point

Effect: viewers are left feeling pleasure as they imagine the strong bond between pet and owner.

And let's put it all together coherently and concisely:

Visitors to the site are immediately struck by the **large image** at the top featuring a small dog in the arms of their owner as the **focal point**. The image is quite striking, as the small dog's gaze directly meets the eye of the **viewer**. This evokes sympathy in the **reader**, as they imagine that small dog being torn away from its owner when moving to an aged care accommodation. Furthermore, the **gaze of the owner is focused on their pet**, and this further reinforces their strong connection. The **dog wrapped in the owner's sweater** further contributes to this loving **mood**, and **viewers** are left with emotions of pleasure as they imagine the strong bond between pet and owner.

Ultimately, focus on the **potential effect language can have on the reader** and as a result, how this may encourage the reader to agree with the author. If you do that, then you're definitely on the right track.

Criterion C - Transitions

It's important that writers move fluidly between ideas and paragraphs when they write. Not only will this help you score points in Criterion C for organization and structure, but it will also help your reader clearly navigate and understand the argument of your writing. Accordingly, it is important to understand how to transition between ideas *within* paragraphs and ideas *between* paragraphs. Let's explore.



[Video Link](#)

Part 1: Transitioning Within Paragraphs

Most of us are writing complex academic paragraphs with multiple ideas, and that's certainly to be expected at this level. However, if we don't show the relationships between our ideas, readers may be confused as we articulate and defend our ideas. The following document adapted from the [University of North Carolina Writing Center](#) may help you choose transition words to navigate between ideas.

Helpful Transition Words Within Paragraphs	
Similarities	also, in the same way, just as ... so too, likewise, similarly
Differences	But, however, in spite of, on the one hand ... on the other hand, nevertheless, nonetheless, notwithstanding, in contrast, on the contrary, still, yet

Time, Order, Sequence	After, afterward, at last, before, currently, during, earlier, immediately, later, meanwhile, now, recently, simultaneously, subsequently, then
Additional Evidence	additionally, again, also, and, as well, besides, equally important, further, furthermore, in addition, moreover, then
Cause/Effect	accordingly, consequently, hence, so, therefore, thus
Conclusion	finally, in a word, in brief, briefly, in conclusion, in the end, in the final analysis, on the whole, thus, to conclude, to summarize, in sum, to sum up, in summary

So, when transitioning between ideas within paragraphs, it's important to think about the relationship between the ideas you are presenting. Are you showcasing similarities and differences, or adding further evidence in support of your argument? Are you discussing a cause-and-effect relationship, or are you unpacking a particular sequence of ideas from the text? These are the things we must think about when selecting appropriate transitions.

Part 2: Observing Transitions Within Paragraphs

We think the best way to understand transitions is to see them “in the wild” and pay close attention to the function of these keywords in each instance. Let's observe transitions within paragraphs as we look at this response to a [Malcolm X speech from our Countdown to Paper 1 Playlist](#).

Please keep in mind the guiding question for this text:

How does the speaker employ rhetorical techniques to provoke the audience to take action?

The recent murder of George Floyd infuriated people worldwide. While some responded with shock, horror, and sadness, others pursued another course of action - they wanted to take up arms and defend themselves. Malcolm X suggested the same in his speech delivered at the Ford Auditorium on February 13, 1965. Aimed primarily at African Americans with the purpose to provoke action, a secondary audience could also be the white majority of the United States of the Civil Rights era for the purpose of instilling fear and forcing action. Through the clever use of rhetoric, Malcolm X not only gains the trust of his audience, but he also leverages emotion to provoke action, thus resulting in a contrasting form of protest to the status quo.

Malcolm X begins his speech by establishing ethos to demonstrate to the audience that he - just like all Blacks - has suffered at the hands of their white oppressors. The opening anecdote that he “was in a house last night that was bombed” immediately shocks and engages the audience. This is a wise choice, as it immediately illustrates that he is just like the group he is leading and not immune to the harsh racism that plagues the context. Moreover, by inserting a lexical cluster of words pertaining to the family such as “wife”, “children”, and “father”, Malcolm X portrays himself as a family man and not like the violent madman illustrated in the media. Lastly, in order to reduce the distance between the audience and the speaker, he cleverly manipulates pronouns in a subtle way to make his audience feel more connected to his fiery rhetoric. After opening in the first person “I”, he soon after begins inserting words such as “you” and “we.” The effect is subtle but calculated: Malcolm X clearly uses rhetoric to establish trust with his listeners, and this makes them more inclined to elevate him in status as a civil rights leader.

Once his status is elevated and trust is established, Malcolm X implements a variety of language choices to evoke pathos in his audience, particularly emotions of anger, shame, and defiance. Through intentional use of juxtaposition, phrases such as “a time to be cool and a time to be hot” and “a time to love and a time to hate” serve as a direct contrast to other civil rights leaders of the era, notably Dr. Martin Luther King Jr. By presenting this stark contrast in a relatable way, listeners ponder perhaps for the first time that King’s theory of nonviolence is not working. To further incite anger in his audience, he incorporates another lexical cluster, this time bombarding the audience with words that portray the oppressor in an unflattering way. Words such as “racist”, “segregationists”, “exploit”, and “oppress” anger the listeners as they must acknowledge the stark truth of their inhumane treatment. He offers short declarative sentences such as “I am a Muslim” to imply that although religion does not suggest violence, it does require that one apply a “yardstick” as a “standard of measurement or judgment” when determining whether another group of people qualify for “brotherhood.” This metaphor linking religion to a way to measure and evaluate human relationships results in the audience quickly making their own calculations, and their conclusions are **likely packed with anger** due to the mistreatment at the hands of their oppressors.

Once emotion is stirred, Malcolm X employs a clear and logical example to support the notion that Blacks must take action and defend themselves. Through allusion, he references a well-known and televised incident that occurred in Selma, Alabama. The speaker skillfully inserts powerful visual imagery to help the audience imagine the young black woman “knocked...down on the ground” and “dragg[ed]...down the street.” He then directly challenges his audience through an accusatory tone, suggesting that the black bystanders “should have done something but didn’t.” This results in the audience reliving this moment and perhaps reconsidering their logic and thought process. His purpose is clear: to force the audience to carefully reconsider how one should respond to overt oppression. At this point, the audience is primed and the speaker is ready to move to his call to action.

Toward the end of the speech, the audience is forced again to rethink the logic of King and others who subscribe to nonviolence and consider the appropriateness of their call to action. For the audience, Malcolm X presents a clear contrast. Through repetition, he refers to the “duty” of Blacks to rise up and defend themselves. He even employs a euphemism for fighting, instead

calling for “vigorous action” among his supporters to defend themselves in the face of oppression. Much like earlier in the speech, he employs another analogy to help his audience process his logic. This time, he compares racism and the necessity to defend oneself to that of burglary of one’s own home, suggesting Blacks should “grab [their] gun and run [the oppressor] out.” The comparison is clear. Malcolm X wants his listeners to pick up arms and defend themselves.

Finally, the piece ends with some ominous foreshadowing, as Malcolm X concludes his logical argument by implying that Blacks must prepare themselves for upcoming violence. The metaphor of an ensuing “explosion” is invigorating for the audience, and this contributes to an energetic and combative mood. Furthermore, he alerts the listeners of violence to come, using superlatives such as “longest”, “hottest”, and “bloodiest” to describe the upcoming year in relation to recent years during the civil rights struggle. He concludes his time at Ford Auditorium by making one final comparison, this time referring to the “ingredients” necessary to make an “explosion.” However, obviously, he is not referring to a recipe for a tasty dish. Rather, Malcolm X leaves the audience to ponder that the recipe is clear and complete: The conditions are ripe for self-defense, and that is precisely what he wants his audience to do - defend themselves against oppression by any means necessary.

In the end, Malcolm X effectively implements rhetorical strategies to build trust in his audience, provokes them with emotional language, and then encourages them to take action by presenting an alternative form of logic to MLK’s status quo. Just like the anger and frustration that emerged after the murder of George Floyd approximately 60 years later, there seemingly comes a time when the oppressed can no longer sit quietly and accept the immoral actions of their oppressor. For Malcolm X, nonviolence was not the answer. In his perspective, Blacks - just like every other race in the world - are entitled to equal treatment and rights. When this fails to happen, then one must take decisive action, and this is the main message of his speech.

Word Count: 1093

Part 3: Transitions Between Paragraphs

One way to keep your writing coherent and cohesive is to pay close attention to the transitions between paragraphs. As examiners, we often notice that paragraphs do not have clear links or relationships between them; it’s almost as if the paragraphs were written in isolation from each other and do not build off each other to present a formal argument. This is easily fixed by paying close attention to how you link ideas. Ask yourself the following questions to help you with this process:

1. What is the final idea in the concluding sentence of my body paragraph?
2. What keyword in the concluding sentence of the body paragraph represents the main idea of the paragraph?

3. How can I weave the keyword of the concluding sentence of the preceding paragraph into the topic sentence of the next paragraph?
 4. To what extent did I include the language of the guiding question and a “rich idea” in the topic sentence of the next body paragraph?
-

Part 4: Observing Transitions Between Paragraphs

Once again, let’s take a close look at a piece of student writing and notice how the writer transitions between paragraphs. Notice the rich ideas and language of the guiding question in the response as well, as we feel these ideas should be repeated in all topic and concluding sentences of body paragraphs.

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of the era, notably Dr. Martin Luther King Jr. By presenting this stark contrast in a relatable way, listeners ponder perhaps for the first time that King's theory of nonviolence is not working. To further incite anger in his audience, he incorporates another lexical cluster, this time bombarding the audience with words that portray the oppressor in an unflattering way. Words such as "racist", "segregationist", "exploit", and "oppress" anger the listeners as they must acknowledge the stark truth of their inhumane treatment. He offers short declarative sentences such as "I am a Muslim" to imply that although religion does not suggest violence, it does require that one apply a "yardstick" as a "standard of measurement or judgment" when determining whether another group of people qualify for "brotherhood." This metaphor linking religion to a way to measure and evaluate human relationships results in the audience quickly making their own calculations, and their conclusions are **likely packed with anger** due to the mistreatment at the hands of their oppressors.

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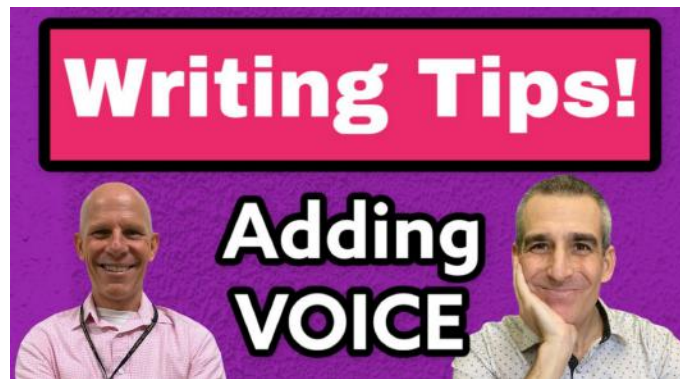
Finally, the piece ends with some ominous foreshadowing, as Malcolm X concludes his logical argument by implying that Blacks must **prepare themselves for upcoming violence**. The metaphor of an ensuing "explosion" is invigorating for the audience, and this contributes to an energetic and combative mood. Furthermore, he alerts the listeners of violence to come, using superlatives such as "longest", "hottest", and "bloodiest" to describe the upcoming year in relation to recent years during the civil rights struggle. He concludes his time at Ford Auditorium by making one final comparison, this time referring to the "ingredients" necessary to make an "explosion." However, obviously, he is not referring to a recipe for a tasty dish. Rather, Malcolm X leaves the audience to ponder that the recipe is clear and complete: The conditions are ripe for self-defense, and that is precisely what he wants his audience to do - defend themselves against oppression by any means necessary.

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Word Count: 1093

Criterion D - Adding Voice

Academic voice is so critical. Even though we need to maintain formality, we can insert our own voice and give our writing personality and punch. When we omit voice from textual analysis and other forms of writing for this course, it sounds dry. It sounds boring. It sounds disengaged. Don't fall into this trap! By incorporating a few of these tips and tricks into your work, you can be sure your teacher - and examiner - won't be sleeping through your work and awarding you all the points you deserve. And, more importantly, you are writing like a "real world" writer. So, write for audiences. Write with purpose and intentionality. Add voice to your writing and engage your reader!



[Video Link](#)

Why is voice important?

1. Engagement:
 - It makes our writing stand out and is infinitely more engaging for the reader. We write for a reader. Our voice is the way to CONNECT.
2. Persuasion:
 - It is much more persuasive and helps to emphasize our ideas/interpretations.
3. Creativity:
 - It is tapping into our creative side.

Ways to insert voice:

1. **Create a powerful hook in the introduction.** This needs to have pop and be connected to our topic. Be sure to avoid cliché hooks like “Throughout history, humankind has...”
 - “Red on top. White on the bottom. The iconic Campbell’s Soup label that inspired pop artist Andy Warhol to create one of his most famous pieces of modern pop art.”
 - “In May of 1992, an intrepid young man wandered into the Alaskan wilderness with nothing but a rifle and a ten pound bag of rice.”
2. **Find the power of being CONCISE.** Short syntax packs a punch.
 - Hamlet teaches us a powerful lesson--words matter.
 - Chris McCandles’ death will always be shrouded in mystery.
3. **Use creative sentence beginnings:**
 - “By calling Mack the “elder, leader, mentor” of the boys, Steinbeck (and by extension the boys) treats him with a high degree of respect.
 - “It is only when the light turns on that Madhu shifts to narrating about her past”
 - “Not only does Steinbeck give his characters a noble quest, but he also treats them like nobility with his tone and diction.
 - Essentially, Foster suggests that....
 - With a commanding and aggressive tone, Hamlet tells his mother that...
 - If Duffy’s transformation of the naive child and the devious wolf demonstrates a challenge to gender stereotypes then the transformation of the female protagonist shows growth and maturity.
4. **Use short interrupters or appositive phrases**
 - “This scene, with Madhu’s biological family and neighboring tenants being visited by Gurumai, demonstrates the associations between the colors white and red.”
 - Light, or the absence of it, represents clarity, reality and truth.
 - Hamlet, the target of relentless spying and betrayal, reveals his inner thoughts to the audience in his powerful soliloquy.
5. **Try the “royal we”**
 - We see Hamlet as a young man struggling to come to grips with his mortality.
 - As readers, we are struck by this gruesome imagery.
6. **Ask a question. Then answer it.**
 - Why does Roy choose to depict the violence in such a clinical and distant fashion? She clearly wants her readers to see that the policemen taking part in this violence were compartmentalizing and devoid of feeling empathy.
7. **Use italics to emphasize something important** (underline if you are handwriting it)

- Mack's decision to throw Doc a party is *by no means* some silly endeavor on the side.
 - Hamlet's harsh treatment of his mother is *definitely not* the only instance when he displays erratic behavior
8. **Use powerful verbs for author's choices.**
- Authors depict, imbue, subvert, transform, evoke, provoke, catalog, chronicle, outline, convey.
9. **Use frequent transition words and phrases...**Especially in topic sentences....
- Furthermore, Moreover, Similarly, In addition, In contrast, also
 - THIS...This idea is accentuated in the concluding line..... This clever figurative language appears later in the novel when....
10. **End STRONG.**
- Through her work, Duffy calls upon women to own their worth, identity and destiny.
 - Without stories, we would be submerged in the muck, with the weight of memory. with no release.
-

Introductions and Conclusions

The introduction is the handshake (bow, namaste, wai, etc.) for your paper. It's your first impression, and you want the examiner to know you mean business. Accordingly, there are key elements that should be included so you can prove to the examiner that you understand the course and the requirements of the task. But that's not all! Make sure you get to the conclusion as well. We call them the "bookends" to your paper for a reason. You will see many similarities between the two paragraphs, and they frame your powerful ideas and analysis. So, start strong, end strong, and be sure to follow our tips for success.



[Video Link](#)

Part 1: The Components of the Intro

While we hate to advocate for formulaic writing, there are times we need to simply get in and out of the introduction in a clear and effective way. Knowing the essential details will help guide your writing and get you to the analysis and body paragraphs quicker. Remember these elements:

1. Topic and hook
 - Be sure to start with an engaging sentence or idea that catches the reader's attention and lets them know you've understood the big idea of the text
2. Author and Audience
 - This alerts the reader that you've consider to whom the creator of the text is aiming at with respect to purpose

3. Text type and Year
 - While this may be obvious, adding this information shows you've thought about how the medium (text type) influences the message
 4. Purpose
 - You're going to be evaluating the text and considering the effectiveness. So, it's important you have a clear understanding of purpose in order to do just that.
 5. Final transition
 - Don't forget that final shift to let your reader know your main argument is about to come out.
-

Part 2: Reading a Sample

Aging can be difficult. In Western countries, this often results in seniors moving from independent living situations to assisted living. Sadly, this loneliness is often compounded when a beloved pet must be left behind due to rigid regulations. Campaign Animal Network Australia (CAN) combats this important social issue on their website published in 2022. Aimed primarily at Australian families with aging members with the purpose of informing and persuading, this particular page of the site, nested under the tab "Pet Projects" suggests there are ways to keep seniors and their pets together, and they offer a solution to this dilemma. Accordingly, through the clever use of layout and website features, CAN makes their message clear: seniors live happier and healthier lives with their pets, and by enlisting the support of the general public, CAN can make a difference and keep these loved ones together, ensuring a happy and full life for both humans and pets.

Highlighting Key:

Topic

Author/Audience

Text Type, Year

Purpose

Final transition

Part 3: Components of the Conclusion

We always tell our students that if they don't make it to the conclusion, they have an incomplete paper. Accordingly, you need to leave about 5-7 minutes at the end of the assessment time to crank out your final thoughts. Here's one method to write effective conclusions:

1. Concluding transition
 - It's time to notify your reader that you're wrapping things up. Make sure to use a phrase such as "in conclusion" or similar to start the conclusion.
2. Refocus Guiding Question language and main claim
 - Hopefully, you've been focused on your main argument for the entire paper. Close things out by stating it loud and proud one final time.
3. Summarize, not synthesize
 - This is NOT the time to rehash the entire paper. Instead, try to show relationships between the main ideas of body paragraphs and how they relate to each other.
4. Final Transition
 - This is it! You've made it to the end of the paper and it's time to sign off with one final transition word or phrase
5. Reconnect to topic and end strong
 - Link back to the main topic from your introduction. Readers love the circular structure and want to hear one final insightful idea.

Student Sample:

In the end, CAN uses layout and website features to frame "positive aging in the company of animals" in a powerful way. By showing the benefits of human-animal companionship, the mission of their organization, and how everyday Australians can help, they highlight the ease and necessity of keeping seniors together with their furry friends. In the end, nobody should have to live their final years in a state of loneliness. We've all felt that joy of receiving a kiss from a dog or listening to the purring of a cat while stroking their coat. The bond is real, and the bond is love. Through organizations such as CAN, perhaps regulations regarding animals and assisted living will be relaxed. Only then will both humans and their pets receive the dignity and respect they deserve.

Highlighting Key:

Concluding transition

Refocus main claim and GQ

Synthesize not summarize

Final Transition

Link to topic and finish strong

Writing Body Paragraphs

Writing clear body paragraphs in academic papers is crucial to IB English success. The rubrics are very prescriptive in terms of what's needed, and keeping these elements in mind while writing leads to well-structured paragraphs. If you remember to include references, features, and a discussion on how authorial choices shape meaning for the given audience, then all is well.



[Video Link](#)
[Stimulus Text](#)

Part 1: Basic Paragraph Structure

When we write body paragraphs, it's important to include textual reference, authorial choices, and then discuss how those choices shape meaning for the audience. If this proves difficult for you, we recommend starting out with graphic organizers early in the course to remind yourself that all elements are necessary to reach higher mark bands.

Look at the sample organizer below that matches to an ad from UNHCR. Remember to keep the guiding question in mind when reading and annotating:

Guiding Question: How does the advertisement use **visual elements** and layout to invite a call to action.

Textual Reference	Authorial Choice	Author/audience relationship
Woman on the boat	Gaze	Shows her longing for what she left behind. (Unseen to the reader)
The woman's blouse	Color and graphic weight	Draws our attention and makes her the main subject of our narrative
Woman on the boat	Facial expression and posture	Forlorn but also shows protection, strength perseverance and dignity
The photograph	Symbol	Lost husband or partner. Shows her as a single parent and shows the separation of family
The boys on the boat	Gaze	Hope for the future
Clothing and the way the are sitting	Color and posture	Conveys sadness and poverty.
Entire family	Microcosm	Shows that this family is a symbol to represent larger issue.

Part 2: Putting It All Together

Now that you've done the thinking and organized your thoughts, it's time to put it all together and write an academic body paragraph. Please note you will NOT have time to do this type of planning during assessments. Rather, this work needs to be done throughout the course in your Learner Portfolio in order to internalize this style of thinking.

The family in the foreground of the image helps to convey the agonizing dilemma faced by refugees and the need for empathy and compassion in the global community. The gaze of the reader is drawn to the woman on the boat as her own gaze is directed back on shore. The use of the color yellow of her blouse gives graphic weight and also draws our attention and shows the reader that she is the main subject of the narrative. The color yellow might connote hope for a

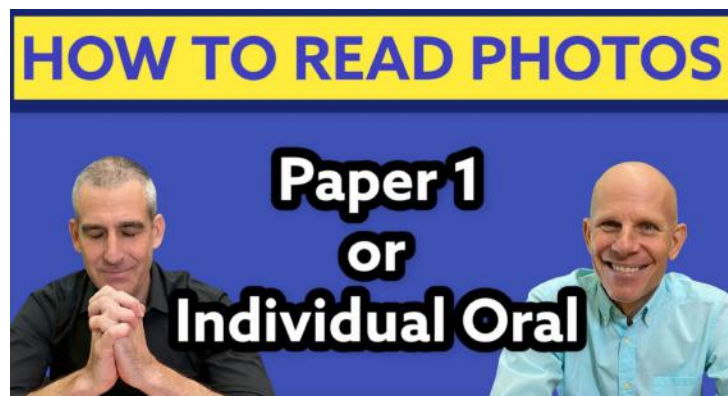
better future. Furthermore, UNHCR presents her facial expression as serious and forlorn but her posture conveys strength, protection and perseverance. This implies that even though the family faces an uncertain future, this strong woman has the ability to lead her children to safety. Upon closer inspection, the reader can see that she is clutching a photograph, presumably of her husband. This subtle choice helps to illustrate what she has left behind and that many refugee families are separated as they flee their countries for safety. We also see the young men in the boat, many of whom might be her children. The gaze of these boys is out to sea and the reader's eyes are also drawn to the light on the horizon and the uncertain future that these people face. The image depicts this small group to create a specific narrative and use these people as a microcosm of a much larger issue. This depiction of these subjects and their posture and body language all help to support the main claim that refugees are human beings whose plight is dire and that no choice is ideal, only the lesser of two evils.

Highlighting protocols:

- Topic sentence with claims
- Textual reference
- Feature
- Author/reader relationship during analysis
- Transition words

Writing About Images

We all know that Paper 1 requires Lang/Lit students to write about multimodal texts, and this means that you must be savvy and able to deconstruct images. We feel this key skill needs to be taught early in the course so that you can immediately begin immersing yourself in complex texts. While we recognize that we are not Photography teachers, there are some basic skills and terminology that are necessary for English students to know. This version of the course demands that you have strong visual literacy skills, so please work through the following organizers.



[Video Link](#)

Part 1: Deconstructing Photos

We recommend a basic three-step approach for you to slow down and pay attention to the nuances and details of photos and to look for implications. There is no text here, so you really need to stretch and “read between the lines.”

1. **Look closely and look long** - don't be in a rush! You need to take their time and pay close attention to nuances and details.
2. **Ask probing questions** - sometimes still images present an unclear context, so you must ask questions and make assumptions to successfully deconstruct images.
3. **Put it all together** and determine a main claim with a rich idea.

For phase two, “ask probing questions”, we have found this resource adapted from Duke University to be quite helpful:

STEP 1: Make Observations

Look at the picture and evaluate its 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?
-

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?	

Written content adapted from Thompson Writing Program, Duke University

As you work through the questions, record your thinking in the graphic organizer below. Of course, you would never be able to work at this level of detail during an assessment, but practice with this kind of chart work builds the key skills necessary to help you improve your visual literacy. Over time, this will become second nature as you encounter many images throughout the course.


Deconstructing Images	
Paste Image	
Image Details (Date, Context)	
Composition:	
Focus	
Lighting	

Color	
People and Places	
Gaze	
Framing and Cropping	

Once you have completed the table, you should look carefully at your answers and determine a “rich idea” the creator is trying to communicate through their work. Sometimes it will be quite overt, while other times it will be more implied. This is a great time to think about implications and how to make inferences while observing an image.

From here, we can easily move on to paragraph writing. Early in the course, it’s helpful to work at the paragraph level and focus on strong mechanics and good fundamentals. Please write with the Criteria in mind and highlight accordingly. Below you will find a completed organizer for a photograph from Philip Jones Griffiths in his famous work, Vietnam Inc. Please note this activity will work well with any photograph with rich details and a clear purpose.

Sample Graphic Organizer:

Deconstructing Images	
Paste Image	
Image Details (Date, Context)	<p>“VIETNAM. The battle for Saigon. American G.I’s often showed compassion toward the Vietcong. This sprang from a soldierly admiration for their dedication and bravery; qualities difficult to discern in the average government soldier. This VC had fought</p>

	for three days with his intestines in a cooking bowl strapped onto his stomach. 1968” Philip Jones Griffiths
Composition:	Three soldiers caring for one VC soldier. Camera at high angle Rule of thirds: VC man in full view Focal point
Focus	Focus entirely on VC Soldier
Lighting	Natural Light Light puts focus on VC Soldier
Color	Black and white: Simplicity and spatial relationships made more clear. Shows starkness
People and Places	Face and expression of VC victim in full view
Gaze	Gaze of all three US Soldiers on their “patient” Posture of men is one of attention and caring, not aggression Posture of victim shows his suffering Gaze of victim and open mouth shows anguish and a plea for help
Framing and Cropping	Framed to only show these four men. All other background and other material is less important.

Sample Paragraphs:

The paragraphs below were written in response to the following Guiding Question:

Guiding Question: How does the creator incorporate rich visual elements to make a main claim?

In this image, through rich visual elements, Philip Jones Griffiths captures a moment of humanity and compassion and shows viewers that all soldiers on all sides of war deserve humane treatment and proper care. The composition of the image depicts a young Vietnamese communist

(VC) soldier in the foreground being cared for by three kneeling US soldiers who are attending to his medical needs. Griffiths' clever use of a high camera angle helps to accentuate the vulnerability of the young man as he is powerless and in a state of urgent need. Using the rule of thirds, we see both the victim and the caretakers occupying critical positions in the image. The focal point of the image is clearly the VC soldier and the lighting of the image further helps to highlight his facial features and his anguish. This focus alerts the viewer to his humanity and evokes feelings of empathy, a feeling that we imagine the US soldiers feeling themselves.

Furthermore, a prominent feature of this image is the use of black and white to capture the gravity of war and the contrasts. This powerful choice by Griffiths is to highlight the contrasts of life and death and even US and Vietnam and perhaps conveys the feelings of hope and despair that war often brings. The most prominent feature of this image, however, is the subjects themselves. The posture of the US soldiers and their gaze directly on the Vietnamese man all convey their concern for his welfare which connects to the idea of empathy and compassion.. Furthermore, as previously mentioned, the gaze of the man and his weak and vulnerable posture all help to make him the protagonist of the photograph's narrative and viewers wonder about his precarious condition. In summary, these visual elements all combine to offer the viewer a rare glimpse into a moment of empathy and compassion and reminds us of the human cost of war.

Highlighting protocol:

- Textual references
- Feature
- Author/audience focus
- Rich idea in the topic sentence
- Language of the guiding question
- Transition words

Writing About Language

In this lesson from our “Speeches and TED Talks” unit, we look at the language only from a Bill Gates TED talk. Chances are you are familiar with this talk but have never considered how Gates uses language to shape meaning for the audience.

This short activity showcases the strategies necessary to successfully deconstruct and write about language texts.

Step 1:: Watch and listen to the speech.



[Video: The next outbreak? We're not ready.](#)

Step 3: Read the speech [transcript](#) and complete the graphic organizer below.

Note: if you have not yet developed key terminology for the course, you will need this [Persuasive Terms Document](#) for guidance as you consider how Gates uses language for effect.

Textual Reference	Rhetorical Strategy	Audience Effect

Step 4: Read the academic paragraph below.

Guiding Question: How does Bill Gates use rhetorical strategies to communicate a main claim?

Student Sample:

In his 2015 speech, Bill Gates issues a stark warning to a global audience imploring them to take the necessary precautions to prevent humanity from succumbing to a future pandemic. As his speech begins, Gates surprises the reader regarding the seriousness of viruses to global health. He states that “not missiles, but microbes” pose the most serious threat to our survival. The short syntax makes this sentence stand out, and the clever use of antithesis dispels a common myth that nuclear missiles are a grave danger to the survival of humanity. According to Gates, these tiny viruses, although much smaller in stature than missiles, are actually more dangerous. After scaring his audience with some alarming current trends regarding virus protection, he shifts and offers some solutions. Through the skillful use of hypophora, Gates asks the audience to consider the “key pieces” to virus protection. However, rather than let the audience formulate their own response, he quickly answers the question and presents his listeners with a clear and simple solution to a complex problem. By subtly forcing his answer onto the audience, Gates is able to continue steering the narrative and enhance his message that we can indeed take tangible steps to protect ourselves as a species. Lastly, Gates ends his speech with a powerful conditional statement. He claims that “if we start now, we can be ready for the next pandemic.” In essence, he is dangling the proverbial carrot in front of the audience's faces as he guides them to a solution that allows for future protection. Thus, through his clever use of rhetorical strategies, Gates is able to effectively deliver his message and convince the 2015 audience that we can indeed protect ourselves from viruses if we take action now.

- Strong topic sentence with rich idea.
- Textual references
- Rhetorical techniques
- Speaker/listener relationship
- Transition words

Sentence Stems for Paper 1

Analytical writing in IB English can be difficult for many. Luckily, there are a series of sentence stems to commit to memory that will help open up your writing. When we use these stems, we give ourselves a nice framework in which to hang our ideas. Trust us - these work!



[Video Link](#)

Integrating textual references and nailing the author/audience relationship:

We need to become skilled at discussing authorial choices and how they shape meaning. Please get them comfortable with the sentence structures below:

- As the passage begins, (author) employs [technique] ...
- In line ___, (author) uses [technique]...
- To further emphasize ___, (author) utilizes [technique]...
- To heighten ___, (author) uses [technique]...
- Even more..., (author) chooses [technique]...
- Through [technique], the author...
- Accordingly, the audience understands that...
- As a result, the audience concludes that...
- Consequently, the audience realizes that...
- As a consequence, the audience perceives that...

Discussing implications:

The name of the game for Criteria A is showing understanding of the literal meaning but also reaching out to demonstrate an awareness of the larger conclusions and implications of the text. Try some of these:

- This phrase implies that...
- Although not explicitly stated, the reader can imply that...
- The author suggests that...
- While not stated explicitly, the author hints that...
- The implications are clear: (...) .
- The reader can deduce that...
- Readers can infer that...
- Readers can conclude that...
- The audience can reason that...
- While not overtly stated, we can infer that...

Incorporating evaluation:

It's not enough to simply analyze for Criteria B. You need to evaluate the effectiveness of the analyzed authorial choices. The language below will prove helpful in guiding your students to show their best thinking:

Adjectives/Adverbs Indicating Evaluation	
effective(ly)	skillful(ly)
clever(ly)	intentional(ly)
powerful(ly)	clear(ly)
wise(ly)	conscious(ly)
subt(ly)	surreptitious(ly)

Try combining the adverbs above with the following analytical verbs to help your students make some insightful claims about the text they are exploring.

Verbs Indicating Analysis	
Articulates	Illustrates
Conveys	Portrays
Depicts	Reveals
Evokes	Signifies
Explores	Suggests

Putting it all together:

- Through metaphor, the author **cleverly illustrates** the idea that...
- This **clever** use of juxtaposition **demonstrates** that...
- The speaker uses this phrase to **clearly depict**...
- This **effective** use of euphemism **articulates** the main claim that...
- This phrase, although seemingly unimportant, **subtly suggests** that...

The Magic Sentence:

While we're not trying to make robots around here, we understand that many IB students speak multiple languages and sometimes want a "formula" to help them express themselves more effectively. The "magic sentence" might just prove to be that missing element you need to better show analysis and insight.

The Magic Sentence = Writer + Verb + Technique + Purpose + Idea

We encourage you to watch this video, but here is "The Magic Sentence" in summary. We love *Death and the Maiden* by Ariel Dorfman, so this table applies to his fantastic play:

Kindly refer to our [YouTube video](#) to learn more about The Magic Sentence.

Writer	Verb	Technique	Purpose	Idea
Dorfman	introduces	stage directions	to show	Paulina's sense of unease and fear as she awaits the arrival of her husband.
Ariel Dorfman	uses	the setting and time of day	to create	a feeling of uncertainty, isolation and tension.
Dorfman	builds	the set	to show	Paulina's desire for escape and her sense of loneliness and fear of the real world.
Dorfman	develops	Paulina's character	to illustrate	The trauma that victims of political violence and sexual abuse endure and the psychological aftermath.
Ariel Dorfman	constructs	the plot	to establish	The dynamic and tense confrontation between victim and victimizer and the precarious middleman.
The playwright	creates	dialogue	to reflect	The tension in the marriage and the lack of trust between Paulina and Gerardo.
The playwright	inserts	props (such as the gun)	to convey	The threat of violence and the paranoia of those recovering from an oppressive regime.

Paper 1 Checklist

Introduction

- Hook that introduces the topic of the paper
- Identification of text, text type, author, and audience
- Clear thesis statement with language of the GQ and rich idea(s)

Body Paragraphs

- Clear topic sentences with a rich idea that echoes ideas from the thesis
- Precise textual references
- Each reference “pinned” to a literary, visual, or structural authorial choice
- Clear and accurate labeling of authorial choices
- Explanation of how authorial choices shape meaning for the reader
- Inferences, implications, or conclusions the reader can draw from “reading between the lines”
- Evaluation of the effectiveness of authorial choices with respect to authorial purpose
- Transition words between ideas within paragraphs
- Transitional phrases between ideas between paragraphs
- Concluding sentences the link to the language of the GQ and rich ideas from the thesis

Conclusion

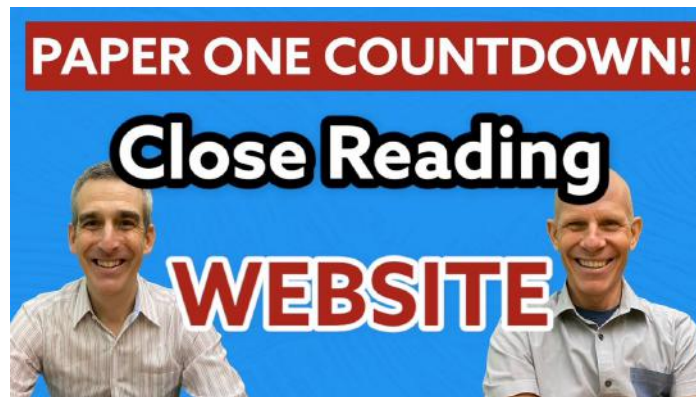
- Restate the thesis in a new and insightful way
- Synthesize - not summarize - the main ideas of each body paragraph
- Final thought that links out to further implications of the text

Language

- Clear academic register with no casual slips into colloquial language
- Grammatical accuracy
- Mix of simple and complex sentences
- Carefully chosen academic vocabulary
- Voice throughout the paper to increase readability

Conventions - Website

Websites are ubiquitous. Whether we are on our phones, tablets, or computers, we are constantly visiting site after site after site. Accordingly, English Lang/Lit students need to be savvy and able to identify and interpret how website features are used for effects. While this might seem like common sense, it is critical to have the terminology to discuss authorial choices. Be sure to talk about these features when analyzing websites



[Video Link](#)

Ten Text Type Conventions for Websites

1. [Navigation Menu](#) - a series of labels in the banner used to navigate to various pages of the website
2. [Header](#) - the top section of the website that includes the logo, branding, and navigation hierarchy
3. [Banner](#) - a horizontal advertising panel that is often found toward the top of the website
4. [Footer](#) - found at the bottom of the website and contains sitemap, logo, copyright information, and contact information. The footer improves the overall usability of the website.
5. [Sidebar](#) - section off to the side of the website's primary content area.
6. [Call to Action Buttons](#) - clickable buttons that allow the user to interact with the website and participate. These buttons often require the user to enter personal information and details.

7. [Hyperlinks](#) - directly takes users to content on another website or website
 8. [Logo](#) - Symbol that represents the website brand
 9. [Images/Icons](#) - visual content must be carefully chosen to elicit the desired response from the audience with respect to purpose
 10. [Font](#) - Sarifs or sans serif font? Size? Weight? This all has an impact on how the reader interacts with the content.
-

Conventions - Speech

Speeches have appeared from time to time on past assessments. While they often do not include images, they are certainly full of great language and rhetoric to explore. Be sure to always consider context and audience. Where was the speech given, and what is happening in the world politically, socially, or economically to provoke the speech? Understanding these ideas, along with having a strong command of persuasive terms, will lead you to Paper One success for speeches.



[Video Link](#)

Text Type Conventions:

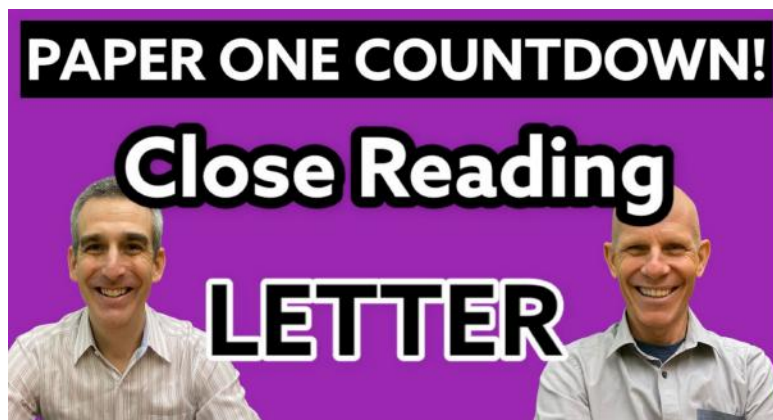
1. [Appeal to Ethos](#) - how do speakers establish credibility and trustworthiness? Pay attention to the moves speakers use to reduce the distance between the speaker and the audience.
2. [Appeal to Pathos](#) - how do speakers evoke emotional responses from their audience? Look for loaded words and phrases that make the audience feel one way or the other.
3. [Appeal to Logos](#) - every speech needs a logical argument. Read the text carefully to understand how evidence and facts are presented in a logical manner to persuade the listener to join the cause or take a certain position on a topic.
4. [Modality](#) - words such as “must”, “might”, “should”, and “have to” may be small in stature, but they are important in meaning! Look for these keywords to understand the degree of certainty and the strength of feeling in the language of the speaker.

5. [Structural moves \(whole speech\)](#) - How does the speech begin? Did they deliver an anecdote or a joke? Did the speaker try to shock you with a provocative fact? How do they structure the main argument? What moves do they use at the end of the speech? Consider how speakers organize their arguments for effects on the listener.
6. [Structural moves \(sentence level\)](#) - Look for short syntax to accentuate key points, parallel structure to illustrate patterns, and command terms when you want to call the listener to action. And, don't forget important techniques like antithesis that often are used to deliver the main claim toward the end of a speech.
7. [Language moves](#) - This is the time to consider figurative language and all the components. Think about connotation, denotation, euphemism, hyperbole, tone, and mood. Just like on other text types, isolate words and phrases, deconstruct them, and show how they shape meaning.

IMPORTANT: Visit our [Persuasive Terms Document](#) to learn all the “language moves” speakers employ in their speeches

Conventions - Letter

We've seen letters pop up on various assessments over the years, and for good reason. They can be formal or informal, serious or humorous, informative or persuasive. Regardless of the audience and purpose, readers should remember to consider multiple audiences for the letter. Sure, it's addressed to someone specific, but "other" readers might find the text useful as well. Think about this idea in conjunction with the features below when deconstructing a formal or informal letter.



[Video Link](#)

Text Type Conventions:

[Name, date, address](#) - How is the heading of the letter organized? Does the writer include a formal label such as "Dr." or "Mrs", or is the letter more informal? Is the address included, and does it look like a professional letter or a casual correspondence? Lots to upack.

[Salutation](#) - Yes, this is a fancy word for "greeting" and it can reveal the tone of the writer. Pay attention to words like "Dear", "To whom it may concern", etc.

[Statement of Purpose](#) - usually found in the opening paragraph, this is often a short and clear statement outlining the reason for writing the letter. This purpose should come out very early in the letter.

[Register](#) - Pay attention to the distance between the writer and the recipient. Is the distance between them far or near? Cordial or formal? Pay attention to register.

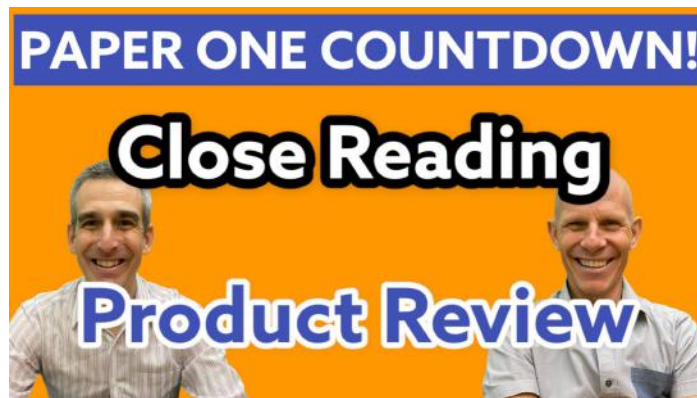
Call to action - often found at the end of the letter, this final paragraph often states what the writer would like the reader to do in response to the letter.

Closing - Much like the salutation, the closing or “send off” can reveal much about both writer and recipient. Check for formal versus informal language, casual register versus formal register, and overall level of formality.

IMPORTANT: Visit our [Persuasive Terms Document](#) to learn all the “language moves” writers employ in their letters

Conventions - Product Review

Like it or not, most of us are consumers. Whether it's technology, cars, or outdoor gear, people are buying new possessions to add to their lives. But how do they make choices about what to buy? Simple. Product reviews. Nobody likes to be cheated or not receive value for money, and we often read product reviews before making big purchases. Accordingly, product reviews are an important text type for students to unpack and understand. Not only are they good for the IB, but they are good to understand as you move through life and continue spending money.



[Video Link](#)

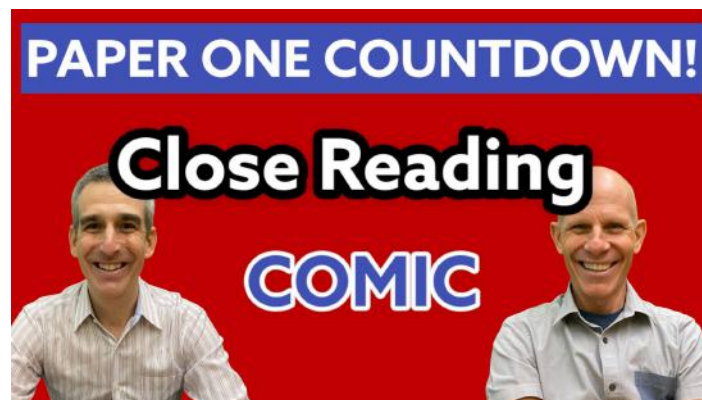
Text Type Conventions:

1. [Credibility \(Ethos\)](#) - Consumers need a reason to believe the reviewer. Watch out for information early in the review that identifies the reviewer as an expert in their field. How do they establish trust and credibility? Look for this information.
2. [Personal Stories/Anecdotes](#) - Reviews, although informational, may contain literary elements as the reviewer attempts to engage the reader and entertain. Watch out for descriptive language and other narrative elements the writer uses to illustrate a precise time and context in which they used the product.
3. [Industry trends](#) - Reviewers understand the product, the competitors, and the evolution of their particular industry. Look for language that identifies why the consumer needs the product and how this version is better than the previous model.

4. [Emotive language](#) - If the reviewer likes and is recommending the product, look for words with positive connotations that capture those pleasant emotions. Conversely, if the reviewer does not like the product, look for emotive language that indicates their disappointment or dissatisfaction with the product.
 5. [Evaluative language](#) - It's a review. Of course the reviewer needs to evaluate the product. Look for key words and sentences that evaluate the product and comment on quality.
 6. [Product specifications](#) - Many consumers want to know the technical aspects of the product. If it's a computer, what kind of processor does it have? If it's a mobile phone, how many cameras does it have and how many pixels?
 7. [Product features](#) - Once the product specs are identified and introduced, the reviewer will often mention the "special features" of the product that makes it unique and appealing. Look for descriptions of appearance and functionality.
 8. [Jargon](#) - These "technical words" or phrases are specific to the industry or field. The writer assumes the reader has some technical knowledge of the subject. Accordingly the writer uses topic-specific terminology other readers unfamiliar with the topic might not understand.
 9. [Comparisons](#) - The reviewer will often consider the quality of a product in relation to the competition. Consumers want value for money, and they need to know how this product stacks up against similar products.
 10. [Hyperlinks](#) - Hyperlinks allow an online reader to easily visit the company website, the websites of competitors, or any other content the reviewer wants to share with the reader to better advise them on how to spend their money.
-

Conventions - Comics

Comics entertain, tell stories and make us reflect on our lives. Illustrators use a creative blend of language and image to engage us. Sometimes the words “cartoons” and “comics” will be used interchangeably by teachers and students. However, we like to think of a cartoon as having just one panel and capturing a moment in time. The comic, on the other hand, will have multiple panels and tell more of a story rather than capturing one specific instant in time. Regardless of whether you are looking at comics or cartoons, our mnemonic will help you deconstruct this visual text.



[Video Link](#)

Comic Mnemonic

Coral Needs Our Care and Love

Composition:

- Look carefully at the composition of the comic. Consider the appearance of pages as a whole as well as individual panels.
 - Elements to consider include: foreground, background, left, right, angle, distance, balance, graphic weight, vectors/lines.

Narrative:

- Comics tell stories, and it's our job to be savvy enough to detect all the elements of the narrative.
 - Consider the context (time and setting), characters in the panels (clothing, size, hands, feet, face, eyes, gaze, distortion through caricature), and plot (eminent, speech bubbles, thought bubbles)

Objects or Symbols:

- Comics often include concrete nouns that are drawn to represent larger and more abstract ideas. So, be sure to look for key objects that can be interpreted as symbols. What do the symbols represent?

Color:

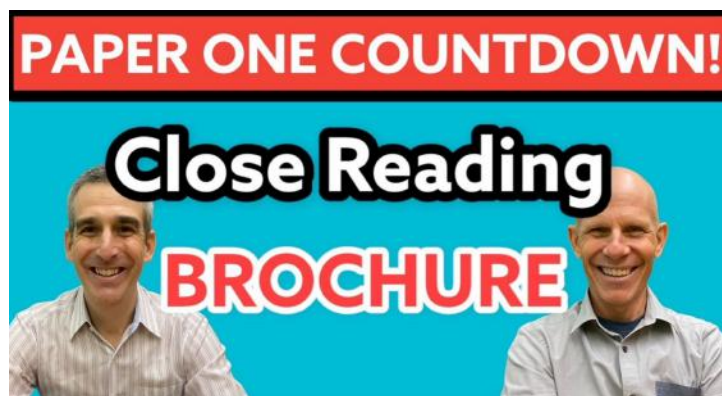
- It is important to analyze color and consider the intent of the illustrator. Do the colors offer warm or cool colors? Where is the graphic weight and shading? How are light and dark used to shape meaning?

Language:

- Comics are multimodal texts that integrate both text and image. Accordingly, it is important to consider how the words on the page support the visual aspect of the comic. Look out for speech bubbles, thought bubbles, labels, captions, words with double meaning, irony, sarcasm
-

Conventions - Brochure

Brochures allow organizations to communicate clear information in an organized and visual way to prospective clients or customers. Historically, they have also been used by the military as an important tool of propaganda and recruitment. While many of the visual elements that apply to photographs and other images are applicable to brochures, there are some additional aspects that students must consider when breaking down this text type.



[Video Link](#)

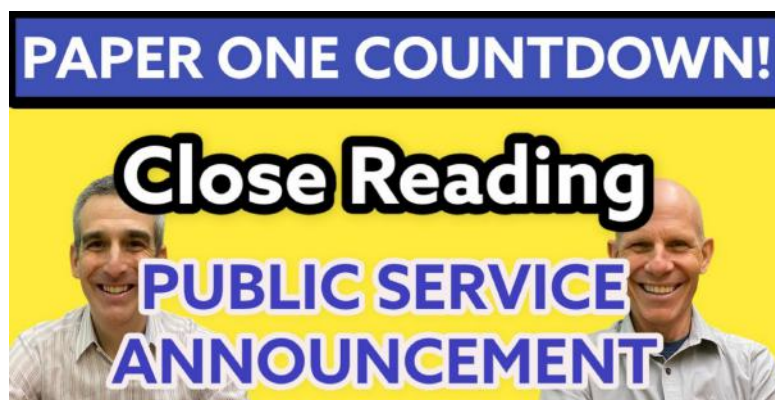
Text Type Conventions:

1. [Powerful images and icons](#) - As visual texts, brochures rely on images and icons for communicating complex messages. Visuals are carefully constructed to push value messages and other associations
2. [Titles, headings, and subheadings](#) - These words come in different fonts and sizes and serve to guide the reader through the text. Think of them as the title, thesis, and topic sentences of a written essay.
3. [Use of font](#) - There is a need to differentiate some information as more important than others, and changing font is a great way to emphasize key information on the brochure. Pay attention to font type and size as you deconstruct this text type.

4. [Short sections or paragraphs](#) - One purpose of the brochure is to convey key information in a shorter way. Thus, you will see clear and concise language throughout the text. Look for bullet points, check boxes, and other methods to simplify and divide content.
 5. [Negative space](#) - Crowded brochures overwhelm the reader. Accordingly, the creator must leverage white space when considering the visual pathway of the reader. Think of them as page or paragraph breaks in a written essay.
 6. [Pull quotes or slogans](#) - Organizations like to emphasize mottos, slogans, or other key quotes that help build the ethos of their brand. Also look for attempts to link to key emotions or values.
 7. [Symbolism](#) - As visual texts with a purpose to inform and persuade, brochures incorporate carefully constructed images that push ideas and objectives. As such, consider abstract ideas and what images or icons might represent.
 8. [Strong rhetoric](#) - Our good friends Ethos, Pathos, and Logos strike again. Consider how the organization is establishing credibility, appealing to emotion, and constructing a logical argument as they persuade the reader.
 9. [Simplification](#) - Brochures aim to persuade by only providing the essential information. Due to the brevity of this text type, ideas must be omitted. This often includes the counter-argument! So, be highly critical of content and consider the other side of the issue.
 10. [Problem-Solution structure](#) - This text type wants the reader to take action, and by providing a simple problem-solution approach, brochures intend to show just how easy it is to improve some aspect of your life or the world around you.
-

Conventions - Advertisements and PSAs

Public Service Announcements, or PSAs, aim to shape society through social messaging. Some strive to raise awareness while others seek total change. Think of issues like drunk driving, child neglect, domestic violence, stopping the spread of COVID, etc. The ultimate goal of PSAs is to continue moving society forward in terms of moral and ethical decision making. To help students deconstruct these powerful messages, our students rely on David's good old Aunt Vera.



[Video Link](#)

Mnemonic for Advertisements and PSAs

Please **C**all **A**unt **V**era **T**o **E**at **V**egetarian **S**pringrolls

1. **Producer:**

- Who produced the PSA?
- What organization is behind the message?
- What do they want the audience to do?

2. **Context and Culture:**

- What is the historical context of the text?
- How is this reflected in the language and images of the PSA?
- What is the PSA saying about a particular culture or society?

3. **Audience:**

- Who is the “target audience”?
- What is their age, ethnicity, class, profession, interests?
- What words, images, or symbols suggest this?

4. **Values:**

- What human needs, fears or desires are being appealed to?
- Health? Family? Sexuality? Being Loved? Security? Social Acceptance?
- What positive or negative value messages are presented?

5. **Text:**

- What is the “written text” of the message?
- What are the denotation and connotation of key words?
- What is the interplay between text and image?

6. **Emotions and Mood:**

- What emotions does the text evoke?
- How does language evoke an emotional response?
- How do images and symbols evoke an emotional response?

7. **Visuals and Layout:**

- What colors are used and how do they enhance the tone or mood?
- How are images and layout used to add an effect?
- What is pictured and why?

8. **Subtext:**

- What is the “subtext” of the message? (What do you think is the hidden or unstated meaning?)
 - What implications can be drawn?
 - What associations can be made?
-

Conventions - Travel Writing

Perhaps now more than ever, travel writing is back in demand, as people are taking fewer post-COVID vacations and want to be sure they are getting good value for their money. As such, it's helpful to read travel magazines, guide books, and reviews of hotels, restaurants, and museums. These powerful texts inform, entertain, and persuade us to visit new places. They may also recount someone's experience as they travel to and around exotic destinations around the world. Understanding the conventions of travel writing will not only help you improve your Paper One writing, but it will also help you choose better travel destinations in the future.



[Video Link](#)

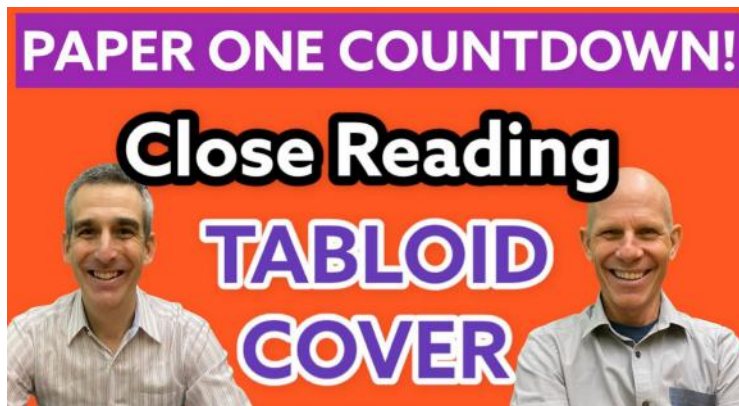
Ten Prominent Features of Travel Writing

1. [Personal experiences](#) - Travel writing is full of first-hand travel experiences, and this is what gives the piece credibility. Look for personal anecdotes with vivid descriptions of the writer's travel experience.
2. [Proper nouns](#) - Look for key hotels, restaurants, and landmarks in travel writing. The goal is to highlight the prominent destinations that will fill the travel itinerary.
3. [Destination information](#) - Names, dates, customs, etiquette...the list goes on and on. People want to be informed when they get to their destination, and this information is essential to help the traveler feel comfortable in their new destination.
4. [Descriptive language](#) - The writer will want to engage the senses of the reader to further entice them to travel. Look for powerful verbs, adjectives, and adverbs that provoke an emotional response from the reader.

5. [Visuals and links](#) - Images are powerful media that entice travelers to visit a destination. Pay attention to how images are composed and presented. Lots of choices to discuss!
 6. [Headings and subtitles \(structure\)](#) - Travel writing often provides clear structural divisions or breaks to organize information. Look for section headings that indicate the main idea of each section of text.
 7. [Advice](#) - People read travel writing because they have limited time at their destination. Accordingly, the writer will offer advice about itineraries, pricing, and what isn't not to be missed during the trip.
 8. [Tone](#) - Pay attention to the tone of the writer. It should match their opinion of the destination. This is often reflected in punctuation. An enthusiastic writer may use exclamation marks to show enthusiasm, while short and sarcastic writing might indicate dissatisfaction with a place or idea.
 9. [Verbs](#) - Most verbs in travel writing will be in past tense, but you also want to pay attention to modality. Words such as "should", "can", "might", "must", and "have to" might indicate certain aspects of the destination that "shouldn't" be missed.
 10. [Promotions and Advertising](#) - Some travel writing is sponsored or funded by other organizations and businesses. As such, be savvy and ask yourself who paid for the piece and how it affects the overall messaging.
-

Conventions - Tabloid

We need to keep in mind that the media has bias and that different types of newspapers and online publications sensationalize news and spread gossip to entertain, shock and many times mislead their readers. These are called tabloids. Tabloids differ from traditional, more respectable newspapers in a few significant ways. They are found in supermarkets and newsstands and are widely popular. In the UK these are sometimes called “red tops” as the titles of these papers such as *The Sun* and *The Daily Mirror* are in red. *The National Enquirer* is a widely read tabloid in the US.



[Video Link](#)

Text Type Conventions:

1. [Sensational Headlines](#) - The headline of a tabloid will very often have a shocking effect and be provocative and engaging. Headlines such as “Harry and Meghan Bombshell: Worst Royal Crisis in 85 years!” is obviously dramatic and sensational.
2. [Provocative Images](#) - The choice of image will give us a clear indication of how the article is shaped. If the article is criticizing the behavior of a celebrity or politician, they will choose an unflattering or biased image.
3. [Direct Quotations](#) - The article will often quote sources and others who act as witnesses. The choice of quotations are clearly a way to influence, entertain and shock the reader.

4. [Short Article Length](#) - Tabloid articles are usually shorter than conventional news articles. Readers want quick bite-sized articles and generally these readers will read the Tabloid quickly and are not reading to inform themselves as much as to entertain themselves.
 5. [Biased Language](#) - We want to examine language carefully and really connect with how words shape meaning. If they call a politician a “bully” or a “softy” we know that this is biased against them.
 6. [Bias of Omission](#) - Tabloid articles often do not tell the whole story. We want to look at what they are leaving out. This is clearly a way to bias the reader and influence their thinking. Do they leave out a person’s backstory? Have they included information about other people involved in the story? Do they quote sources from different sides of the story?
 7. [Humor](#) - Tabloids are meant to be entertaining and shocking and also generate a laugh at times. We want to look for the sarcasm and humor that is embedded in the article.
 8. [Voice and Tone](#) - Similar to humor, we also many times hear the voice and opinions of the writer coming out. We want to think about his/her tone and the way that they bring in their own voice. A journalistic article should remain objective and have a neutral tone. Not so with tabloids!
 9. [Colloquial Language](#) - Tabloids are for everyone and are meant to reach all readers of all educational levels. The language is informal and casual and sometimes uses regional slang.
 10. [Biased Names and Labels](#) - Labels and names are clearly a way to influence readers. Calling someone a “kid” or a “youth” or a “teenager” or a “rebel” or a “geek” will clearly carry connotations and create bias. We want to look for how these names and nicknames and labels can add to the bias.
-

Conventions - Political Cartoons

Comics and cartoons are a very popular part of the IB English curriculum. They allow students to combine their discussion of image and text while analyzing 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](#)

Text Type Conventions:

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 the sense of panic, urgency, or speed.

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

Speech bubble: 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:

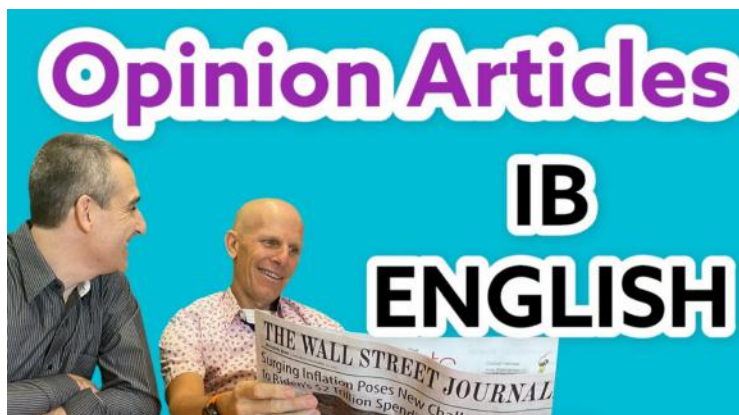
- **Internal dialogue or thought bubble:** a thought enclosed by a balloon that has a series of dots or bubbles going up to it.
- **External dialogue,** which is speech between characters.

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*.

Source: www.readwritethink.org

Conventions - Blogs and Opinion Pieces

Whether it's speeches, opinion pieces, blog posts, or other opinionated texts, writer's use a range of persuasive techniques to effectively communicate their message. Review the following techniques and notice how they apply to a wide range of text types in addition to opinion pieces.



[Video Link](#)

General Techniques

Ethos: When a writer tries to persuade the audience to respect and believe him or her based on a presentation of image of self through the text. Reputation is sometimes a factor in ethical appeal, but in all cases the aim is to gain the audience's confidence.

Pathos: When a writer tries to persuade the audience by appealing to their emotions. The aspects of a literary work that elicit sorrow or pity from the audience. An appeal to emotion that can be used as a means to persuade. Over-emotionalism can be the result of an excess of pathos.

Logos: When a writer tries to persuade the audience based on statistics, facts, and reasons. The process of reasoning.

Evidence: Writers use evidence to make their argument stronger and bolster their credibility. There are three main types of evidence: Anecdotal; Expert Opinion and Statistical:

- **Expert opinion:** To make a writer's position seem more credible, they may quote the opinions of experts that correspond with their own. As in a court case, experts are often called on to make one side seem stronger and more believable.
- **Statistical evidence:** Like any form of evidence, statistics can be used to make an argument seem more conclusive, a writer's opinion more valid. Often statistics are used that are out of context, or from unreliable sources. As the saying goes, "There are lies, damned lies, and statistics."
- **Anecdotal evidence:** An anecdote is a tale involving real life events, a true story. Such stories can be used by writers as evidence to back their claims. To support a contention, and to make themselves appear more credible, writers often use personal anecdotes.

Techniques for Emphasis

- **Syntax:** The way words are put together to form phrases, clauses, and sentences. It is sentence structure and how it influences the way a reader perceives a piece of writing.
- **Repetition:** When used sparingly for effect, it can reinforce the writer's message and/or entertain the reader. Writers may repeat a word, a phrase or an entire sentence for emphasis. (Ex. "We will all suffer for years to come unless we stop this government, stop them in the workplace, stop them in the polls, and stop them on election day.")
- **Cumulation:** Using many similar words in a short space is cumulation and can give weight to the idea being expressed. (Ex. "This task requires guts, determination, grit and willpower.")
- **Alliteration:** This refers to the repetition of the first sound in consecutive words, an effect which draws attention to the words in question. (Ex. "To rip people off so blatantly shows Mr. Craven to be cruel, calculating and crooked.")
- **Anaphora:** The repetition of a word or phrase at the beginning of a sentence.
- **Epistrophe:** A word or phrase repeated at the end of consecutive lines."
- **Parallelism:** The technique of arranging words, phrases, clauses, or larger structures by placing them side by side and making them similar in form. Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning "beside one another." It refers to the grammatical or rhetorical framing of words, phrases, sentences, or paragraphs to give structural similarity. Example (from Churchill): "We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields.
- **Understatement** – The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous and emphatic.

- **Expletive** - Figure of emphasis in which a single word or short phrase, usually interrupting normal speech, is used to lend emphasis to the words on either side of the expletive. Ex. in fact, of course, to be sure, indeed, I suppose, I hope, you know, you see, clearly, in any event, in effect, certainly, remarkably.
- **Invective** – an emotionally violent, verbal denunciation or attack using strong, abusive language.

Tone – Similar to mood, tone describes the author's attitude toward his material, the audience, or both.

Undertone - An attitude that may lie under the ostensible tone of the piece. Under a cheery surface, for example, a work may have threatening undertones.

Colloquial Language: Refers to refers to the usage of informal or everyday language. This slang can be used in different ways. It can set the writer up as knowledgeable, on the inside of a social group. A writer may also use slang in a sarcastic manner, to attack an opponent or mock an argument. It may also be used to appeal to a reader's own sense of cultural identity, or reinforce a writer's overall tone.

Inclusive Language: Inclusive language aims to directly address the reader, either personally or as a member of a shared group. This involves using such words as us, we, you, our.

Synthetic Personalization: the process of addressing mass audiences as though they were individuals through inclusive language usage. This is often done through second person in advertisements (See you after the break-Welcome to McDonald's)

Diction (Word Choice): Is a person "slim" or "skinny"? Is an oil spill an "incident" or an "accident"? Is a government expenditure an "investment" or a "waste"? Writers reinforce their arguments by choosing words.

- **Connotation:** an idea or feeling that a word invokes in addition to its literal or primary meaning
- **Denotation:** actual meaning of the word
- **Euphemism:** a more acceptable or usually a more acceptable way of saying something uncomfortable (i.e. collateral damage instead of civilian death)
- **Lexical Cluster:** words pertaining to a particular group or idea. For example, words relating to water or nature.
- **Ambiguity:** Use of language in which multiple meanings are possible. Ambiguity can be unintentional through insufficient focus on the part of the writer; in good writing, ambiguity is frequently intentional in the form of multiple connotative meanings, or

situations in which either the connotative or the denotative meaning can be valid in a reading.

Figurative Techniques

Analogy: comparing one situation to another. For example, comparing the game of football to war.

Hyperbole: Completely overstating and exaggerating your point for effect. (Like when your mom says, "I must have asked you a million times to clean your room!")

Imagery : Sensory details in a work; the use of figurative language to evoke a feeling, call to mind an idea, or describe an object. Imagery involves any or all of the five senses

Metaphor – A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.

Metonymy (mi-ton-uh-mee) – A term from the Greek meaning “changed label” or “substitute name.” Metonymy is a figure of speech in which the name of one object is substituted for that of another closely associated with it. A news release that claims “the White House declared” rather than “the President declared” is using metonymy. The substituted term generally carries a more potent emotional response.

Symbol/symbolism – Generally, anything that represents itself and stands for something else. Usually a symbol is something concrete – such as object, action, character, or scene – that represents something more abstract.

Synecdoche (si-nek-duh-kee) – is a type of metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the thing made, or in short, any portion , section, or main quality for the whole or the thing itself (or vice versa). Ex. Farmer Joe has two hundred head of cattle [whole cattle], and three hired hands [whole people]. If we had some wheels [whole vehicle], I'd put on my best threads [clothes] and ask for Jane's hand [hopefully her whole person] in marriage.

Persuasive Strategies

Concession: acknowledging the opposition's main idea

Appeal to authority: A writer may mention an important event or person in an essay to lend importance or credibility to his/her argument. “According to...”

Facts: using statistics or data to support an argument.

Rhetorical Question: Sometimes a writer or speaker will ask a question to which no answer is required. The answer is obvious so the reader has no choice but to agree with the writer's point.

Irony: Irony is present if the writer's words contain more than one meaning. This may be in the form of sarcasm, gentle irony, or a pun (play on words). It can be used to add humor or to emphasize an implied meaning under the surface.

Testimonial: using words of an expert, a famous person, or a regular "Joe" to persuade others.

Bandwagon: persuade people to do something by letting them know others are all doing it as well.

Name Calling: describing poor aspects of a competitor's argument/product so that your argument/product seems better.

Card Stacking: telling the facts for one side only.

Structural Techniques

Hypophora – Figure of reasoning in which one or more questions is/are asked and then answered, often at length, by one and the same speaker; raising and responding to one's own question(s). A common usage is to ask the question at the beginning of a paragraph and then use the paragraph to answer it. You can use hypophora to raise questions which you think the reader obviously has on his/her mind and would like to see formulated and answered. Ex. "When the enemy struck on that June day of 1950, what did America do? It did what it always has done in all its times of peril. It appealed to the heroism of its youth." - Dwight D. Eisenhower

Chiasmus (kahy-az-muhs) - (From the Greek word for "criss-cross," a designation based on the Greek letter "chi," written X). Chiasmus is a figure of speech in which two successive phrases or clauses are parallel in syntax, but reverse the order of the analogous words. Ex. "The land was ours before we were the land's" - Robert Frost (N, V, Pro: Pro, V, N) "Pleasure's a sin, and sometimes sin's a pleasure" - Lord Byron. "Ask not what your country can do for you but what you can do for your country"-JFK

Antithesis: the presentation of two contrasting ideas. The ideas are balanced by word, phrase, clause, or paragraphs. "To be or not to be..."

Asyndeton - Asyndeton refers to the omission of a conjunction such as "and" or "as" from a series of related clauses. The function of asyndeton is usually to accelerate a passage and emphasize the significance of the relation between these clauses. One famous example is Julius Caesar's comment "*Veni, vidi, vici*" after a swift victory in battle, translated into English as "I came, I saw, I conquered."

Polysyndeton - a figure of speech in which several conjunctions are used to join connected clauses in places where they are not contextually necessary. For example, consider the following sentence: "The dinner was so good; I ate the chicken, and the salad, and the turkey, and the wild rice, and the bread, and the mashed potatoes, and the cranberry sauce."

Juxtaposition - As a literary technique, the juxtaposition definition is to place two concepts, characters, ideas, or places near or next to each other so that the reader will compare and contrast them.

Epistrophe - Epistrophe is a figure of speech that involves the repetition of a word or phrase at the end of successive clauses or sentences. The definition of epistrophe is opposite to that of anaphora, which is the repetition of words at the beginning of successive clauses or sentences.

Tricolon - a rhetorical term for a series of three parallel words, phrases, or clauses.

Conventions - News Articles

Hard news refers to the news that is important, timely and consequential. Soft news refers to celebrity, entertainment and lifestyle articles.



[Video Link](#)

Key Questions for Hard News

- Who made this article? How credible is this source?
- Who is the intended audience of this article?
- When was this written?
- How was this written?
- What is reported here?
- What is missing?
- Where do I go from here?

Text Type Conventions:

1. **Timeliness:** Hard news articles should be timely and relevant to the current news cycle. They report on recent events, breaking news, or ongoing developments.
2. **Objectivity:** Hard news articles strive to present facts and information in an unbiased manner, without injecting personal opinions or emotions.
3. **Accuracy:** Hard news articles should be factually correct, with information verified through multiple sources.

4. **Clarity:** Hard news articles should be written in a clear, concise style that is easy for readers to understand.
5. **Headline:** A hard news article should have a clear, informative headline that accurately reflects the content of the article.
6. **Lead:** The lead or introduction of a hard news article should provide a summary of the most important information in the article, answering the who, what, when, where, why, and how questions.
7. **Inverted pyramid structure:** Hard news articles are typically structured in an inverted pyramid format, with the most important information presented at the beginning and less important details following.
8. **Attribution:** Hard news articles should attribute quotes and information to reliable sources.
9. **Neutral language:** Hard news articles should use neutral language and avoid emotional or sensational language.
10. **Minimal use of opinion:** Hard news articles should minimize the use of personal opinions or analysis, instead focusing on reporting factual information. Any opinion presented should be clearly labeled as such.

Model Response - Website



[Video Link](#)
[Stimulus Text](#)

Guiding Question: How do the text creators use layout and website features to create a call to action and promote their mission?

Thesis:

Accordingly, through the clever use of layout and website features, CAN makes their message clear: seniors live happier and healthier lives with their pets, and by enlisting the support of the general public, CAN *can* make a difference and keep these loved ones together, ensuring a happy and full life for both humans and pets.

Rudimentary Outline:

1. Introduction
2. Strong bond between pets/owners (image and logo)
3. Separation of pets and seniors (structure)
4. CAN's work and mission
5. Call to action
6. Further learning
7. Conclusion

Sample Response

In Western countries, aging often results in seniors moving from independent living situations to assisted living. Sadly, this can be a lonely time for older adults. But what happens when pets are involved? Are seniors expected to say goodbye to their “four legged friends” before moving into aged care accommodation? This is the question posed by Campaign Animal Network Australia (CAN) on their website published in 2022. Aimed primarily at Australian families with aging members with the purpose of informing and persuading, this particular page of the site, nested under the tab “Pet Projects” suggests there are ways to keep seniors and their pets together, and they offer a solution to this dilemma. Accordingly, through the clever use of layout and website features, CAN makes their message clear: seniors live happier and healthier lives with their pets, and by enlisting the support of the general public, CAN *can* make a difference and keep these loved ones together, ensuring a happy and full life for both humans and pets.

Through the clever use of image and logo, CAN demonstrates the strong bond between aging pet owners and their beloved animals. Visitors to the site are immediately struck by the large image at the top featuring a small dog in the arms of their owner as the focal point. The image is quite striking, as the small dog’s gaze directly meets the eye of the viewer. This evokes sympathy in the reader, as they imagine that small dog being torn away from its owner when moving to an aged care accommodation. Furthermore, the gaze of the owner is focused on their pet, and this further reinforces their strong connection. The dog wrapped in the owner’s sweater further contributes to this loving mood, and viewers are left with emotions of pleasure as they imagine the strong bond between pet and owner. This is further enhanced by the clever logo of CAN. Colored in vibrant orange that often symbolizes happiness or spirituality, the logo can be interpreted as the representation of a dog or cat’s nose and mouth. The iconic button nose with leading lines to the mouth are universally recognized, and this representation of an animal’s mouth as the logo further signifies the bond between owners and pets.

After the image and logo have garnered sympathy from the viewer, CAN intentionally structures the beginning of the page to capture the agony experienced by seniors who are forced to say goodbye to their animals before entering aged care accommodation. The orange subheading of the section not only pulls attention due to its vibrant color, but the phrase “forced to say goodbye to their four-legged friends” also elicits great sadness from the reader. The connotation of the word “forced” implies that aging people do not want to give up their pets, but rather must do so as a result of the rigid rules of some assisted living establishments. These idea of separation is further captured by the lexical cluster “grieved”, “surrendered”, and “euthanized.” These words have strong negative connotations, and this further saddens the website reader as they contemplate the pain experienced by older adults as their pets are ripped away from them. It must be noted, however, that CAN recognizes that many aged care providers do not want to force this separation, and the rhetorical question with parallel structure suggests to readers that there is indeed a way to “support the human-animal connection safely, sensitively, and sustainably.” The sibilance of the “s” here is not lost on the reader, and this catchy phrase encourages them to

further investigate the solutions that CAN poses in order to maintain a joyous and happy life for both owner and pet.

The middle section of the website is structured in a way that suggests CAN is working hard to keep aging pet owners and their beloved animals together. The bold orange heading “What are we doing” presents the mission of CAN - they clearly intend to preserve these relationships. Here, the language is noticeably more uplifting to coincide with the great work of CAN. Words such as “experts”, “solutions”, and “good models” imply the organization is working tirelessly to alleviate the unjust suffering that occurs when animals and their owners are separated. Moreover, CAN appeals to logos multiple times in this section, noting that pets raise one’s “happiness quotient” and “health grade.” This is juxtaposed with the powerful statistic that merely “18% of aged care facilities consider allowing residents to keep a pet.” The reader cannot help but notice the broken logic here. If pets make people healthy and happier, then why are only 18% of assisted living facilities in Australia allowing seniors to keep pets? Clearly, we need to do more to preserve the relationships between seniors and their pets in age assisted living facilities.

Indeed, the website layout facilitates this feeling of wanting to do more by asking visitors to take action so that seniors moving to aged care facilities are never separated from their pets. In addition to linking viewers to their companion website - Positive Aging in the Company of Animals - for tangible solutions, CAN also recognizes the need to garner support from the general public. To effectively accomplish this goal, the website switches to the second person “you” and offers steps readers can take to prevent the separation of pet and aging owner. Through a series of commands such as “share”, “raise”, “let”, and “indicate”, CAN offers many clear steps for readers to get involved in this issue and make a difference. Orange hyperlinks and email addresses again call for explicit action from the viewer and illustrate that this issue can be improved if one is willing to act. It must be noted that perhaps CAN is reaching out to a secondary audience in this section - the aged care providers themselves. The final bullet point of this section clearly states that seniors living in assisted living with their pets are likely to result in “aged-care provider [spending] less in on-going care services.” Of course this is appealing to those in the business of care; their goal is to minimize costs and maximize profits, so CAN cleverly inserts this piece of knowledge to entice care providers to allow pets in their facilities with their residents.

In the final section of the page design, viewers are guided to “further resources” to further educate readers and cement CAN’s mission. These links, combined with the closing slogan “lives enriched by companion animals” leave no doubt in readers' minds that CAN is an organization committed to preserving the quality of life for seniors, as well as their pets. Furthermore, any viewer who wants to share this page can easily click the sharable icons at the top or bottom of the page, thus allowing them to push this media out to others. By making these share options accessible and easy for their readers, CAN strongly positions themselves to allow their platform and mission to be easily shared across Australia.

In the end, CAN uses layout and website features to frame “positive aging in the company of animals” in a powerful way. By showing the benefits of human-animal companionship, the mission of their organization, and how everyday Australians can help, they highlight the ease and necessity of keeping seniors together with their furry friends. In the end, nobody should have to live their final years in a state of loneliness. We’ve all felt that joy of receiving a kiss from a dog or

listening to the purring of a cat while stroking their coat. The bond is real, and the bond is love. Through organizations such as CAN, perhaps regulations regarding animals and assisted living will be relaxed. Only then will both humans and their pets receive the dignity and respect they deserve.

Light it up!

Aging can be difficult. In Western countries, this often results in seniors moving from independent living situations to assisted living. Sadly, this can be a lonely time for older adults. But what happens when pets are involved? Are seniors expected to say goodbye to their “four legged friends” before moving into aged care accommodation? This is the question posed by Campaign Animal Network Australia (CAN) on their website published in 2022. Aimed primarily at Australian families with aging members with the purpose of informing and persuading, this particular page of the site, nested under the tab “Pet Projects” suggests there are ways to keep seniors and their pets together, and they offer a solution to this dilemma. Accordingly, through the clever use of **layout and website features**, CAN makes their message clear: seniors live happier and healthier lives with their pets, and by enlisting the support of the general public, CAN *can* make a difference and keep these loved ones together, ensuring a happy and full life for both humans and pets.

Through the clever use of **image and logo**, CAN demonstrates the **strong bond between aging pet owners and their beloved animals**. **Visitors** to the site are immediately struck by the **large image** at the top featuring a small dog in the arms of their owner as the **focal point**. The image is quite striking, as the small dog’s **gaze** directly meets the eye of the **viewer**. This evokes sympathy in the **reader**, as they imagine that small dog being torn away from its owner when moving to an aged care accommodation. Furthermore, the **gaze** of the owner is focused on their pet, and this further reinforces their strong connection. The **dog wrapped in the owner’s sweater** further contributes to this loving **mood**, and **viewers** are left with emotions of pleasure as they imagine the strong bond between pet and owner. This is further enhanced by the clever **logo** of CAN. **Color**ed in vibrant orange that often **symbolizes** happiness or spirituality, the logo can be interpreted as the representation of a dog or cat’s nose and mouth. The iconic **button nose with leading lines to the mouth** are universally recognized, and this representation of an animal’s mouth as the logo further signifies the bond between owners and pets.

After the image and logo have garnered sympathy from the **viewer**, CAN intentionally structures the beginning of the page to capture **the agony experienced by seniors who are forced to say goodbye to their animals before entering aged care accommodation**. The orange **subheading** of the section not only pulls attention due to its vibrant **color**, but the phrase “**forced to say goodbye to their four-legged friends**” also elicits great sadness from the **reader**. The **connotation** of the word “**forced**” implies that aging people do not want to give up their pets, but rather must do so as a result of the rigid rules of some assisted living establishments. These idea of separation is further captured by the **lexical cluster** “**grieved**”, “**surrendered**”, and “**euthanized**.” These words have strong **negative connotations**, and this further saddens the website **reader** as they contemplate the pain experienced by older adults as their pets are ripped away from them. It

must be noted, however, that CAN recognizes that many aged care providers do not want to force this separation, and the rhetorical question with parallel structure suggests to readers that there is indeed a way to “support the human-animal connection safely, sensitively, and sustainably.” The sibilance of the “s” here is not lost on the reader, and this catchy phrase encourages them to further investigate the solutions that CAN poses in order to maintain a joyous and happy life for both owner and pet.

The middle section of the website is structured in a way that suggests CAN is working hard to keep aging pet owners and their beloved animals together. The bold orange heading “What are we doing” presents the mission of CAN - they clearly intend to preserve these relationships. Here, the language is noticeably more uplifting to coincide with the great work of CAN. Words such as “experts”, “solutions”, and “good models” imply the organization is working tirelessly to alleviate the unjust suffering that occurs when animals and their owners are separated. Moreover, CAN appeals to logos multiple times in this section, noting that pets raise one’s “happiness quotient” and “health grade.” This is juxtaposed with the powerful statistic that merely “18% of aged care facilities consider allowing residents to keep a pet.” The reader cannot help but notice the broken logic here. If pets make people healthy and happier, then why are only 18% of assisted living facilities in Australia allowing seniors to keep pets? Clearly, we need to do more to preserve the relationships between seniors and their pets in age assisted living facilities.

Indeed, the website layout facilitates this feeling of wanting to do more by asking visitors to take action so that seniors moving to aged care facilities are never separated from their pets. In addition to linking viewers to their companion website - Positive Aging in the Company of Animals - for tangible solutions, CAN also recognizes the need to garner support from the general public. To effectively accomplish this goal, the website switches to the second person “you” and offers steps readers can take to prevent the separation of pet and aging owner. Through a series of commands such as “share”, “raise”, “let”, and “indicate”, CAN offers many clear steps for readers to get involved in this issue and make a difference. Orange hyperlinks and email addresses again call for explicit action from the viewer and illustrate that this issue can be improved if one is willing to act. It must be noted that perhaps CAN is reaching out to a secondary audience in this section - the aged care providers themselves. The final bullet point of this section clearly states that seniors living in assisted living with their pets are likely to result in “aged-care provider [spending] less in on-going care services.” Of course this is appealing to those in the business of care; their goal is to minimize costs and maximize profits, so CAN cleverly inserts this piece of knowledge to entice care providers to allow pets in their facilities with their residents.

In the final section of the page design, viewers are guided to “further resources” to further educate readers and cement CAN’s mission. These links, combined with the closing slogan “lives enriched by companion animals” leave no doubt in readers' minds that CAN is an organization committed to preserving the quality of life for seniors, as well as their pets. Furthermore, any viewer who wants to share this page can easily click the sharable icons at the top or bottom of the page, thus allowing them to push this media out to others. By making these share options accessible and easy for their readers, CAN strongly positions themselves to allow their platform and mission to be easily shared across Australia.

In the end, CAN uses **layout and website features** to frame “positive aging in the company of animals” in a powerful way. By showing the benefits of human-animal companionship, the mission of their organization, and how everyday Australians can help, they highlight the ease and necessity of keeping seniors together with their furry friends. In the end, nobody should have to live their final years in a state of loneliness. We’ve all felt that joy of receiving a kiss from a dog or listening to the purring of a cat while stroking their coat. The bond is real, and the bond is love. Through organizations such as CAN, perhaps regulations regarding animals and assisted living will be relaxed. Only then will both humans and their pets receive the dignity and respect they deserve.

Word Count: 1295

Examiner’s Grades and Comments

Criterion A: Understanding and Interpretation **5 out of 5**

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

The response shows excellent understanding and interpretation of the main mission of the website. There is a clear understanding of the relationship between pets and seniors, and many implications are considered. There are ample well-chosen textual references throughout the response.

Criterion B: Analysis and Evaluation **4 out of 5**

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

A wide variety of features are used. However, more elements of websites are needed to be considered for top marks in this criteria, especially considering the text type and keywords of the guiding question. Evaluative language is present, and there is clear and insightful analysis throughout the response.

Criterion C: Focus and Organization 5 out of 5

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

The response clearly links topic sentences to the thesis. The wording of the guiding question is focused and apparent throughout, and big ideas from the thesis are explored in detail in the body of the paper. A full intro and conclusion are present.

Criterion D: Language 5 out of 5

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

The language is clear and elevated, but the writer is wordy. Vocabulary is mostly elevated with a good range of sentence structures. Language is carefully chosen and register is appropriate throughout the response.

Model Response - Speech



[Video Link](#)
[Stimulus Text](#)

Guiding Question: How does the speaker employ rhetorical techniques to provoke the audience to take action?

Thesis:

Thesis: Through the clever use of rhetoric, Malcolm X not only gains trust from his audience, but he also leverages emotion to provoke violence, thus resulting in a contrasting form of protest to the status quo.

Rudimentary Outline:

1. Introduction
 2. Ethos to show the connection between speaker and audience
 3. Pathos to evoke anger and incite the audience
 4. Logos - two analogies
 5. Logos - comparison to King
 6. Logos - call to action
 7. Conclusion
-

Sample Response

The recent murder of George Floyd infuriated people worldwide. While some responded with shock, horror, and sadness, others pursued another course of action - they wanted to take up arms and defend themselves. Malcolm X suggested the same in his speech delivered at the Ford Auditorium on February 13, 1965. Aimed primarily at African Americans with a purpose to provoke action, a secondary audience could also be the white majority of the United States of the Civil Rights era with the purpose of instilling fear and forcing action. Through the clever use of rhetoric, Malcolm X not only gains trust from his audience, but he also leverages emotion to provoke action, thus resulting in a contrasting form of protest to the status quo.

Malcolm X begins his speech by establishing ethos to demonstrate to the audience that he - just like all Blacks - has suffered at the hands of their white oppressors. The opening anecdote that he “was in a house last night that was bombed” immediately shocks and engages the audience. This is a wise choice, as it immediately illustrates that he is just like the group he is leading and not immune to the harsh racism that plagues the context. Moreover, by inserting a lexical cluster of words pertaining to family such as “wife”, “children”, and “father”, Malcolm X portrays himself as a family man and not like the violent madman illustrated in the media. Lastly, in order to reduce the distance between audience and speaker, he cleverly manipulates pronouns in a subtle way to make his audience feel more connected to his fiery rhetoric. After opening in the first person “I”, he soon after begins inserting words such as “you” and “we.” The effect is subtle but calculated: Malcolm X clearly uses rhetoric to establish trust with his listeners and, and this makes them more inclined to elevate him in status as a civil rights leader.

Throughout the middle of the speech, Malcolm X implements a variety of language choices to evoke pathos in his audience, particularly emotions of anger, shame, and defiance. Through intentional use of juxtaposition, phrases such as “a time to be cool and a time to be hot” and “a time to love and a time to hate” serve as a direct contrast to other civil rights leaders of the era, notably Dr. Martin Luther King Jr. By presenting this stark contrast in a relatable way, listeners ponder perhaps for the first time that King’s theory of nonviolence is not working. To further incite anger in his audience, he incorporates another lexical cluster, this time bombarding the audience with words that portray the oppressor in an unflattering way. Words such as “racist”, “segregationists”, “exploit”, and “oppress” anger the listeners as they must acknowledge the stark truth of their inhumane treatment. He offers short declarative sentences such as “I am a Muslim” to imply that although religion does not suggest violence, it does require that one apply a “yardstick” as a “standard of measurement or judgment” when determining whether another group of people qualify for “brotherhood.” This metaphor linking religion to a way to measure and evaluate human relationships results in the audience quickly making their own calculations, and their conclusions are surely that they have been mistreated by their oppressor and that nonviolence is not working.

Once emotion is stirred, Malcolm X employs a clear and logical example to support the notion that Blacks must take action and defend themselves. Through allusion, he references a well-known and televised incident that occurred in Selma, Alabama. The speaker skillfully inserts powerful visual imagery to help the audience imagine the young black woman “knocked...down on the ground” and “dragg[ed]...down the street.” He then directly challenges his audience through an

accusatory tone, suggesting that the black bystanders “should have done something but didn’t.” This results in the audience reliving this moment and perhaps reconsidering their logic and thought process. His purpose is clear: to force the audience to carefully reconsider how one should respond to overt oppression. At this point, the audience is primed and the speaker is ready to move to his call to action.

Toward the end of the speech, the audience is forced again to rethink the logic of King and others who subscribe to nonviolence. Malcom X presents a clear contrast. Through repetition, he refers to the “duty” of Blacks to rise up and defend themselves. He even employs a euphemism for fighting, instead calling for “vigorous action” among his supporters to defend themselves in the face of oppression. Much like earlier in the speech, he employs another analogy to help his audience process his logic. This time, he compares racism and necessity to defend oneself to that of burglary of one’s own home, suggesting Blacks should “grab [their] gun and run [the oppressor] out.” The comparison is clear. Malcolm X wants his listeners to pick up arms and defend themselves.

Finally, the piece ends with some ominous foreshadowing, as Malcolm X concludes his logical argument by implying that Blacks must prepare themselves for upcoming violence. The metaphor of an ensuing “explosion” is invigorating for the audience, and this contributes to an energetic and combative mood. Furthermore, he alerts the listeners of violence to come, using superlatives such as “longest”, “hottest”, and “bloodiest” to describe the upcoming year in relation to recent years during the civil rights struggle. He concludes his time at Ford Auditorium by making one final comparison, this time referring to the “ingredients” necessary to make an “explosion.” However, obviously, he is not referring to a recipe for a tasty dish. Rather, Malcolm X leaves the audience to ponder that the recipe is clear and complete: The conditions are ripe for self-defense, and that is precisely what he wants his audience to do - defend themselves against oppression by any means necessary.

In the end, Malcolm X effectively implements rhetorical strategies to build trust in his audience, provokes them with emotional language, and then encourages them to take action by presenting an alternative form of logic to MLK’s status quo. Just like the anger and frustration that emerged after the murder of George Floyd approximately 60 years later, there seemingly comes a time when the oppressed can no longer sit quietly and accept the immoral actions of their oppressor. For Malcolm X, nonviolence was not the answer. In his perspective, Blacks - just like every other race in the world - are entitled to equal treatment and rights. When this fails to happen, then one must take decisive action, and this is the main message of his speech.

Word Count: 1093

Light it up!

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Word Count: 1093

Criterion A: Understanding and Interpretation 5 out of 5

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

Insightful understanding of the implications of the speech. There is strong attention to central messages, references, and author/audience relationship. While not required, there is good understanding of context, and this adds to the response and shows strong critical thinking.

Criterion B: Analysis and Evaluation 5 out of 5

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

Very good understanding of the rhetorical triangle as well as a myriad of persuasive strategies. There is an excellent understanding of how language shapes meaning and pushes forward the message of the speech.

Criterion C: Focus and Organization 5 out of 5

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

A clear chronological deconstruction of the text with very good focus on the guiding question. All ideas are intimately linked with the thesis, and the response has a full introduction and conclusion.

Criterion D: Language 5 out of 5

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

Very strong and intentional use of vocabulary with precise accuracy throughout. A high degree of readability with an engaging style are evident. There is a good range of sentence structures with minimal repetition.

Model Response - Letter



[Video Link](#)
[Stimulus Text](#)

Guiding Question: How does the author use language to evoke an emotional response in the reader?

Sample Response:

It seems odd that an aging American diplomat in London and his one-year-old infant grandson could have a lot in common. However, this is precisely the scenario presented by Walter H. Page in his humorous letter penned in 1915. Aimed primarily at his grandson to read later in life, the philosophical text also appeals to a global audience of any time period interested in learning lessons acquired throughout the lifetime of a wise and experienced statesman. Written with the purpose of entertaining, the text also informs and educates readers about important philosophical aspects of life such as self-improvement, envy, and gratification. Ultimately, through the use of clever language, Page evokes a myriad of emotional responses from his readers. He claims that adults can learn much by observing infants; if adults are able to observe a life of simplicity, avoid envy of others, and avoid ingesting “poisons” that contaminate the soul, one can lead a gratifying and fulfilling life.

Page employs humor throughout the opening of the piece not only to evoke trust in the reader but also to demonstrate the uncanny similarities between an infant and an elder statesman. The salutation “SIR” immediately engages the reader and induces laughter, as it is preposterous to

refer to a one-year-old child by such formal nomenclature. This unusual greeting for an infant is immediately followed by continued witticisms, whereby Page claims it is an “honor” for him to “humbly” share his findings with his infant grandson. The reader quickly identifies the absurdity - of course, a diplomat would not speak so formally to an infant - and this immediately alerts the reader that this is an informal piece of writing designed to educate and entertain through a lighthearted tone. This humor continues throughout the early part of the letter. In one instance, Page acknowledges that his grandson is quite “well and content with [him]self.” This witty remark further puts the reader at ease with the author before he moves on to more philosophical aspects of the text. Lastly, Page concludes the first part of the letter by referencing the “philosophical disposition” that both he and his grandson share. This irony - of course, an infant cannot be philosophical in nature - further develops the humor of the letter and continues to develop a trusting relationship between himself and the secondary audience of “other readers” who engage with the piece looking for some guidance on how to live a more meaningful life.

Page spends the next part of the letter evoking emotions of amazement and awe as he realizes the similarities between an infant and a statesman. To achieve this goal, Page switches to inclusive language, utilizing the words “we” and “us” to present to the reader that both the young boy and the aging diplomat have come to the same philosophical conclusions. For both, their “calm and self-content” is a similarity that readers also wish to achieve. And how did these seemingly different people reach the same conclusions? Seemingly by ignoring the “coming and going of folks.” This juxtaposition of “coming” and “going” serves to include all humans in the discussion, regardless of their station in life. Page implies that by not paying attention to the daily movements of others, one can lead a more peaceful and fulfilling life. This idea of ignoring the critical opinions of others is further cemented by the visual imagery of the “smile” that overtakes Page when he ponders that all who understand his motivations will also join him on a metaphoric “journey” to live a more meaningful and fulfilling life.

The letter continues to cleverly implement language to communicate the idea that emotions such as self-consciousness and envy are perilous to human well-being. It is in this section of the piece that Page bombards the reader with vivid figurative language. Through simile, he compares humans to “bubbles of water racing around a pool at the foot of a water-fall.” Here, readers can visualize the energy and constant activity of the tiny bubbles that never cease to move before finally bursting. Furthermore, Page compares humans to “rabbits hurrying into their warrens and immediately hurrying out again.” In both cases, whether it is bubbles or rabbits, the similes and claims are clear: humans are simply too busy and moving at a feverish pace to reflect on their daily lives and decipher what truly gives one meaning in life. To further solidify his claim, Page implements an analogy, suggesting that humans would be better served to contemplate the “contented cat on the rug” and notice how it remains still and pensive, not craving much in return from life. To conclude the thought, Page suggests that readers learn from the “unenvious sky” that hangs over our heads. This pathetic fallacy clearly reiterates the notion that humans should slow down, stop coveting what others have, and enjoy the simplicity of life.

Page’s notion of simplicity over a life of complexity is further secured through a final clever metaphor, and this evokes emotions of optimism in the reader. By comparing “murderous food” to any toxic idea that mankind might “ingest”, Page illustrates the importance of avoiding too much

consumption and streamlining life in a positive way. Through the use of rhetorical questions and short syntax, Page challenges his reader, whether his grandson or others, to ponder “why not?” when implying that the “golden streets” are there for the taking for all humans. In this case, the “golden streets” symbolize a clear and luminous pathway for humans to join. In the mind of Page, humans on this pathway will lead a life without disturbance and excess. Animals that wake us up and disturb our mornings such as “the lark” or “the cock” are carefully selected by Page to allow the reader to compare these nuisances to the daily distractions that interrupt our lives. In closing, the message is clear: a life without contamination or distraction will lead humans to greater success and fulfillment.

The closing of the letter implements circular structure and mimics the playful nature of the salutation while also evoking emotions of pensiveness. Page once again engages the reader with humor, referring to his infant grandson as “sir”, but this time amplifies this mockery by adding the adjectives “proud”, “humble”, and “obedient” as words to describe himself in an ironic way in the presence of a one year-old child. He then signs off by writing his name “GRANDADDY” in all capital letters to end the letter in an amusing way. This leaves the reader in two emotional states: entertained yet pensive. In short, Page has succeeded in writing a letter that is both humorous for multiple audiences yet informative and educational, as it imparts upon readers ideas about how to live one’s best life.

Ultimately, Page effectively utilizes language to evoke a multitude of emotions in his letter to his grandson. What starts out as humorous quickly evolves into something philosophical, and this letter both entertains and instructs readers on how to live a more meaningful and fulfilling life. It must be noted that although the letter was written in 1915, it could easily have been written in another time. Page’s words echo Emerson, Thoreau, and other transcendentalists of the early 1800s. Moreover, his words echo spiritual leaders who emphasize a return to simplicity and emphasis on inner calm over the action and intensity of materialism that plagues much of the world in 2022. Regardless of the reader, the time period, or the context, readers from all walks of life can revel in the humorous words of Walter H. Page and ponder how they too can live their best lives.

Word count: 1265

Light it Up!

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The letter continues to cleverly implement language to communicate the idea that emotions such as self-consciousness and envy are perilous to human well-being. It is in this section of the piece that Page bombards the reader with vivid figurative language. Through simile, he compares humans to “bubbles of water racing around a pool at the foot of a water-fall.” Here, readers can visualize the energy and constant activity of the tiny bubbles that never cease to move before finally bursting. Furthermore, Page compares humans to “rabbits hurrying into their warrens and immediately hurrying out again.” In both cases, whether it is bubbles or rabbits, the similes and claims are clear: humans are simply too busy and moving at a feverish pace to reflect on their daily lives and decipher what truly gives one meaning in life. To further solidify his claim, Page implements an analogy, suggesting that humans would be better served to contemplate the “contented cat on the rug” and notice how it remains still and pensive, not craving much in return

from life. To conclude the thought, Page suggests that readers learn from the “unenvious sky” that hangs over our heads. This pathetic fallacy clearly reiterates the notion that humans should slow down, stop coveting what others have, and enjoy the simplicity of life.

Page’s notion of simplicity over a life of complexity is further secured through a final clever metaphor, and this evokes emotions of optimism in the reader. By comparing “murderous food” to any toxic idea that mankind might “ingest”, Page illustrates the importance of avoiding too much consumption and streamlining life in a positive way. Through the use of rhetorical questions and short syntax, Page challenges his reader, whether his grandson or others, to ponder “why not?” when implying that the “golden streets” are there for the taking for all humans. In this case, the “golden streets” symbolize a clear and luminous pathway for humans to join. In the mind of Page, humans on this pathway will lead a life without disturbance and excess. Animals that wake us up and disturb our mornings such as “the lark” or “the cock” are carefully selected by Page to allow the reader to compare these nuisances to the daily distractions that interrupt our lives. In closing, the message is clear: a life without contamination or distraction will lead humans to greater success and fulfillment.

The closing of the letter implements circular structure and mimics the playful nature of the salutation while also evoking emotions of pensiveness. Page once again engages the reader with humor, referring to his infant grandson as “sir”, but this time amplifies this mockery by adding the adjectives “proud”, “humble”, and “obedient” as words to describe himself in an ironic way in the presence of a one-year-old child. He then signs off by writing his name “GRANDDADDY” in all capital letters to end the letter in an amusing way. This leaves the reader in two emotional states: entertained yet pensive. In short, Page has succeeded in writing a letter that is both humorous for multiple audiences yet informative and educational, as it imparts upon readers ideas about how to live one’s best life.

Ultimately, Page effectively utilizes language to evoke a multitude of emotions in his letter to his grandson. What starts out as humorous quickly evolves into something philosophical, and this letter both entertains and instructs readers on how to live a more meaningful and fulfilling life. It must be noted that although the letter was written in 1915, it could easily have been written in another time. Page’s words echo Emerson, Thoreau, and other transcendentalists of the early 1800s. Moreover, his words echo spiritual leaders who emphasize a return to simplicity and emphasis on inner calm over the action and intensity of materialism that plagues much of the world in 2022. Regardless of the reader, the time period, or the context, readers from all walks of life can revel in the humorous words of Walter H. Page and ponder how they too can live their best lives.

Word count: 1265

Examiner’s Grades and Comments

Criterion A: Understanding and Interpretation 5 out of 5

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

The candidate shows strong insight and shows many implications of the letter. Multiple target audiences are considered, and the humor and sarcasm is strongly detected. There are ample textual references to support key ideas established in the thesis and topic sentences. The emotional response of various readers is considered in detail.

Criterion B: Analysis and Evaluation 5 out of 5

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

The candidate refers to an impressive range of features and how they shape meaning. The features are strongly linked to the emotional response in the reader. Each paragraph integrates a number of features to support key points. The analysis of figurative language is particularly strong.

Criterion C: Focus and Organization 5 out of 5

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

The paper is organized and coherent with each topic sentence making reference to the wording of the guiding question. The thesis of the paper is elevated and guides the entire response. The intro and conclusion are fully developed and effectively introduce and conclude the paper in a meaningful way.

Criterion D: Language 5 out of 5

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

Language is clear, accurate, and has pockets of elevated and carefully chosen vocabulary. The beginning of the paper has some voice, and there is excellent sentence variety. This makes the paper highly readable with an effective and engaging style.

Model Response - Product Review



[Video Link](#)
[Stimulus Text](#)

Guiding Question: How does the author combine **narrative elements** with a **product review** to make a claim about electric bicycles?

Sample Response

We all have that friend. You know the one. The person who invites us for physical activity and then shames us with their athletic stamina and prowess. As we struggle to keep up, we often wonder if there is some kind of technology that can level the playing field and render ourselves as equals to our peers. Dylan Jones captures this phenomenon in his GQ product review for the Commencal Meta Power 29 Team 2020. Written for a predominantly male British audience, the piece not only entertains the reader through narrative technique, but it also informs the reader about a new and hip innovation while providing a candid review of the product. In the end, Jones' message is clear. The Commencal Meta Power 29 Team 2020 is a powerful electric bike that will help one keep up with the toughest of cycling competitors. Purchasing and utilizing this new piece of equipment will allow one to ride long, ride far, and ride effortlessly all while keeping up with cyclists on more traditional road bikes.

The title of the piece opens with strong narrative technique, and this effectively allows Jones to highlight the need for a new and expensive piece of cycling technology. The title

immediately alerts the reader to the humor that is pervasive throughout the piece. The phrase “Making Molehills Out of Mountains” is a form of verbal irony that playfully inverts the traditional idiom. This, combined with the massive image of the bike and the data table of selected specifications for the Commencal product informs the reader that this new bicycle is a product that can simplify the work needed to cycle up difficult mountain roads. Furthermore, the introduction of the review begins with strong narrative technique and introduces a setting (the Pyrenees), a main antagonist (Vlad), and a precise time and space (every summer). Thus, like any good narrative, Jones establishes the necessary elements to craft an engaging story.

The narrative is quickly amplified through powerful humor and visual imagery, further indicating Jones’ need for a new piece of technology to keep up with his friend on the route. Readers can visualize the narrator, Jones, wearing a “Hawaiian shirt, combat shorts and a pair of neon Birkenstocks” - garments hardly appropriate for serious cyclists. This is a stark contrast to Vlad, who is described with a hyperbolic simile indicating he is powerful “like a potential Tour De France competitor.” Moreover, through juxtaposition, Jones entertains the reader and drives the narrative with strong verb choice. While Vlad is “bombing up and down hills” and periodically pausing as if “popping out for a pint of milk”, our narrator, on his traditional bicycle, is “wheezing” with the challenge. Moreover, Vlad’s dialogue indicates Jones’ humiliation at his lack of cycling prowess. Vlad sarcastically states to Jones that the lesser cyclist “took [his] time” and mocks his friend by “theatrically looking at his watch” despite the fact that Jones spent a portion of the ride “push[ing] the bike” as he tried to “get [his] breath back.” At this moment, the visual imagery is clear and we can see the stark contrast between Jones and Vlad. Not only has the author succeeded in completing the exposition of the narrative, but he has also established a need to introduce and review the product of focus, the Commencal Meta Power 29 Team 2020.

The motif of time, particularly the phrase “this year” indicates an important tone shift in the review, and this is where Jones shifts from narrative technique to one that is more indicative of a product review. The three cycling modes of the product, although given comedic names such as “Mimsy”, “Quite Fast”, and “Super Bastard”, succeed in informing the reader that this new piece of technology indeed has different operating systems despite being an electric bike. Moreover, by providing essential statistics and information such as “£3,880” and “29-inch tyres,” Jones further bolsters the information in the accompanying table that includes additional information such as “battery type” and the “contact” to purchase the product. Finally, the mention of “gears” in conjunction with the massive image of the bicycle allows the reader to fully visualize the product Jones elaborates in his narrative. The image, taken from a low angle, presents the bicycle from an imposing perspective. The color palette of black, white, and red is masculine in nature, and this further heightens the values of masculinity that GQ often perpetuates to their readers. The word “redesign” in the caption under Commencal’s latest product indicates the notion of “new”, and this advertising technique is often highlighted in favorable product reviews.

Ultimately, Jones celebrates not only the new and innovative design of the new electric bicycle, but also the joy and satisfaction it brings him as he can finally compete with Vlad on the biking course. Through a clever play on words, Jones indicates that what is a “lifestyle accessory” for many has turned out to be a “lifesaver” for him. Returning to narrative conventions, Jones compares Vlad pumping his legs uphill and describes his quads through simile as “popping like

chicken filets” despite our author - the protagonist of the narrative - feeling like “ET when Elliot’s bike begins to fly.” The allusion to Spielberg’s famous film and the humor is not lost on the reader. It is clear that the Commencal Meta Power 29 Team 2020 allows riders to relax and let the technology do the hard work for them. While Vlad is “bent over his machine”, Jones is “blithely over[takes] him, with a frozen Margarita in one hand and the latest Robert Harris in the other.” The humor here is clear. Through the visual imagery of a cyclist enjoying a cocktail and the allusion of him reading a novel while riding, the reader understands that Vlad will no longer embarrass Jones when cycling now that the author has his favorably reviewed electric bike.

Ultimately, Dylan Jones combines elements of narrative writing and informational writing to successfully craft an engaging product review for GQ Magazine. Despite his conclusion that traditional cyclists “all hate those who ride e-bikes”, Jones clearly does not care. Rather, he revels in the notion that a new and innovative piece of technology allows him to enjoy all the benefits of cycling without training like an ironman or a Tour de France cyclist. In the end, by combining humor, narrative technique, and informational text, Jones not only tells a compelling story, but he also does his duty as a GQ review writer and recommends this new product for the target audience of modern British men. As a result, perhaps all aspiring cyclists will realize that switching to e-bikes like the Commencal Meta Power 29 Team 2020 will allow more people to defeat their own Vlad the next time he stops for burpees and checks his watch at the top of a hill.

Word Count: 1140

Light it up!

Guiding Question: How does the author combine narrative elements with a product review to make a claim about electric bicycles?

We all have that friend. You know the one. The person who invites us for physical activity and then shames us with their athletic stamina and prowess. As we struggle to keep up, we often wonder if there is some kind of technology that can level the playing field and render ourselves as equals to our peers. Dylan Jones captures this phenomenon in his GQ product review for the Commencal Meta Power 29 Team 2020. Written for a predominantly male British audience, the piece not only entertains the reader through narrative technique, but it also informs the reader about a new and hip innovation while providing a candid review of the product. In the end, Jones' claim is clear. **The Commencal Meta Power 29 Team 2020 is a powerful electric bike that will help one keep up with the toughest of cycling competitors. Purchasing and utilizing this new piece of equipment will allow one to ride long, ride far, and ride effortlessly all while keeping up with cyclists on more traditional road bikes.**

The title of the piece opens with strong narrative technique, and this effectively allows Jones to highlight the need for a new and expensive piece of cycling technology. The title immediately alerts the reader to the humor that is pervasive throughout the piece. The phrase "Making Molehills Out of Mountains" is a form of verbal irony that playfully inverts the traditional idiom. This, combined with the massive image of the bike and the data table of selected specifications for the Commencal product informs the reader that this new bicycle is a product that can simplify the work needed to cycle up difficult mountain roads. Furthermore, the introduction of the review begins with strong narrative technique and introduces a setting (the Pyrenees), a main antagonist (Vlad), and a precise time and space (every summer). Thus, like any good narrative, Jones establishes the necessary elements to craft an engaging story.

The narrative is quickly amplified through powerful humor and visual imagery, further indicating Jones' need for a new piece of technology to keep up with his friend on the route. Readers can visualize the narrator, Jones, wearing a "Hawaiian shirt, combat shorts and a pair of neon Birkenstocks" - garments hardly appropriate for serious cyclists. This is a stark contrast to Vlad, who is described with a hyperbolic simile indicating he is powerful "like a potential Tour De France competitor." Moreover, through juxtaposition, Jones entertains the reader and drives the narrative with strong verb choice. While Vlad is "bombing up and down hills" and periodically pausing as if "popping out for a pint of milk", our narrator, on his traditional bicycle, is "wheezing" with the challenge. Moreover, Vlad's dialogue indicates Jones' humiliation at his lack of cycling prowess. Vlad sarcastically states to Jones that the lesser cyclist "took [his] time" and mocks his friend by "theatrically looking at his watch" despite the fact that Jones spent a portion of the ride "push[ing] the bike" as he tried to "get [his] breath back." At this moment, the visual imagery is clear and we can see the stark contrast between Jones and Vlad. Not only has the author succeeded in completing the exposition of the narrative, but he has also established a need to introduce and review the product of focus, the Commencal Meta Power 29 Team 2020.

The **motif** of time, particularly the phrase “**this year**” indicates an important **tone shift** in the review, and this is where Jones shifts from **narrative technique** to one that is more indicative of a **product review**. The three cycling modes of the product, although given comedic names such as “**Mimsy**”, “**Quite Fast**”, and “**Super Bastard**”, succeed in informing the **reader** that this new piece of technology indeed has different operating systems despite being an electric bike. Moreover, by providing essential **statistics** and information such as “**£3,880**” and “**29-inch tyres**”, Jones further bolsters the information in the accompanying **table** that includes additional information such as “**battery type**” and the “**contact**” to purchase the product. Finally, the mention of “**gears**” in conjunction with the massive **image** of the bicycle allows the **reader** to fully visualize the product Jones elaborates in his **narrative**. The image, taken from a **low angle**, presents the bicycle from an imposing **perspective**. The **color** palette of **black, white, and red** is masculine in nature, and this further heightens the values of masculinity that GQ often perpetuates to their **readers**. The word “**redesign**” in the **caption** under Commencal’s latest product indicates the notion of “new”, and this advertising technique is often highlighted in favorable **product reviews**.

Ultimately, Jones celebrates not only the new and innovative design of the new electric bicycle, but also the joy and satisfaction it brings him as he can finally compete with Vlad on the **biking course**. Through a clever **play on words**, Jones indicates that what is a “**lifestyle accessory**” for many has turned out to be a “**lifesaver**” for him. Returning to **narrative conventions**, Jones compares Vlad pumping his legs uphill and describes his quads through **simile** as “**popping like chicken filets**” despite our author - the **protagonist** of the narrative - feeling like “**ET when Elliot’s bike begins to fly**.” The **allusion** to Spielberg’s famous film and the **humor** is not lost on the **reader**. It is clear that the Commencal Meta Power 29 Team 2020 allows riders to relax and let the technology do the hard work for them. While Vlad is “**bent over his machine**”, Jones is “**blithely over[takes] him, with a frozen Margarita in one hand and the latest Robert Harris in the other.**” The humor here is clear. Through the **visual imagery** of a cyclist enjoying a cocktail and the **allusion** of him reading a novel while riding, the **reader** understands that Vlad will no longer embarrass Jones when cycling now that the **author** has his favorably reviewed electric bike.

Ultimately, **Dylan Jones** combines elements of **narrative writing** and **informational writing** to successfully craft an engaging **product review** for GQ Magazine. Despite his conclusion that traditional cyclists “**all hate those who ride e-bikes**”, Jones clearly does not care. Rather, he revels in the notion that a new and innovative piece of technology allows him to enjoy all the benefits of cycling without training like an ironman or a Tour de France cyclist. In the end, by combining humor, **narrative technique**, and **informational text**, Jones not only **tells a compelling story**, but he also does his duty as a GQ review writer and recommends this new product for the target audience of modern British men. As a result, perhaps all aspiring cyclists will realize that switching to e-bikes like the Commencal Meta Power 29 Team 2020 will allow more people to defeat their own Vlad the next time he stops for burpees and checks his watch at the top of a hill.

Word Count: 1140

Examiner Scoring and Comments:

Criterion A: Understanding and Interpretation **5 out of 5**

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

The response shows a very good understanding of the conventions of narrative and informational texts. The candidate understands and interprets the competitive nuances between Vlad and the author. The response includes a wide range of carefully chosen references that support the thesis and topic sentences.

Criterion B: Analysis and Evaluation **5 out of 5**

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

The response shows excellent command of authorial choices. The analysis is insightful, clear, and convincing. While some features would benefit from further exploration, the student is clearly not “listing” features. Rather, choices are identified, analyzed, and their effects and how they shape meaning and consistently explored throughout the response.

Criterion C: Focus and Organization **5 out of 5**

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

Very strong focus throughout the response. The language of the guiding question is successfully incorporated into the thesis and topic sentences. The response often links back to the main argument in concluding sentences of paragraphs. The intro and conclusion have voice and start and complete the paper in an effective manner. More subtle transitions between paragraphs is an area for improvement.

Criterion D: Language **5 out of 5**

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

There is clear voice and confidence throughout the response. Evaluative language is clearly integrated into the response by effective use of adverbs such as “cleverly, clearly, etc.” There is a good range of sentence structures in the response. Language is accurate and carefully chosen. Register is appropriate and academic throughout.

Model Response - Comic



[Video Link](#)
[Stimulus Text](#)

Guiding Question: How does the artist use text and image to communicate a message?

Thesis and Rudimentary Outline:

Guiding Question: How does the artist use text and image to communicate a message?

Thesis:

Through the creative combination of language and image, Grant Snider communicates human's innate curiosity and insatiable desire to find meaning and purpose in life and the existential frustration that results in learning about one's tiny place in a vast universe..

Introduction

Language of text

Subject of Cartoon

Symbolism

Use of Color and lack of color.

Exaggeration of the building of the tower

Student Response:

The more we know, the more we realize that we don't know. From Aristotle to Henry David Thoreau to cartoonist Grant Snider, thinkers and philosophers have pondered the meaning of life and human's place in the world. The introspective comic by Grant Snider published in 2022 provokes the reader to think about this quest for higher purpose as the narrator describes his desire to find life's true meaning. Through each of the eight panels of this short multimodal text, Grant Snider uses language and image to communicate human's innate curiosity and insatiable desire to find meaning and purpose in life and the existential angst that results in learning about one's tiny place in a vast universe.

The language in each of the eight panels describes the subject's constant search for meaning and the eventual realization of the futility of his own existence. Panel 1 initiates the melancholy tone with the admission that "it's difficult to remain content." This short syntax and blunt statement describes the inability of human's especially modern day humans in the West to "remain" content. Snider's diction in the word 'remain' implies that at one time he was content. Panel 2 then describes how he "always searches for a higher purpose." This is the first of many comparative phrases as the idea of more, better, higher pervades the cartoon. Then in a series of short phrases in subsequent captions he describes this search for "hidden meaning," "chances to be daring," "insight" and "balance" This listing of many avenues of the search shows the reader the subject's drive. In the penultimate panel, the subject admits the paradox of "the higher I seek, the more I sense..." Snider's use of ellipsis leads to the final punch line admitting his "cosmic insignificance." This punchline helps to capture the subject's tragic epiphany that life's higher purpose might be fleeing and less substantial than he initially thought. Thus, the language of the text, while introspective and melancholy reflects a deep idea regarding existential dread.

The visuals of the text, especially the depiction of the subject, help to underscore this search for meaning and eventual disappointment. The subject has rather indistinct features and takes up very little space in the frame. The vast amount of white space in these early panels helps us see the subject clearly and see his attempts to find meaning. His facial features and expressions are unknown to the reader and perhaps Snider is inviting the reader to picture him/herself atop the tree stump. The placement of the subject in each panel changes as he begins his search and climbs higher and higher atop his man-made tower of Babel searching for meaning. His actions and his posture help to show his quest with him looking, reading, meditating, climbing and fishing. All of these attributes of the subject show him in constant movement and change as he searches for purpose.

The visual symbols in each panel and the visual representation of the search help to underscore Snider's message of the search for higher purpose. The tree stump is used to show contemplation as the subject sits and reflects. The yo-yo could be used as a symbol of playful and repetitive entertainment and his lack of contentment. Later in Panel 3 we see the subject reading a book, symbolic of humans' search for truths found in literature or philosophy. The ladder is also a symbol of the constant climbing and searching. Snider even inserts a cat in a tree, showing risk-taking. Finally, the planets and the sun help to symbolically represent the "cosmic insignificance" of the subject.

Color is another visual element that enhances Snider's cartoon and contributes to the message of life's ungraspable purpose. The use of white panels for the first 4 panels helps to illustrate the first stages of the search and then the sudden emergence of color helps to add depth to the loftier ideas of 'insight' and "balance" depicted there. The bright orange used in Panel 5 might be associated with the positive 'insight' that he searches for while the rich blue tones in the final three panels combined with the tiny stars and the orange planet convey mystery and richness. The visual complexity of the final panel in terms of color and graphic detail puts emphasis there and shows the realization of the subject and directs the reader's gaze to the final punchline.

The final and perhaps most important visual detail of the text is the tower that the subject cobbles together in his fruitless search for existential truth. The growth of the tower over each subsequent panel and the gradual increase in exaggeration helps to represent the subject's desperation and need to find truth. This tower may be Snider's playful biblical allusion to the Tower of Babel constructed to try to reach God. This tower constructed of ladders and poles and chairs (all manmade items) is a rather comedic representation of the precarious balance human's have as they navigate through life in search of meaning.

It is through the combination of visuals and language where Snider has his impact. Taken alone, the language in the captions are quite serious and reflective in tone and perhaps not appropriate for a cartoon. The visuals add a subtle touch of humor and humanity that help to enhance the cartoon and show Snider's ability to perhaps have some fun with his serious philosophical musings.

Grant Snider has created a cartoon that shows something timeless and important and somehow captures the Zeitgeist of 2022 as we try to understand our place in the world and how we have arrived at this place with a seemingly endless pandemic and the world on the brink of climate catastrophe and widespread poverty. Human's want to find a reason for our existence and Snider shows some of the unanswered questions that we must confront as we continue to build our towers and ponder our place in the universe. Perhaps Snider is telling us that it is in the search when we can feel most human. After all, as Socrates said, "The unexamined life is not worth living."

Word Count: 1015

Light it up!

Guiding Question: How does the artist use text and image to communicate a message?

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The visual symbols in each panel and the visual representation of the search help to underscore Snider's message of the search for higher purpose. The tree stump is used to show contemplation as the subject sits and reflects. The yo-yo could be used as a symbol of playful and repetitive entertainment and his lack of contentment. Later in Panel 3 we see the subject reading a book, symbolic of humans' search for truths found in literature or philosophy. The ladder is also a symbol of the constant climbing and searching. Snider even inserts a cat in a tree, showing risk-taking. Finally, the planets and the sun help to symbolically represent the "cosmic insignificance" of the subject.

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subsequent **panel** and the gradual increase in **exaggeration** helps to represent the subject's desperation and need to find truth. This tower may be Snider's playful **biblical allusion** to the Tower of Babel constructed to try to reach God. This tower constructed of ladders and poles and chairs (all man made items) is a rather **comedic representation** of the precarious balance human's have as they navigate through life in search of meaning. It is through the combination of **visuals** and **language** where **Snider** has his impact. Taken alone, the **language** in the **captions** are quite serious and reflective in **tone** and perhaps not appropriate for a cartoon. The **visuals** add a subtle touch of **humor** and humanity that help to enhance the cartoon and show Snider's ability to perhaps have some fun with his serious philosophical musings.

Grant Snider has created a cartoon that shows something timeless and important and somehow captures the Zeitgeist of 2022 as we try to understand our place in the world and how we have arrived at this place with a seemingly endless pandemic and the world on the brink of climate catastrophe and widespread poverty. **Human's want to find a reason for our existence** and Snider shows some of the **unanswered questions** that we must confront as we continue to build our towers and ponder our place in the universe. Perhaps **Snider** is telling us that it is in the search when we can feel most human. After all, as Socrates said, "The unexamined life is not worth living."

Word Count: 1015

Model Response - Film Review



[Video Link](#)
[Stimulus Text](#)

Guiding Question:

How does the author use tone to persuade the reader about the quality of the film?

Thesis: In his film review of the recent blockbuster film *Dune*, critic Paul Birnes uses a sarcastic and humorous tone to convey the fact that this modern adaptation is a pale imitation of the novel and of classic films like *Star Wars* and lacks the depth and richness of these earlier masterpieces.

Outline:

1. Introduction
2. Headline and First Impressions
3. Character intro and Tropes
4. Discussion of Main Characters
5. Lack of creativity
6. Humorous Personal Account of Sound
7. Final Comparison to *Star Wars* and novel
8. Conclusion

Student Sample Response:

The film is rarely, if ever, as good as the book. The recent blockbuster *Dune* is no exception, and Paul Byrnes claims just that in his film review in *The Sydney Morning Herald* published on December 21, 2021. Aimed at the general Australian public who are contemplating whether or not to return to the cinema during the pandemic, his purpose is not only to inform and entertain, but also to analyze *Dune* and provide an expert opinion as to whether or not the film is worth the time and risk of moviegoers. **Structured like a typical review - with a clear introduction, identification of characters, summary of plot, analysis of key aspects, and final thoughts - Byrnes implements a range of tones throughout the piece to convey the fact that this modern adaption is a pale imitation of the novel and of classic films like *Star Wars* and lacks the depth and richness of these earlier masterpieces.**

Byrnes' disappointed tone is clearly evidenced in the headline and opening structure of the film review, and it's clear that *Dune* is an average film at best in the eyes of the author. The opening metaphor in the title compares the film to a "desert of mediocrity" implying that much like the fictional world of Arrakis, the script is devoid of much life and creativity. This is further illustrated by the meager 3-star visual icons that accompany the writing. For most viewers, this suggests that the film might not be worth their time and money, and perhaps they should avoid the cinema in this instance. Further, by comparing the film to a "cookie cutter movie", the reader understands that rather than something original and fresh, the film disappoints with characters and plot that can be traced back to earlier films. Through the use of parallel structure and juxtaposition, the author points out that *Dune* is "size rather than drama, action rather than character, adrenaline rather than engagement, imitation rather than creation." By presenting this series of opposing ideas, Byrnes cements a dispirited tone and indicates early in the review that he has more negative than positive to say about the film.

The review continues with Byrnes highlighting what director Dennis Villeneuve was unable to successfully adapt in the film, and the condescending tone continues to persuade the reader of *Dune*'s mediocrity. Characters are described as "ridiculous," and this adjective attests the lack of plausibility Villeneuve incorporated into his work while trying to adapt the classic Herbert novel. The problem, according to Byrnes, is that "complexity of character" is sacrificed at the expense of focusing on the film set. The result is disappointing, and the writer's mocking tone describes one moment as "barons and witches flailing around...striking poses against big backdrops." This preposterous visual imagery captures the vibrant appearances of the characters in the film, but rather than leaving viewers with a rich appreciation for the complex relationship between characters and setting, readers lament the lack of depth and connection between these two critical aspects of the film.

Moreover, like any good film review, the writer must identify and evaluate the cast and characters, and this is where Byrnes shines as he entertains the reader with a humorous and approving tone. He characterizes the star, Timothy Chalamet approvingly as "ethereal-looking", he is more creative with language when describing other characters. Baron Harkonnen is described as "the flabbiest badass since Jabba the Hut," and this first of several direct comparisons to *Star Wars* in the piece amuses the reader as they visualize and compare these two iconic villains.

Byrnes celebrates the “hauntingly beautiful” actress Zendaya, and this powerful adverb accentuates the writer’s gushing tone as he credits these actors for their work despite the overall meager 3-star rating he has awarded the film.

Byrnes continues to justify his three stars, and he summarizes the film briefly in a dejected tone as he laments the lack of creativity in the story. The writer uses very casual language in this paragraph, employing qualifiers such as “basically” to distill the rudimentary plot to its simplest form. Furthermore, although “spice” is perhaps one of the most important symbols in the film, Byrnes is quite dismissive of its importance through his implementation of quotation marks as he repeats the word twice in this section. The quotation marks serve as a marker of sarcasm, and the reader can sense the writer’s disdain as Herbert’s important fictional element is reduced to mockery in this film.

Much criticism of the film, however, identifies poor sound quality as a critical pitfall of Dune, and Byrnes’s derisive tone in this section captures his full disappointment. With a playful yet mocking voice, the writer combines auditory imagery with hyperbole, stating that “the seats shook with excitement.” Of course seats cannot have emotions, but the meaning is clear - the theater will be loud if you experience this film in the theater, and not in a positive fashion. This is further reinforced by the negative phrase “beat us into submission” when describing Villeneuve’s directing techniques regarding sound. This phrase conjures up feelings of defeat, and surely no reader wants to find themselves experiencing “physical intimidation” in a movie theater. In the end, Byrnes employs a frustrated tone, claiming the entire experience of watching Dune was “arse-about” or backwards in nature. Surely this is not the praise Villeneuve seeks in this review, and through profanity and colloquial language, Byrnes leaves no doubt in the reader’s mind as to how the audio and soundtrack negatively affected his viewing experience.

Perhaps the most scathing tone of the review comes toward the end, and Byrnes leaves no doubt that Dune is an average film to be avoided rather than celebrated. The adverb “desperately” is used to describe Villeneuve’s work, and this is far from complementary. Further, through simile, the entire listening experience is compared unfavorably to a “drone massage”, thus allowing readers to imagine the constant humming of bass that permeates throughout the 2-hour plus film. The writer even goes so far as to challenge the reader with a rhetorical question in the penultimate paragraph, inviting them to contemplate “what can [they] do?” when a film is so visually appealing yet so appalling with respect to audio. Lastly, the disparaging tone concludes by making some harsh comparisons between Star Wars and Dune, George Lucas and Denis Villeneuve. In the end, Byrnes is clear with his review: Dune is “just another boring superhero installment for the generations raised on Luke and Leia.” This harsh tone not only concludes the piece in a negative manner, but it also leaves the reader nostalgic as they ponder when the next great sci-fi film will emerge to replace the iconic Star Wars anthology. Sadly, according to Byrnes, Dune is not the answer.

In the end, through a multitude of tones - ranging from disappointed, to humorous, to mocking - Paul Byrnes discourages viewers from going to the cinema to watch Dune. While some of the characters and actors are humorous, the poor sound quality, lack of depth, and repetition of common superhero tropes earns the film a meager 3 stars. For people who take the plunge, pay

their money, and hit the theater, Byrnes offers “good luck with that.” Apparently we - and the worms - are going to need it.

Word Count: 1204

Examiner Scoring and Comments:

Criterion A: Understanding and Interpretation **5 out of 5**

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

The response shows excellent understanding and interpretation of the text. A wide range of tones are commented on, and there is clear explanation and interpretation of how the writer uses textual references and other context to support main ideas. There are ample references to support the many clear points and tones introduced into the response.

Criterion B: Analysis and Evaluation **5 out of 5**

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

There is a wide range of authorial choices with particular focus on tone. In addition to tone, other features are presented, analyzed, and evaluated. The sentence stems for evaluation are particularly strong and helpful for the response. The candidate understands how authorial choices shape meaning.

Criterion C: Focus and Organization **5 out of 5**

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

Very strong focus on the guiding question with clear analysis of tone. The thesis and topic sentences are linked, and there are rich ideas throughout the body paragraphs that link back to the thesis. There is excellent focus on the guiding question, and transitions make for a cohesive response.

Criterion D: Language 5 out of 5

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

The paper starts and ends with a good voice, and the language is carefully chosen throughout the response. Register is academic, and there is a good range of sentence structures and vocabulary. Course terminology is accurately used.

Model Response - Brochure



[Video Link](#)
[Stimulus Text](#)

Footnote: The following text is excerpted from a digital recruitment brochure published by the US Navy in April of 2021. Five US Navy professions, including SEAL, are presented in this recruitment tool. Only the front cover of the brochure and the SEAL informational page are provided for brevity.

Guiding question:

How does the digital brochure implement structure and style to communicate a message about the United States Navy SEALs?

Thesis: The United States Navy leverages structure and style to communicate the main claim that patriotic young Americans should be honored to join the Navy SEALs, as this elite fighting force is deeply rooted in pride, power, and history.

Outline:

- Introduction and Main Claim
- Image and Front Cover - Power and Pride
- Joining the SEALs - Tradition and History
- Challenging Oneself - The Warrior
- Use of Rhetoric and Style - Pride and Power

Conclusion

Sample Response:

As new conflicts emerge, the need for recruiting the youngest, bravest, and most courageous soldiers remains pressing. The US Navy understands this trend and responds to the need in their digital brochure published in April of 2021. Aimed at young men and women who consume digital content and are contemplating a career in military service, this brochure presents five important careers for prospective Naval recruits. One such profession, the SEALs, is excerpted in this text. Through the powerful combination of structure and style, the US Navy attempts to captivate their viewers through a highly impassioned depiction of what it means to be a SEAL. **Their message is clear: patriotic young Americans should be honored to join the Navy SEALs, as this elite fighting force is deeply rooted in history. Joining this group not only evokes values of power and pride but also reflects the very essence of what it means to be American.**

The structure and style of the digital brochure contribute to its meaning, and the image on the front cover communicates the values of power and pride. The main image is a medium shot taken from a low angle during what is presumably sunset, and the black silhouettes of the two soldiers offer the viewer an opportunity to visualize themselves standing on an aircraft carrier in their flight suits, toting advanced weaponry. The fact that the men - or women - are faceless is an intentional choice by the US Navy. In essence, these soldiers could be any young recruit, man or woman, gay or straight, black or white. This furthers the main claim that the power and pride reserved for Navy SEALs can be attained by anyone regardless of their gender, sexual orientation, or race. Moreover, the massive title of the brochure introduces the "Navy Warrior Challenge Program." The style of the language is quite intentional here, and it clearly supports the structure in developing a clear and persuasive argument. By using the word "warrior" rather than "soldier", the US Navy has assigned more worth to this exclusive regiment. Moreover, the large white font and capital letters serve as a powerful contrast with the bluish natural lighting in the rest of the frame. This, combined with the small silhouette of another soldier inside the letter "A" of the title reinforces the pride that comes with this profession. To further persuade, the US Navy combines various logos and even a coat of arms for this branch of service. For young recruits considering getting involved in the military, the pride of joining this elite group cannot be understated.

The structure of the second page is organized in a logical order that allows readers to not only become excited and motivated about the prospect of joining the SEALs, but also well informed about the rich history and tradition of this elite fighting group. The clever use of negative white space and headers clearly delineates separate sections of the brochure, and there is a logical pathway where prospective warriors are motivated to see themselves as unique. More precisely, the header stating that "you know your potential" puts the onus of becoming a soldier on the reader. Simply put, once soldiers deem themselves worthy recruits, the bold capital letter of the second subheading guides the viewer to next contemplate "the legacy of achievement" SEALs have historically enjoyed. This evokes feelings of patriotism, as young men and women are repeatedly told from an early age that serving one's country is a patriotic duty. Only then, after the reader understands their internal motivation and the history of the SEALs does the brochure end with some provocative ideas in the final section. As the section heading clearly states, "no mission is

routine.” In essence, by incorporating powerful visual imagery such as “taking out key targets”, “conducting reconnaissance”, and “using the latest...weaponry”, prospective readers are energized and enticed to enlist, believing the final slogan of the brochure that “[they] cannot fail.” The message is clear. Joining the SEALs is a way not only to show patriotism, but this powerful and well-respected group defines what it means to be American and serve.

Moreover, the style of the second page of the digital brochure effectively communicates that although this is a select group of warriors, it is incumbent upon young recruits to challenge themselves to become a part of this rich American tradition. Throughout the second page, the second person “you” is implemented frequently, and this synthetic personalization makes the reader seem like the US Navy, or even their Master Sergeant, is speaking directly to them. Through a deeply motivational tone, the author creates a lexical cluster of words with strong positive connotations. Words such as “greatness”, “extraordinary”, and “renowned” appear quite early in the text, and this inspires the reader to take action and consider joining the SEALs. Furthermore, the US Navy juxtaposes the normal and mundane “nine to five routine” with the excitement of joining “the most highly trained military group that ever existed.” This stark contrast in choices for young men and women is apparent, and superlatives such as “most” and “ever existed” not only hyperbolize the experience of Navy SEALs but also entice the reader to continue to learn more about this decorated group of soldiers.

Lastly, the effective use of style cannot be ignored, as strong rhetoric is apparent throughout the text to push messages of pride, power, and patriotism. The use of action verbs to describe SEALs as “uncompromising”, “sacrificing”, “pushing” and “pulling” captures the commitment and drive inherent in all SEALs. Readers internalize these words, and they are eager to join. Furthermore, appealing to ethos and invoking JFK’s name further instills pride among young recruits. By alluding to conflicts in faraway nations such as “Granada, The Persian Gulf...and Liberia,” the rich tradition of the SEALs is offered to readers as they imagine joining something celebrated and unique. Finally, the section on history concludes by illustrating that SEALs have “directly contributed to the security of [the United States].” The word “security” is notable here, as since 9/11, Americans have been on a seemingly endless quest to secure the nation from terrorism and extremists. The rhetoric here is deliberate and clear, and the US Navy skillfully uses language to motivate young Americans to join the SEALs.

In closing, the US Navy strongly commits to values of self-reliance, patriotism, and pride in their digital brochure for the Navy SEALs. For viewers that require more information, they are cordially invited to click on the YouTube video, where they will presumably see live footage of SEALs in action. Thus, if the structure and style of the brochure fails to land recruits, another visual medium is available to finish persuading prospective warriors. In the end, it must be noted that at no time in the digital brochure does the text or image allude to danger or death. For this reader, this is problematic, as the information in the digital brochure seems incomplete and rooted in propaganda. But isn’t that what powerful entities do? They spin, manipulate, and they omit in pursuit of their message. In this case, one can only wonder how many Navy SEAL recruits this cleverly constructed brochure netted.

Word Count: 1190

Examiner Scoring and Comments:

Criterion A: Understanding and Interpretation **5 out of 5**

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

The response shows excellent understanding of the value messages embedded in the text. Ideas such as pride and patriotism are explored. There are ample references and the response is insightful while considering implications of the text.

Criterion B: Analysis and Evaluation **5 out of 5**

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

The response shows excellent command of authorial choices. Visual and language choices are identified, and the response consistently considers how choices shape meaning for a clear target audience. There is a very good range of features.

Criterion C: Focus and Organization **4 out of 5**

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

Very strong focus on the guiding question and thesis throughout the response. All topic sentences link to the thesis, and the argument is sustained. Transitions are adequate. More linking of ideas between paragraphs would lead to a more cohesive paper.

Criterion D: Language **5 out of 5**

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

The response has good sentence variety, and language has been carefully chosen. There is a high degree of accuracy and the register is consistently academic and appropriate for this task. There is enough voice for top marks in this band.

Model Response - Advertising and PSA



[Video Link](#)
[Stimulus Text](#)

Guiding Question: How does the PSA use language and visual elements to convey a value message?

Thesis

Through the combination of impactful and emotional **visual and textual elements**, the Moms Demand Action public service announcement communicates **the absurdity in lax gun control laws** and the **dire need for strict legislation to protect children from gun violence**.

Rudimentary Outline

1. Intro
2. Absurdity through verbal and visual irony
3. Young girls conveying innocence
4. Symbolism of books and library

5. Language in headline and copy
6. Logo and slogan - call to action
7. Conclusion

From the tragic shooting at Columbine High School over 20 years ago to the recent tragedy at Sandy Hook Elementary School, the entire world has witnessed the incredible impact of gun violence in the USA. Many would argue that it is the lax gun control laws that allow these weapons to circulate and be accessible that is one of the root causes of this seemingly insurmountable issue. This public service announcement from **Moms Demand Action** in 2017 aims to educate its readers of the vast inconsistencies and ironies of their laws and regulations protecting children. The entire PSA relies on **contrast and irony** to convey its message to the **reader** with full emotional impact. Through the combination of **impactful** and emotional **visual and textual elements**, the Moms Demand Action public service announcement communicates **the absurdity in lax gun control laws** and the **dire need for strict legislation to protect children from gun violence**.

The use of both **visual and textual irony** pervades this PSA to show **the absurdity of gun control laws to emphasize the urgency of strict measures to protect children**. The **composition** of the image depicts two young children in a library, **one holding a children's book and the other holding a massive assault weapon**. The **background** of the library helps to emphasize the incongruence of the violent weapon. The **young elementary school-aged girl holding a weapon** is obviously an **ironic** image and highlights the immediate danger these weapons hold. The **contrast** to the other young girl in the image and the use of **symmetry** in the **composition** also shows the **absurd nature of many laws**. The **headline** offers a clue that **"one child is holding something that is banned in America to protect them"** but does not offer the answer. This causes the **reader** to look further and probe deeper into the PSA. **The implications of this are that** parents and schools are preoccupied with censorship and protecting children from influential ideas like **"wine bottle in Little Red Riding Hood's basket"** while they are allowing guns to roam free. Again, the **irony** of this fact is the central premise of this PSA and **effectively** drives home the message about the need for strict laws to control guns and protect children.

The **subjects** in the **visual** of the PSA, in conjunction with their **gaze and posture**, help to underscore **the urgency of stricter gun laws**. **The young girls represent two different racial groups** perhaps to show that this issue transcends race and affects *all* kids. Their **posture sitting on the carpet of the library** belies the fact that one is holding a weapon. While they should be sitting on the carpet to hear a story told by a kind librarian, **they are sitting cross legged**, sending a harsh message to the **reader**. Their **gaze** is directly at the camera, imploring the reader to take some action and their facial expression is serious and harsh showing urgency. The use of two young girls to display this message is also directly challenging the **reader** to get the gun out of that girl's hands and keep her protected. **This is a highly effective way** to wake the reader up and to see **the absurdity of gun laws symbolically represented**.

Furthermore, the frequent use of **symbols** in **the visuals** of the PSA help to underscore **the inconsistencies and incongruence of gun control laws**. **The flag in the background** is perhaps a **symbol** of government and order and patriotism. **The implications of this symbol are that a**

government should be there to protect its citizens and perhaps also to appeal to patriotism to convince readers to take some action. The empty chair in the background is also a clear symbol for the lack of adult supervision which makes the young girls appear more vulnerable as they are alone in the library. The setting of the library itself is also a symbol as it is a place for quiet reflection and reading and NOT a place for violence and conflict. Lastly, the choice of children's book is also symbolic as *Little Red Riding Hood* is about a young girl who is taken advantage of by a dangerous wolf. This might allude to the dangers facing young children. The implications of this message are that governments and schools are emphasizing the wrong things and are more worried about exposing children to wine bottles in books than they are about exposing them to random acts of violence that can kill them.

The text and language of the headline and the copy of the PSA also help to underscore the absurdity of gun control laws and the need for change and swift action. The font of the headline with the black text box and the white text in all caps helps to communicate a serious message. The headline revealing the fact that one child is holding something banned and then asking, "Guess Which One" helps to engage the reader and make them pause and ponder which one should be banned. The obvious answer and the irony in this fact again is brought out in the image and the text quite well. The copy of the PSA then communicates WHY *Little Red Riding Hood* is banned. The fact that they needed to explain this fact helps to show the absurdity of this. The use of the rhetorical question, "Why not assault weapons?" again directly challenges readers to consider how they need to protect children and support stricter gun laws.

The last visual element that is very striking is the logo and slogan for the PSA. The logo itself is highly impactful as it is in white and red and represents both an exclamation mark and a target. The color red denotes urgency while the dual nature of the symbol shows the strong emphasis (exclamation) and the presence of violence and loss of life (the target) The name of the group, "Moms Demand Action" also conveys the role of parents and the strength of their opinions. The word "demand" is forceful and unrelenting and the fact that they are "moms" tells us that they care about all kids as if they were their own. The slogan under the logo reads "For Gun Sense in America" conveying that they want common "sense" and want reasonable laws. This might be an effective way to appease those who oppose gun control.

This PSA would clearly strike a nerve in its viewers and perhaps even raise some alarms at using young kids holding weapons to get their point across. However, this illustrates how advertisers and organizations need impactful and shocking images to wake others up and see the issues more clearly and stop long enough to think. The image and text of this PSA by Moms Demand Action does exactly that and through the rich irony and juxtaposition, they may just convey the absolute absurdity of allowing assault weapons into circulation while kids books are banned. Makes one wonder- just who or what is the big bad wolf?

Word Count: 1161

Examiner Scoring and Comments:

Criterion A: Understanding and Interpretation **5 out of 5**

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

This response shows excellent understanding of nuances and implications of the text. There is clever use of sentence stems to indicate understanding of these key aspects. Ideas are consistently supported by references, and interpretation is clear and consistent throughout the response.

Criterion B: Analysis and Evaluation **5 out of 5**

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

This response consistently and effectively incorporates evaluative language. There are a wide range of visual and language features and they are consistently analyzed in depth. The writer consistently discusses how authorial choices shape meaning.

Criterion C: Focus and Organization **5 out of 5**

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

Excellent focus on the guiding question throughout. There is one paragraph with a weak topic sentence, but this does not warrant taking away a point. The response is cohesive and follows a logical argument. A full introduction and conclusion firmly anchor this score at 5 for C.

Criterion D: Language **5 out of 5**

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

The writer demonstrates great confidence, proficiency, and accuracy in English. Language is carefully chosen and grammar is complex. There is good sentence variety.

Model Response - Travel Writing



[Video Link](#)
[Stimulus Text](#)

Guiding Question: How does the website combine elements of advertising and travel writing to encourage readers to visit Spain?

Thesis:

Thesis: Through the clever integration of travel writing and advertising techniques, Marriott and Chase Bank highlight the rich cultural heritage of Spain, particularly flamenco dancing. Their goal is clear: encourage readers to spend money and continue traveling in the post-Covid world.

Rudimentary Outline:

1. Introduction
 2. Identification of Marriott and Chase
 3. The art of flamenco
 4. Luxurious hotels and the motif of architecture
 5. Pleasure of dancing and shopping (spending)
 6. Watching flamenco and immersion into Spanish culture
 7. Conclusion
-

Travel is at a virtual standstill during the Covid era. For global nomads who enjoy immersing themselves in new cultures, this has proven difficult. And if you are trying to operate a business connected to the travel industry? Nearly impossible. With the purpose of inspiring global audiences to return to travel, Marriott Hotels collaborates with Chase Bank to carefully craft a text that not only inspires travelers to get back out into the world, but also to spend lavishly. Thus, through the clever **integration of travel writing and advertising techniques**, Marriott and Chase highlight the rich cultural heritage of Spain, particularly flamenco dancing. **Their goal is clear:** encourage readers to spend money and continue traveling in the post-Covid world.

Visitors to the AFAR website looking to learn more about travel **must be cautious**, as **some of the travel writing** is actually sponsored by advertisers linked to the travel industry. Interestingly, this is likely lost on many **readers** as the very **small font** under the **title** makes the phrase **“sponsored by the Marriott Bonvoy Boundless Card from Chase”** nearly impossible to see. **This clever choice is deliberate**, as **associating** Spain with a banking institution spending might actually deter potential travelers who are looking to be frugal along their journey. It is notable that **Chase** and Marriot have joined forces and utilized **co-branding** to market both Chase Bank and Marriott Hotels with **“The Marriott Bonvoy Boundless Card from Chase.”** This makes their credit card sound more exclusive, thus encouraging prospective travelers to apply. **This subtle mention** of spending is then lost for the remainder of the text and does not appear again until the **conclusion** of the piece, where once again **readers** are encouraged to **“empower”** themselves with the credit card and treat themselves to a trip of a lifetime. The **connotation** of the word **“empower”** not only invigorates the **reader** but also makes the notion of travel seemingly possible and plausible once again in 2022.

While the **association** with money is subtle, the portrayal of flamenco dancing as a part of Spain’s rich cultural heritage is quite overt. Through **parallel structure**, the **“complex art that is flamenco”** is described as incorporating **“gorgeous guitar, heavenly singing, artistic dancing, and colorful costumes.”** This precise **syntax** is quite deliberate, and ordinary mundane actions are amplified with descriptive **adjectives** to promote the joy of flamenco. Moreover, the **writer** combines the **alliterative phrase** **“flame of flamenco”** with the rich **auditory imagery** of **“melodies wafting through [the] street[s]”** of Madrid, to entice prospective **visitors** with the rich culture and sounds that only a new travel destination can provide.

Once the **reader** is inspired by the prospect of returning to travel, Marriott and Chase shift their **writing style** and begin promoting many activities that require opulent spending. Whether it is the **“Hotel Palacio del Retiro”** in Madrid or **“AC Palacio de Santa Paula”** in Grenada, **Marriott** provides the web **links** for travelers so they can easily book a room and pay with their Chase credit card. And these are not ordinary properties. Descriptive features such as **“arched window”**, **“lavish stonework”**, **“vaulted ceilings”** and **“lavish terraces”** can be found at each respective property, and this **motif** of rich Spanish architecture further encourages **readers** to spend money on these exclusive properties and continue using their Marriott Bonvoy Boundless Card from Chase.

Moreover, **globetrotters** are encouraged to spend money on shopping and education. Through **hypophora**, the **writers** ask **readers** if they are **“shopping for flamenco wear?”** What seems like a **rhetorical question** is immediately answered by promoting a **triad** of options for spending such as **“skirts”**, **“dresses”** and a special (and likely pricey) **“official eponymous flamenco**

shoe brand.” If that’s not enough, a long list of other concrete nouns to purchase such as “CDs, DVDs, books, and even guitars” are suggested as other material possessions to acquire on the trip. And for those who do not want to spend money on possessions? A range of study options are mentioned to ensure travelers keep spending. A tricolon of options are once again available, and “dance lessons” as well as “classes in guitar and singing” are certainly worthy of investment as readers continue to activate their imaginations and contemplate immersing themselves in Spanish culture and heritage.

But, of course, the title of the piece is “Experiencing Flamenco in Spain,” and the active verb of “experiencing” reminds readers of the main attraction being discussed - participation in flamenco dancing. This time, however, rather than spending money on studying dancing, travelers are encouraged to shift to becoming paying spectators. By incorporating the Spanish language in words such as “tablaos”, Marriott and Chase continue to make Spain sound exotic and cultural. Furthermore, Spanish names of famous venues like “Cuevas los Tarantos, Cueva La Rocio [and] Museo de la Zambra” succeed in making Granada sound exotic, and imperative commands such as “check to see” and “take a tour” not only recommend great places to visit but also continue to reinforce the theme of spending that is prevalent throughout the piece.

In the end, the travel website AFAR cleverly inserts a hybrid text type into their series of traditional travel writing. Like all internet businesses, advertisements play a role in funding the day-to-day operations, so it’s no wonder that AFAR has enlisted the support of Marriott and Chase to support their endeavors to get people traveling once again. While the text subtly blends travel writing and more targeted advertising techniques, it does accomplish its mission to inspire travelers to visit Spain and enjoy the rich architecture and dancing. And, while doing, it is probably a good idea to have the “Marriott Bonvoy Boundless Card from Chase” handy to take care of all the spending. Ultimately, that’s what both Marriott and Chase desire.

Word Count: 954

Examiner Scoring and Comments:

Criterion A: Understanding and Interpretation 5 out of 5

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

The response shows excellent understanding of the interplay between travel writing and advertising. There is excellent understanding of how Chase and Marriott use language to both encourage travel and promote spending.

Criterion B: Analysis and Evaluation 4 out of 5

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

The response shows very good command of authorial choices. At times, there is more listing of a range of features rather than deep analysis of select features. For B5, more depth for some features and how they shape meaning is needed.

Criterion C: Focus and Organization 4 out of 5

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

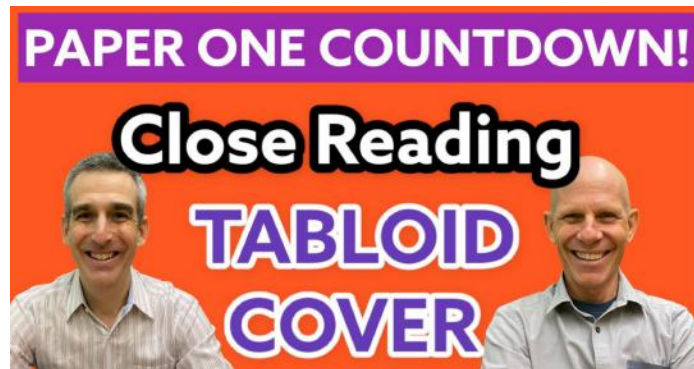
The response is mostly cohesive, but the focus on the guiding questions needs improved. Without this deep focus, some body paragraphs seem unfocused and not committed to the Guiding Question.

Criterion D: Language 5 out of 5

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

The response has good sentence variety, and language has been carefully chosen. There is a high degree of accuracy and the register is consistently academic and appropriate for this task. There is enough voice for top marks in this band.

Model Response - Tabloid



[Video Link](#)
[Stimulus Text](#)

Guiding Question:

How does the publication utilize the features of tabloids to promote a message about the World Cup?

Student Response:

Every four years, football fans around the world flock to pubs and restaurants to watch their nation compete on the world's biggest sporting stage - the World Cup. Perhaps no place is this fever more heightened than in England, where football fanatics hope and cheer that their team can once again restore their former glory atop the football world. This football frenzy is precisely addressed in the cover from **The Sun**, a British tabloid. Published on June 28, 2022 at the culmination of the World Cup knockout round, this tabloid targets **English football fans**, precisely men, with the **purpose** of informing them about the recent demise of the German team while simultaneously enlisting support for the English. Accordingly, through leveraging the **features of tabloids**, The Sun not only celebrates the demise of the Germans, but also aims to increase sales while promoting national unity and support for the "The Three Lions."

Utilizing the **features of tabloid**, **The Sun** garners support for the English football team by celebrating the elimination of the German national team. The **large white label** with **black letters** spelling the German word "**Schadenfreude**" immediately draws the **reader's** attention and conjures up feelings of pride and joy for those who understand the translation of this native German language word. However, for those who may not be familiar with this term, the **denotation** is provided, claiming that the term refers to "**pleasure derived from another person's misfortune.**" In this moment, the **humor** is apparent to all **readers**, as the nation of England

frequently revels in the downfall of their longtime historical and athletic nemesis. To further enhance the celebratory mood among English football fans, The Sun carefully chooses a photo of some of Germany's finest football stars displaying facial features of anguish and dismay. To global football fans, the faces can easily be matched to names, but for new fans and others unfamiliar with the German football stars, the body posture of each player clearly projects feelings of shame and disgust with their recent elimination from the World Cup. While one player gazes at the heavens seemingly looking for answers, another player covers his face in shame with his national jersey, clearly indicating his disgust. In the end, The Sun uses this powerful label and clear image of the defeated Germans to elicit joy and excitement from their readers, and they ultimately hope this will cause them to open the magazine and further engage with their content.

Moreover, The Sun cleverly utilizes the upper left panel of the cover - normally reserved for their logo - to draw attention to the fact that English pubs are running out of beer, and this is ultimately a clever ploy to get more English fans to engage with their content. In the true spirit of masculine stereotypes, The Sun associates football with beer, thus attempting to captivate their male audience with two types of content that will garner attention. The phrase "running dry" in bold white letters contrasted with the black label stands out for readers, and with the position so close to the iconic "The Sun" logo, readers are sure to see this alarming article that conveniently is "continued on page Page Two" for football fans who are also beer drinkers wanting to read about this beer shortage plaguing pubs nationwide. To make the problem seem even more severe, The Sun further adds an image of what to many looks like the perfect lager. The gold color and white foam is cleverly chosen to further entice the reader to not only celebrate the English team in their World Cup endeavors, but also to link two English cultural icons - the pub and the World Cup. The Sun makes this association intentionally and with a clear purpose: they hope that by evoking fear of a beer shortage, prospective readers will pick up the publication and purchase the tabloid, thus adding to the readership and revenue for The Sun.

If celebrating the German team's demise and a beer shortage is not enough to captivate the reader to pick up The Sun and purchase the tabloid, then the clever coupon in the upper right corner is sure to entice readers to continue engaging with the magazine. The massive font advertising "£5 off" for consumers who spend more than £30 pounds at their local LIDL grocery store is designed as the final hook to snag the audience's focus. The clever slogan "summer sizzler" is not only alliterative in nature, but it also notifies readers that this bargain is not to be missed. Further, the image of a grill burning with meat presumably purchased as a result of the coupon implies that football fans unwilling to fight the long queues at their local pub for a meal and a drink can just as easily cheer for The Three Lions at home with their friends in a more intimate setting. Regardless of where their readers watch the upcoming match, The Sun successfully leverages the conventions of tabloids to not only garner support for their magazine, but also to encourage readers to shout "now come on England!" as they continue reading about their team "on pages 5, 6, and 7." In essence, The Sun's message is simple: read our publication and cheer with us as the entire nation celebrates the English opportunities that lie ahead in the 2018 World Cup.

In the end, perhaps the red and green color palette selected by The Sun for this June 2018 edition of the World Cup was meant to be a Christmas in disguise for English fans reveling in World Cup madness. Not only does the tabloid cleverly use textual features to celebrate the

demise of the German team and promote The Three Lions, but they also succeed in providing multiple stimuli for readers who may not pick up the publication solely to read about the team. For readers more interested in beer shortages as well as consumers looking for a better deal on groceries, The Sun gives them plenty of reasons to pick up the magazine and make the purchase. Ultimately, that is the goal of The Sun - to cleverly leverage content, language, and image to promote their publication and continue making sales.

Word Count: 1029

Examiner Scoring and Comments:

Criterion A: Understanding and Interpretation **4 out of 5**

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

The response shows good understanding but more nuances and implications are needed for top. A more in-depth discussion of some values such as sports and national pride are needed to secure the top band. This is a good response, but not excellent.

Criterion B: Analysis and Evaluation **4 out of 5**

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

The response shows good command of authorial choices. At times, paragraphs lack the analysis and evaluation needed for the top band. There are some inconsistencies throughout the response in terms of quality analysis. At times, it's very good. Other times, it is adequate. B4 is best fit for this response.

Criterion C: Focus and Organization 4 out of 5

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

The response is mostly cohesive, but the focus on the guiding questions needs improved. Without this deep focus, some body paragraphs seem unfocused and not committed to the Guiding Question. Topic sentences for body paragraphs should have a rich idea, and this response does not consistently accomplish this. Unusually long paragraphs should be avoided.

Criterion D: Language 5 out of 5

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

The response shows academic register and accurate, carefully chosen language. There is very good sentence variety and accuracy with course terminology. The writing shows confidence and voice.

Sample Paper 1 Assessment Text

Guiding Question:

How does the advertisement use text and image to communicate value messages?



What a Honey!

THE NEW 1951 HARLEY-DAVIDSON HYDRA-GLIDE®

SLEEK, smooth and beautiful. And what a performer. Takes off like a scared rabbit. Snuggles to the road like a clinging vine. Breezes over hills like a bird. Whisks you over rough spots with cloud-like ease . . . brings you thrill after thrill as you take in exciting race meets, hillclimbs, gypsy

tours, sightseeing runs and other exclusive motorcycling fun events. You've never really been places and seen things until you've ridden *this* dazzler! Every moment in the saddle is fascinating. Every trip brings new adventures and new companionships. See your dealer today. Mail the coupon now.

Send free copy of ENTHUSIAST Magazine filled with motorcycle action pictures and stories; also literature on new models.

HARLEY-DAVIDSON MOTOR CO., Dept. P, Milwaukee 1, Wis.

Name.....

Address.....

City..... State.....

OPPORTUNITY: Valuable franchises available for full line of Big Twins and 125 Model. Write Today.

NOVEMBER 1950 243

This ad for Harley Davidson motorcycles was printed in Enthusiast magazine in the United States in November 1950.

MARK SCHEME (possible discussion points, not exhaustive)

CONTENT

VALUES

- Companionship
- Masculinity
- Female Submissiveness
- Physical Attraction
- Adventure
- Discovery
- Excitement
- Freedom
- Pleasure
- New
- Technology
- Power
- Participation
- Materialism
- Beauty
- Opportunity

FORM

VISUAL ELEMENTS:

- Font (several types)
- Composition
- Posture
- Gaze
- Hands
- Clothing
- Facial Expressions
- Lighting
- Cutout mailer
- Trademark symbol

LANGUAGE ELEMENTS:

- “Honey”
 - Double meaning (bike and woman)

- Colloquial language
- “NEW”
 - Advertising implications
- “Hydra-Glide”
 - Connotations
- “Sleek, smooth, beautiful.”
 - Alliteration
 - Tricolon
- “*performer*”
 - Personification
 - Metaphor
- “Snuggles, breezes, whisks”
 - Verb choice
- “Takes, Breezes, Whisks”
 - Parallel structure
- “Like a rabbit, like a vine...like a bird”
 - Simile
 - Tricolon
- “Exciting race meets...fun events”
 - Series
 - Listing
- “You”
 - Synthetic personalization
- “*This*”
 - Italics
- “Dazzler!”
 - Tone
 - Punctuation
- “Every”
 - Anaphora
 - Determiner
 - Parallel structure
- “Mail” and “Send”
 - Imperative language
- “New, exclusive”
 - Adjectives

Student Response A:

This advertisement was published by the Harley Davidson Motorcycle company in the 1950s USA. The advertisement primarily encourages American males to purchase their motorcycles in quenching their desire for thrilling experiences. The advertisement may also target older men in the middle-upper class as well, who may seek youthful excitement and hope to impress the female population. Essentially, the text describes the Harley HydraGlide motorbike's superior qualities in not only transportation but also in pursuing excitement and gaining sexual attraction from women. Through various textual and visual elements, Harley-Davidson conveys the ideal American experience, especially that of males, to demonstrate how its motorcycle brings the thrill of adventure and female companionship.

The audience's gaze is first drawn to the two models at the center of the advertisement, which uses posture and context to increase the ethos of the company and convey the value of female companionship. Both the man and the woman are physically attractive, white, and appear to be relatively well-off from their clothing– the models' race, physical appearance, and perceived socioeconomic status plays into the internalized racism and classism of this era, as the USA was predominantly white and segregated in the 1950s. The affluent, who could afford unnecessary luxuries like motorbikes, would be primarily caucasian and would be the group this advertisement is targetting. Further, the girl's body language is leaning back onto the motorbike while the boy has his arm near the girl's. They are also gazing directly at each other and display smiling, flirty facial expressions. These gestures convey the value of sexual attraction. By displaying the couple's romantic affection with a Harley bike, the company effectively associates their product with a basic human need– love– to appeal to the young boy's desire to gain female companionship.

The lighting and shot angle of the Harley Davidson itself works to instill the values of masculinity and adventure in the audience. The wide shot allows the audience to see the motorbike in all of its glory. The black and grey tones highlighted by the fairly even lighting further accentuates the bike's impressive sheen and powerful-looking machinery. From the manner in which they display their product, the audience clearly associates the hydra glide with traditional notions of masculinity– strength, power, and adrenaline-filled thrills. This directly appeals to the target audiences of young and older American men in the 1950s, encouraging them to purchase this motorcycle to boost their masculinity and chase adventure.

The fonts of this text also work to emphasize the bike's superiority in attracting the female population and experiencing the thrills that come with motorbike adventures. In the top right-hand corner of the text, the phrase "What a honey!" is written in a more feminine handwriting font. The diction of "honey" can be directly connected to the cliché of "sweet

ride”, a common American phrase used to describe impressive and essentially attractive vehicles. “Honey” could also be interpreted by the audience to personify Harley as a sweet or desirable woman, which further works to associate female companionship with the product. The feminine handwriting font further instills the subtext that purchasing this particular motorbike is a definite way of impressing a woman and gaining her companionship. Additionally, Harley Davidson uses bold, capitalized text to highlight their logo, increasing their brand presence and awareness in their target audience. They also use motion lines in the font of “HydraGlide”, which further bolsters their bike’s capabilities in going fast and fostering a good time– emphasizing the values of excitement and pleasure in the audience.

The fine text in the lower half of the advertisement utilizes personification, precise diction, and figurative language in further describing the Harley as a superior machine, ready to meet the target audience’s desires for adventure and female companionship. The trinity of “sleek, smooth, and beautiful” clearly personifies the Harley in a feminine way to convey its desirability and to associate the bike with the allure of sexual attraction. Furthermore, Harley states that their bike “snuggles to the road like a clinging vine. Breezes over hills like a bird”. The precise diction of “snuggles” and “clinging” has intimate connotations. We can further interpret this visually-stimulating diction to elucidate the body language of a woman clutching onto the back of the rider on a motorbike– appealing to the male population’s desire for a female companion. Furthermore, the simile of “like a bird” and diction “breezes” associates the Harley with freedom and excitement, allowing the audience to imagine themselves experiencing the thrills that come with riding this motorbike. This appeals to the American male experience that is filled with adrenaline-inducing bike rides and females, encouraging the audience to buy the bike in chasing after this ideal.

Additionally, the company employs absolute language and anaphora to further emphasize the promise of adventure that comes with their product. For instance, they state “you’ve never really seen places and seen things until you’ve ridden this dazzler!”. The audience can clearly interpret the absolute language of “never really” and synthetic personalization of “you” to convey the advertisement’s subtext: without the Harley-Davidson, the audience will be stuck living a mundane, uneventful life. This instills the emotion of fear within the target audience, which are thrill-seeking American males, and pushes them to purchase the Hydra-Glide in chasing after the exhilarating American experience. Furthermore, the company states that “every moment in the saddle is fascinating. Every trip brings new adventures and her companionship”. The anaphora, short syntax, and absolute language in these two sentences work to clearly enunciate the promise of thrills and adventures that come with the motorcycle. By clearly associating the product with these values, the company effectively promotes the youthful allure of the motorbike to their target audiences.

Thus, this advertisement effectively utilizes a plethora of visual and textual elements to convey the Harley motorcycle’s superiority in helping achieve the American dream. Specifically, the advertisement associates themselves with enjoyable adventures and female sexual attraction– two aspects that the majority of the male population in the 1950s USA

chase after. Even today, men still seek the adrenaline rush that comes with motorbike rides and the masculinity associated with these machines. Taken together, this advertisement conveys and utilizes the timeless American ideal in promoting their product.

Word Count: 1031

Student Response B:

This is an advertisement from Harley Davidson published in November of 1950. The primary audience may be the upper-class men who have enough fortune to buy a motorcycle. The secondary audience may be men in general who aspire to try something new, explore something in their daily lives. The context of this advertisement is in 1950, United States, where society was highly patriarchal. Men were head of the household, and the creators utilized this ad in order to appeal to the values prevalent during this time. Harley Davidson uses visual elements coupled with captivating text to convey values of love, and various linguistic elements to convey the values of exploration and discovery.

Through the use of playful fonts along with a picture of a man and woman, Harley Davidson emphasizes the values of love and joy and motorcycle can bring to one's life. The top left corner says "What a Honey!" and this is written in a rather childish font. This childish font is to divert the viewer's attention upon first viewing this ad, and is meant to focus on the word "honey!" The word "honey" is clearly a double meaning, as it refers to the man calling his wife honey but also, judging from the man's proud posture while holding his bike, the man treating his bike as someone in his own family, something valuable. By pairing one word with two symbolic meanings, Harley Davidson is able to highlight this bike will not only make you proud but will also strengthen the sense of love in a family. The fact that both the man and woman are holding the bike and happily looking at each other reveals that his bike is a bridge of relationships, that it serves as an efficient conduit to finding new love. This successfully appeals to men who have enough money, the primary audience, as Harley Davidson communicates the claim that buying this bike will not merely deliver a manufactured product but also a girlfriend or potential wife. Moreover, the man in the picture appears to be standing with pride, with a firm grasp on the handlebars. On the other hand, the woman appears to be laying on the bike with a feminine posture, trusting the man to hold the bike safely. This is a connection to patriarchal values in 1950s United States, how a man should lead the household and the woman should rely solely on the man, represented symbolically as "leaning on the bike." Here Harley Davidson attaches a new value to this product: masculinity. The creators reveal that this motorcycle will strengthen a man's masculinity that most women will be able to trust on. By using symbolism coupled with an image, Harley Davison is able to successfully convey important values to persuade their primary audience to purchase a bike.

Harley Davidson also utilizes various linguistic devices hidden in the text to appeal to values of exploration. The alliteration "sleek, smooth" urges the viewers to imagine a motorbike themselves. This way, Harley Davidson engrains one key visual element to their shiny motorbike. In the next sentence, the ad uses the italicized word "performer." The italics give readers a short break while reading and Harley Davidson subtly personifies the bike. They highlighted that the bike is not just a piece of metal but something that can do tricks to entertain. Viewers are led to believe the bike is a supportive partner that can take them on adventures. The sense of adventure

is furthered through the similes “like a clinging vine”, and “like a bird” which upholds the notion that this bike is built for exploration. Furthermore, the polysyndeton “exciting race meets, hillclimbs, gypsy tours, sightseeing runs...” lends a godlike quality to this bike: it can take a person anywhere anytime, and all the viewers have to do is hop on. This successfully appeals to the secondary audience, people who aspire to move out of their mundane lives, by enticing them to step out of their comfort zone and discover novelty like a bird floating over hills. By stressing the value of discovery and adventure, Harley Davidson is able to appeal to a larger audience, enhancing the persuasiveness of the ad.

Using various visual elements with textual elements, Harley Davidson is able to successfully target their primary audience through values of love and their secondary audience through values of adventure.

Word Count: 725

Student Response C:

Harley-Davidson has created an advertisement with the sole purpose to sell their motorcycles. More specifically “The new 1951 Harley-Davidson HYDRA-GLIDE.” To take apart this advertisement we would need to look at visuals, text, and lastly the composition. We will also go over details such as the audience, value message, and the effectiveness of the advertisement.

Diving deeper into the visual of the advertisement. In the advertisement we have two young people both white standing over the motorcycle. The image doesn't have a background, therefore the only thing to notice is the people and the motorcycle. While the motorcycle is nice the main attention is on the models. The two traditionally beautiful people are looking into each others eyes. Seemingly have an attraction towards each other. Which is supported by the text saying “What a Honey!” While both smiling and wearing beach themed attire. You can assume the two are a couple. The man also seems to be supporting the bike and the woman leaning on it. Which could symbolize his strength and masculinity. Which also by having these features and elements you can deduce the audience. This company considering the time period was targeting men. For young men the bike is freedom, opportunity and will make them more desirable. While for older men it might be more nostalgia of the good old days.

Moving forward with the text of the advertisement. Harley-Davidson I believe intentionally made some points have dual purpose. For example “What a Honey!” which was language used to describe both people and things. Which may be hard for the reader to understand whether or no he is talking to the girl or car. As well as with lines they choose to stick out, works like “SLEEK” in bold letters and “performer” which was italicized. All words which makes the advertisement seem suggestive. While there is not much description on the bike they talk about where & what you can do with it. For example they say “Every trip brings new adventures and new companionships.” Once again suggestive but with the use of hyperbole they exaggerate what will come with the bike.

Lastly layout or composition. What was this advertisement designed for? This advertisement is in a magazine with a male target audience. The outline of the print ad has a interesting visual path. First we start with looking at the couple over the product. Then we notice, “Bam!, What a Honey!” text in bold next to the models. Unsure they are talking about the bike or the girl. The reader must continue to the main header introducing the motorcycle. Then going to read the small text description and the Harley-Davidson company choose additionally add “opportunity” at the bottom in bold. To then bring the attention to the text next to it. Also taking into consideration the dates. The advertisement was published in 1950 and the title projects the product into the future year 1951.

To bring all this information together and answer two questions: What is the value message and how does the advertisement use language & visuals to create it. With the value message Harley-Davidson wants people to associate this motorcycle with “new adventures and new

companionships.” This is the value message if you buy a new 1951 Hydra-Glide you will have new adventures and new companionships. Wether those companionships are of “exclusive motorcycling events” or with a new girl is up to you. From the man with the sail on his shirt and the girl on his bike. To vocabulary such as saying things like “brings you thrill after thrill.” All coming together to make the value message of when you buy this thing your going into something new.

Word Count: 612

Student Response D:

The print advertisement is an advertisement for Harley-Davidson's new Hydra-Glide motorcycle, it was published in *Enthusiast* magazine in the United States in November 1950. It is aimed towards men who are interested in motorcycles with the intent of getting them to purchase the Hydra-Glide. It also is aimed towards men in general with the purpose of telling them what the ideal women should be like. The advertisement depicts a man standing behind his motorcycle while, presumably his girlfriend sits on the bike. The print at the bottom of the advertisement seems to be conveying the performance and how it feels to own their new motorcycle. However, it might also be portraying what an ideal women should be like. Through this use of language and visual elements, Harley-Davidson is able to convey the idea of an ideal woman in the 1950s.

The use of diction and font in the text is able to effectively capture the readers' attention. Through the diction of using the word "New" combined with "1951", which is the year after the advertisement was published, Harley-Davidson is able to catch the reader's attention. As the choice of the word "New" alongside the next year conveys how the bike is a product of the future and so something that has not been seen before. Additionally, the usage of the font on the name of the motorcycle helps illustrate its speed and mobility, which combined with the implanted idea of the future gets the readers to think that it is the fastest motorcycle, yet. It makes them see the "Hydra-Glide" as the ideal motorcycle.

The long copy at the bottom utilizes the double meaning and euphemism to convey their value message. Underneath the introduction of the bike there is a long copy that describes the feeling and performance when riding the motorcycle. This can actually be interpreted with a double meaning. We see the words "sleek", "smooth" and "beautiful" be used to describe the bike, not only does the use of alliteration in "sleek" and "smooth" help make the bike more memorable, but these three words can also be descriptive of a woman's look. This idea that the words have a double meaning of describing the ideal bike and the ideal woman is supported by the use of euphemism and anthropomorphism. We see the use of the line "snuggles". Additionally, the road could be a euphemism for the woman's partner, which the readers will be able to project themselves onto while reading the advertisement, which is done to convey what Harley-Davidson believes to be what an ideal women should be like, full of attention and intimacy.

The visuals of the advertisement and the font of the text next to it helps convey the value message of the ideal woman. The visual in this text depicts a man standing behind his motorcycle while his, presumably, girlfriend sits atop it. The reader can deduce that the man and woman depicted in the visual are in some forms of relationship due to the smiles they give each other and the loving look that they have. It is also deduced by the text "What a Honey!" and its font. Readers can notice how the text has a font that seems much more casual than the other ones which suggest the high level of intimacy they have. And obviously the word "Honey" has a connotation that suggests the high level of affection. The fact that the girlfriend/wife is sitting on the Hydra-Glide,

the ideal bike, suggests how they are, to the man, one and the same. This helps support the idea mentioned previously how the description of the Hydra-Gliffe is also the description of the ideal moment the same time.

Innuendos are used to show the ideal woman's characteristics that Harley-Davidson believes in. Going back to the copy at the bottom of the introduction of the bike, we can see a myriad of innuendo and euphemisms to convey the characteristics of an ideal woman. "Every moment in the saddle is fascinating", as we have discussed previously the use of anthropomorphism of the bike as the ideal woman here helps create a massive innuendo that conveys how every intimate moment you have with the ideal women will be jealous and delightful. The innuendo in "you're never... seen things until you're ridden this dazzler" also suggest the message that the ideal woman should be submissive, as the ideal of riding a motorcycle also means to control it and drive it wherever you want. The innuendos and euphemism, therefore, convey the affectionate, intimate and submissive nature of the ideal woman.

In conclusion, the print advertisement for Harley-Davidson is able to not only effectively promote their new motorcycle but also convey the value message of the ideal woman. With their various uses of anthropomorphism, innuendo and euphemism Harley-Davidson communicates how the ideal woman should be affectionate, intimate and also submissive. Although those ideals may have been acceptable at the time, in modern day context these ideas would be seen as misogynistic and sexist. In the end, to Harley-Davidson and their customers, the ideal women is like the idle motorcycle.

Word Count: 851

Student Response E:

There is no man in the world who doesn't wish to have a beautiful lady while enjoying the thrill of driving a Harley Davidson motorcycle. This is an advertisement published by American motorcycle company, Harley Davidson in November 1950. The primary audience for this advertisement are males. It's also designed for those who love to discover the joy of riding motorcycles as well as love. The advertisement was created five years after WWII ended, American people by the time are seeking entertainment in order to recover from the mental scar and fear created by WWII. Harley Davidson attempts to convey the value of love, masculinity and control and associates to its motorcycle.

Harley Davidson associates joy through the use of descriptive language and subtle use of visual elements. The composition of the advertisement is effective and clear and it presents an image of a man holding the Harley Davidson motorcycle while a woman sits on it, looking at a man in a lovely way on the top. And on the button, there's texts and headline. The color of this advertisement is warm and fuzzy, people often associate love with warmth. This way, audience are able to envision themselves as the character in a loving atmosphere. Harley Davidson also employed beautiful people, this adheres to the audience's ideology of partner, mainly that they may have prettier partner if they purchase Harley Davidson motorcycle, manipulating emotions and imagination of joy within the audience, making them more likely to purchase. After WWII, reconstruction started rapidly. By using the diction of "new" it exploits the audience's interest of exploring new things. And the word "fascinating" also implies the joy one may receive. Furthermore, Harley Davidson also associates itself with nature, by juxtaposing the motorcycle with "rabbit" "vine" and "bird". Audiences automatically associates the motorcycle with freedom, carelessness, as well as nature. This may be a myth created by Hareley Davidson as there products uses fossil fuels, one of the main source of pollution. On the upper left corner of the advertisement, in handwriting form writes "What a honey." "Honey" in daily life is only been called by someone in love. While here, Hareley Davidson didn't specify whether it is meant to describe the motorcycle or the woman. Perhaps it wish to associate the love between lovers with the motorcycle.

Masculinity is also appealed in this advertisement. The man spreads his arms and his wide shoulder which appeals his ability to protect. During the period of 1950s, woman are believed to be subservient of man. The tricolon here "sleek, smooth, and beautiful" associates the motorcycle with female figure. And the word "performer" implies the masculine control, as performers performs for the audience. And by this analogy, audiences associate the motorcycle with concert performance which is meant for rich people. One interesting thing to notice here is that "performer" here is written in italic, this not only catches audience's attention but also seems like the text is "dancing." Next through "race meets" "gypsy tours" "exclusive motorcycle fun events" Harley Davidson sells exclusiveness and those events are privileged designed for man which also

makes it associate with masculinity as if purchasing the motorcycle elevates their social status and are able to make more friends.

Harley Davidson utilized textual descriptions to convey the idea of new experience. It says “you’ve never really been places and seen things until you’ve ridden this dazzler” the definite tone of “never” seems like one is guarantee to have new experience by purchasing the motorcycle. And indeed, Harley Davidson wish the audience to believe that one can have totally different life. It emphasizes what the motorcycle brings to the audience “new adventures and new companionship.” The text cooperate with the image on the top. Harley Davidson attempts to persuade the audience of the possibility of the ideology it is selling. It also emphasizes on the speed of the motorcycle, the speed that audience never experienced before. The simile of “take off like a scared rabbit...” creates visual imagery. By associating the motorcycle with rabbit, audiences links the motorcycle to flexibility and portableness. Lastly, horizontal lines are drawn in the headline “hydra-glide.” It makes the texts seem like it is moving, which reinforces the speed of the motorcycle. But not only this can also be implied that by one can become “cool” by riding Harley Davidson motorcycle. The correlation and causation is left to the audience to interpret, Harley Davidson associates new which inspires curiousness in the audience.

Through this advertisement, Harely Davidson conveys its value of joy, love, masculinity and new. Though, the masculine valueof control might now be promoted in the current society, but in the 1950s it’s certainly the ideology of majority of the man. By associating those positive values and showcasing its logo in the headline, Harley Davidson persuades the audience to purchase their products by “establish positive imaginations.” Lastly, the call to action here engages the audience, reinforcing the benefits of buying their product.

Word Count: 826

Student Response A (annotated with examiner comments and video)

This advertisement was published by the Harley Davidson Motorcycle company in the 1950s USA. The advertisement primarily encourages American males to purchase their motorcycles in quenching their desire for thrilling experiences. The advertisement may also target older men in the middle-upper class as well, who may seek youthful excitement and hope to impress the female population. Essentially, the text describes the Harley HydraGlide motorbike's superior qualities in not only transportation but also in pursuing excitement and gaining sexual attraction from women. Through various textual and visual elements, Harley-Davidson conveys the ideal American experience, especially that of males, to demonstrate how its motorcycle brings the thrill of adventure and female companionship.

The audience's gaze is first drawn to the two models at the center of the advertisement, which uses posture and context to increase the ethos of the company and convey the value of female companionship. Both the man and the woman are physically attractive, white, and appear to be relatively well-off from their clothing— the models' race, physical appearance, and perceived socioeconomic status plays into the internalized racism and classism of this era, as the USA was predominantly white and segregated in the 1950s. The affluent, who could afford unnecessary luxuries like motorbikes, would be primarily caucasian and would be the group this advertisement is targeting. Further, the girl's body language is leaning back onto the motorbike while the boy has his arm near the girl's. They are also gazing directly at each other and display smiling, flirty facial expressions. These gestures convey the value of sexual attraction. By displaying the couple's romantic affection with a Harley bike, the company effectively associates their product with a basic human need— love— to appeal to the young boy's desire to gain female companionship.

The lighting and shot angle of the Harley Davidson itself works to instill the values of masculinity and adventure in the audience. The wide shot allows the audience to see the motorbike in all of its glory. The black and grey tones highlighted by the fairly even lighting further accentuates the bike's impressive sheen and powerful-looking machinery. From the manner in which they display their product, the audience clearly associates the hydra glide with traditional notions of masculinity— strength, power, and adrenaline-filled thrills. This directly appeals to the target audiences of young and older American men in the 1950s, encouraging them to purchase this motorcycle to boost their masculinity and chase adventure.

The fonts of this text also work to emphasize the bike's superiority in attracting the female population and experiencing the thrills that come with motorbike adventures. In the top right-hand corner of the text, the phrase "What a honey!" is written in a more feminine handwriting font. The diction of "honey" can be directly connected to the cliché of "sweet ride", a common American phrase used to describe impressive and essentially attractive

vehicles. “Honey” could also be interpreted by the audience to personify Harley as a sweet or desirable woman, which further works to associate female companionship with the product. The feminine handwriting font further instills the subtext that purchasing this particular motorbike is a definite way of impressing a woman and gaining her companionship. Additionally, Harley Davidson uses bold, capitalized text to highlight their logo, increasing their brand presence and awareness in their target audience. They also use motion lines in the font of “HydraGlide”, which further bolsters their bike’s capabilities in going fast and fostering a good time– emphasizing the values of excitement and pleasure in the audience.

The fine text in the lower half of the advertisement utilizes personification, precise diction, and figurative language in further describing the Harley as a superior machine, ready to meet the target audience’s desires for adventure and female companionship. The trinity of “sleek, smooth, and beautiful” clearly personifies the Harley in a feminine way to convey its desirability and to associate the bike with the allure of sexual attraction. Furthermore, Harley states that their bike “snuggles to the road like a clinging vine. Breezes over hills like a bird”. The precise diction of “snuggles” and “clinging” has intimate connotations. We can further interpret this visually-stimulating diction to elucidate the body language of a woman clutching onto the back of the rider on a motorbike– appealing to the male population’s desire for a female companion. Furthermore, the simile of “like a bird” and diction “breezes” associates the Harley with freedom and excitement, allowing the audience to imagine themselves experiencing the thrills that come with riding this motorbike. This appeals to the American male experience that is filled with adrenaline-inducing bike rides and females, encouraging the audience to buy the bike in chasing after this ideal.

Additionally, the company employs absolute language and anaphora to further emphasize the promise of adventure that comes with their product. For instance, they state “you’ve never really seen places and seen things until you’ve ridden this dazzler!”. The audience can clearly interpret the absolute language of “never really” and synthetic personalization of “you” to convey the advertisement’s subtext: without the Harley-Davidson, the audience will be stuck living a mundane, uneventful life. This instills the emotion of fear within the target audience, which are thrill-seeking American males, and pushes them to purchase the Hydra-Glide in chasing after the exhilarating American experience. Furthermore, the company states that “every moment in the saddle is fascinating. Every trip brings new adventures and her companionship”. The anaphora, short syntax, and absolute language in these two sentences work to clearly enunciate the promise of thrills and adventures that come with the motorcycle. By clearly associating the product with these values, the company effectively promotes the youthful allure of the motorbike to their target audiences.

Thus, this advertisement effectively utilizes a plethora of visual and textual elements to convey the Harley motorcycle’s superiority in helping achieve the American dream. Specifically, the advertisement associates themselves with enjoyable adventures and female sexual attraction– two aspects that the majority of the male population in the 1950s USA chase after. Even today, men still seek the adrenaline rush that comes with motorbike rides

and the masculinity associated with these machines. Taken together, this advertisement conveys and utilizes the timeless American ideal in promoting their product.

Word Count: 1031

Examiner's Scores and Comments: 19/20 = 7

Criterion A: Understanding and Interpretation 5 out of 5

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

There is a perceptive understanding of the literal meaning with a range of implications. Although the candidate does not use the word “implications” or “implies” in the response, it is clear to see the writer making these inferences and connections. The response would be even stronger if the candidate used the word “implies” or synonyms in the discussion. There is a wide range of textual references that support all points. The conclusion extends the discussion and synthesizes - rather than summarizes - key points that are relevant to the time period of the ad as well as today.

Criterion B: Analysis and Evaluation: 5 out of 5

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

The analysis is both convincing and insightful. There is a wide range of authorial choices, and they are linked together while evaluating the text as evidenced by the many blue underlines words of the text. There is consistent attention to reader effect, and many analytical sentence stems such as “this conveys, this works to instill, this appeals to.” There is consistent focus on the relationship between the HD and the reader and how authorial choices shape meaning.

Criterion C: Focus and Organization 5 out of 5

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

This response is effectively organized, coherent, and well-focused. The language of the guiding question is apparent throughout all topic sentences, and there are a range of transitions and connectives both within and between paragraphs. The thesis is fully developed and the argument and paragraphs are unified to support the main claim.

Criterion D: Language 4 out of 5

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

While the response is accurate in terms of language and has a clear and polished academic register, the candidate has not really impressed with any elevated or advanced vocabulary. Moreover, this response is more mechanical than “a pleasure to read”, a phrase used by many examiners. Adding a bit of voice and style to the introduction and conclusion would move this high D4 to D5.

[Video Discussion - Student Sample A](#)

Student Response B (annotated with examiner comments and video)

This is an advertisement from Harley Davidson published in November of 1950. The primary audience may be the upper-class men who have enough fortune to buy a motorcycle. The secondary audience may be men in general who aspire to try something new, explore something in their daily lives. The context of this advertisement is in 1950, United States, where society was highly patriarchal. Men were head of the household, and the creators utilized this ad in order to appeal to the values prevalent during this time. Harley Davidson uses visual elements coupled with captivating text to convey values of love, and various linguistic elements to convey the values of exploration and discovery.

Through the use of playful fonts along with a picture of a man and woman, Harley Davidson emphasizes the values of love and joy and motorcycle can bring to one's life. The top left corner says "What a Honey!" and this is written in a rather childish font. This childish font is to divert the viewer's attention upon first viewing this ad, and is meant to focus on the word "honey!" The word "honey" is clearly a double meaning, as it refers to the man calling his wife honey but also, judging from the man's proud posture while holding his bike, the man treating his bike as someone in his own family, something valuable. By pairing one word with two symbolic meanings, Harley Davidson is able to highlight this bike will not only make you proud but will also strengthen the sense of love in a family. The fact that both the man and woman are holding the bike and happily looking at each other reveals that his bike is a bridge of relationships, that it serves as an efficient conduit to finding new love. This successfully appeals to men who have enough money, the primary audience, as Harley Davidson communicates the claim that buying this bike will not merely deliver a manufactured product but also a girlfriend or potential wife. Moreover, the man in the picture appears to be standing with pride, with a firm grasp on the handlebars. On the other hand, the woman appears to be laying on the bike with a feminine posture, trusting the man to hold the bike safely. This is a connection to patriarchal values in 1950s United States, how a man should lead the household and the woman should rely solely on the man, represented symbolically as "leaning on the bike." Here Harley Davidson attaches a new value to this product: masculinity. The creators reveal that this motorcycle will strengthen a man's masculinity that most women will be able to trust on. By using symbolism coupled with an image, Harley Davison is able to successfully convey important values to persuade their primary audience to purchase a bike.

Harley Davidson also utilizes various linguistic devices hidden in the text to appeal to values of exploration. The alliteration "sleek, smooth" urges the viewers to imagine a motorbike themselves. This way, Harley Davidson engrains one key visual element to their shiny motorbike. In the next sentence, the ad uses the italicized word "performer." The italics give readers a short break while reading and Harley Davidson subtly personifies the bike. They highlighted that the bike is not just a piece of metal but something that can do tricks to entertain. Viewers are led to believe the bike is a supportive partner that can take them on adventures. The sense of adventure

is furthered through the **similes** “like a clinging vine”, and “like a bird” which upholds the notion that this bike is built for exploration. Furthermore, the **polysyndeton** “exciting race meets, hillclimbs, gypsy tours, sightseeing runs...” lends a **godlike quality** to this bike: it can take a person anyplace anytime, and all the **viewers** have to do is hop on. This **successfully** appeals to the secondary **audience**, people who aspire to move out of their mundane lives, by enticing them to step out of their comfort zone and discover novelty like a bird floating over hills. By stressing the value of **discovery and adventure**, **Harley Davidson** is able to appeal to a larger audience, enhancing the persuasiveness of the ad.

Using various **visual elements** with **textual elements**, Harley Davidson is able to successfully target their primary audience through **values of love** and their secondary audience through **values of adventure**.

Word Count: 725

Examiner's Scores and Comments: 15/20 = low 6

Criterion A: Understanding and Interpretation 4 out of 5

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

This is a thorough understanding of the literal meaning with some convincing interpretation. The values of love and exploration are fully developed, but the idea of adventure is cut short. Additionally, the conclusion merely restates rather than synthesizes key points, and this hurts the response. There are ample references and many key ideas for the text are explored and interpreted. Implications, although not well-signposted, are apparent. The candidate infers and reaches out to clear and appropriate subtext.

Criterion B: Analysis and Evaluation: 4 out of 5

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

There is appropriate and at times insightful interpretation of the text. Authorial choices are explored, but more features with a more sophisticated “unpacking” is expected for B5. There is clear evidence of evaluation of features throughout the response, and the effect of authorial choices on the reader is consistently explored.

Criterion C: Focus and Organization 3 out of 5

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

This response focuses on the Guiding Question in the thesis and all topic sentences. The values articulated in the thesis are explored in each paragraph. However, the final body paragraph attempts to combine the ideas of “exploration” and “adventure”, and this was not expected as laid out in the thesis. This, combined with the shorter conclusion, indicates the candidate had more to write but ran out of time. The transitions within and between paragraphs are good, but more sophistication of transitions between paragraphs is expected for C4.

Criterion D: Language 4 out of 5

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

The language is carefully chosen with a good degree of accuracy. There are just enough errors to bring this to D4. The register is appropriate for an academic essay. However, there is an obvious lack of voice. Vocabulary and sentence structure are good, but not elevated enough for D5.

[Video Discussion - Student Sample B](#)

Student Response C (annotated with examiner comments and video)

Harley-Davidson has created an advertisement with the sole purpose to sell their motorcycles. More specifically “The new 1951 Harley-Davidson HYDRA-GLIDE.” To take apart this advertisement we would need to look at visuals, text, and lastly the composition. We will also go over details such as the audience, value message, and the effectiveness of the advertisement.

Diving deeper into the visual of the advertisement. In the advertisement we have two young people both white standing over the motorcycle. The image doesn't have a background, therefore the only thing to notice is the people and the motorcycle. While the motorcycle is nice the main attention is on the models. The two traditionally beautiful people are looking into each others eyes. Seemingly have an attraction towards each other. Which is supported by the text saying “What a Honey!” While both smiling and wearing beach themed attire. You can assume the two are a couple. The man also seems to be supporting the bike and the woman leaning on it. Which could symbolize his strength and masculinity. Which also by having these features and elements you can deduce the audience. This company considering the time period was targeting men. For young men the bike is freedom, opportunity and will make them more desirable. While for older men it might be more nostalgia of the good old days.

Moving forward with the text of the advertisement. Harley-Davidson I believe intentionally made some points have dual purpose. For example “What a Honey!” which was language used to describe both people and things. Which may be hard for the reader to understand whether or no he is talking to the girl or car. As well as with lines they choose to stick out, works like “SLEEK” in bold letters and “performer” which was italicized. All words which makes the advertisement seem suggestive. While there is not much description on the bike they talk about where & what you can do with it. For example they say “Every trip brings new adventures and new companionships.” Once again suggestive but with the use of hyperbole they exaggerate what will come with the bike.

Lastly layout or composition. What was this advertisement designed for? This advertisement is in a magazine with a male target audience. The outline of the print ad has a interesting visual path. First we start with looking at the couple over the product. Then we notice, “Bam!, What a Honey!” text in bold next to the models. Unsure they are talking about the bike or the girl. The reader must continue to the main header introducing the motorcycle. Then going to read the small text description and the Harley-Davidson company choose additionally add “opportunity” at the bottom in bold. To then bring the attention to the text next to it. Also taking into consideration the dates. The advertisement was published in 1950 and the title projects the product into the future year 1951.

To bring all this information together and answer two questions: What is the value message and how does the advertisement use language & visuals to create it. With the value message Harley-Davidson wants people to associate this motorcycle with “new adventures and

new companionships. This is the value message if you buy a new 1951 Hydra-Glide you will have new adventures and new companionships. Whether those companionships are of “exclusive motorcycling events” or with a new girl is up to you. From the **man with the sail on his shirt** and the girl on his bike. To vocabulary such as saying things like **“brings you thrill after thrill.”** All coming together to make the **value** message of when you buy this thing your going into something **new**.

Word Count: 612

Examiner's Scores and Comments: 8/20 = 4

Criterion A: Understanding and Interpretation 2 out of 5

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

There is some understanding of the literal meaning of the text. At times, references are appropriate. The interpretation does not meet the requirement for A3, as at no time does the word “satisfactory” come to mind when considering what the candidate has demonstrated in terms of understanding, interpretation, and implications. While there is some attention to value messages, there is not enough clarity and depth to achieve A3.

Criterion B: Analysis and Evaluation: 2 out of 5

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

There is some appropriate analysis of authorial choices, but the text (as indicated by the imbalance of blue and yellow highlights) is more reliant on description than analysis of precise features. There is some acknowledgement of the author/audience relationship, but too much of the analysis is left undeveloped. There is some unnecessary mention of context that does not necessarily link to or expand the ideas and values presented in the response.

Criterion C: Focus and Organization 2 out of 5

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

Thesis and topic sentences are not adequate, as they rarely feature language of the guiding question or rich ideas associated with values. Transitions both within and between paragraphs are weak, and the response struggles with unity and coherence.

Criterion D: Language 2 out of 5

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

There are frequent and intrusive errors with language, grammar, and syntax. At times, the register deviates and does not maintain an academic focus. Vocabulary is adequate but does not suggest much was “carefully chosen.”

[Video Discussion - Student Sample C](#)

Student Response D (annotated with examiner comments and video)

The print advertisement is an advertisement for Harley-Davidson's new Hydra-Glide motorcycle, it was published in *Enthusiast* magazine in the United States in November 1950. It is aimed towards men who are interested in motorcycles with the intent of getting them to purchase the Hydra-Glide. It also is aimed towards men in general with the purpose of telling them what the ideal women should be like. The advertisement depicts a man standing behind his motorcycle while, presumably his girlfriend sits on the bike. The print at the bottom of the advertisement seems to be conveying the performance and how it feels to own their new motorcycle. However, it might also be portraying what an ideal women should be like. Through this use of language and visual elements, Harley-Davidson is able to convey the idea of an ideal woman in the 1950s.

The use of diction and font in the text is able to effectively capture the readers' attention. Through the diction of using the word "New" combined with "1951", which is the year after the advertisement was published, Harley-Davidson is able to catch the reader's attention. As the choice of the word "New" alongside the next year conveys how the bike is a product of the future and so something that has not been seen before. Additionally, the usage of the font on the name of the motorcycle helps illustrate its speed and mobility, which combined with the implanted idea of the future gets the readers to think that it is the fastest motorcycle, yet. It makes them see the "Hydra-Glide" as the ideal motorcycle.

The long copy at the bottom utilizes the double meaning and euphemism to convey their value message. Underneath the introduction of the bike there is a long copy that describes the feeling and performance when riding the motorcycle. This can actually be interpreted with a double meaning. We see the words "sleek", "smooth" and "beautiful" be used to describe the bike, not only does the use of alliteration in "sleek" and "smooth" help make the bike more memorable, but these three words can also be descriptive of a woman's look. This idea that the words have a double meaning of describing the ideal bike and the ideal woman is supported by the use of euphemism and anthropomorphism. We see the use of the line "snuggles". Additionally, the road could be a euphemism for the woman's partner, which the readers will be able to project themselves onto while reading the advertisement, which is done to convey what Harley-Davidson believes to be what an ideal women should be like, full of attention and intimacy.

The visuals of the advertisement and the font of the text next to it helps convey the value message of the ideal woman. The visual in this text depicts a man standing behind his motorcycle while his, presumably, girlfriend sits atop it. The reader can deduce that the man and woman depicted in the visual are in some forms of relationship due to the smiles they give each other and the loving look that they have. It is also deduced by the text "What a Honey!" and its font. Readers can notice how the text has a font that seems much more casual than the other ones which suggest the high level of intimacy they have. And obviously the word "Honey" has a connotation that suggests the high level of affection. The fact that the girlfriend/wife is sitting on the Hydra-Glide,

the ideal bike, suggests how they are, to the man, one and the same. This helps support the idea mentioned previously how the description of the Hydra-Glife is also the description of the ideal moment the same time.

Innuendos are used to show the ideal woman's characteristics that Harley-Davidson believes in. Going back to the copy at the bottom of the introduction of the bike, we can see a myriad of **innuendo** and **euphemisms** to convey the characteristics of an ideal woman. "Every moment in the saddle is fascinating", as we have discussed previously the use of **anthropomorphism** of the bike as the ideal woman here helps create a massive **innuendo** that conveys how every intimate moment you have with the ideal women will be jealous and delightful. The **innuendo** in "you're never... seen things until you're ridden this dazzler" also suggest the message that the ideal woman should be **submissive**, as the ideal of riding a motorcycle also means to control it and drive it wherever you want. The **innuendos** and **euphemism**, therefore, convey the affectionate, intimate and submissive nature of the ideal woman.

In conclusion, the print advertisement for Harley-Davidson is able to not only effectively promote their new motorcycle but also convey the value message of the ideal woman. With their various uses of anthropomorphism, innuendo and euphemism Harley-Davidson communicates how the ideal woman should be affectionate, intimate and also submissive. Although those ideals may have been acceptable at the time, in modern day context these ideas would be seen as misogynistic and sexist. In the end, to Harley-Davidson and their customers, the ideal women is like the idle motorcycle.

Word count: 851

Examiner's Scores and Comments: 11/20 = 4

Criterion A: Understanding and Interpretation 2 out of 5

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

There is some understanding of the literal meaning. As women are not the target audience, it is curious to focus on the "ideal woman" as the focal point of this advertisement. While there are a range of textual references offered, they are only sometimes relevant to the main claims of the text. There is limited "reading between the lines" and some difficulty reaching out to further implications of the text.

Criterion B: Analysis and Evaluation: 3 out of 5

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

There is some appropriate analysis, but the response is not reliant on description. This places it somewhere at the bottom of B3. In terms of authorial choices and how they shape meaning, more unpacking of features and analysis is needed. The analysis of anthropomorphism and euphemism, as well as innuendo, need more clarity and development. These seem like strong ideas but were not successfully articulated. The conclusion does reach out to other ideas, and this could make the response debateable in terms of B2 versus B3. We ultimately settled on B2 due to the vague and sometimes unclear analysis of authorial choices with respect to the value messages stated in the thesis.

Criterion C: Focus and Organization **3 out of 5**

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

There is some focus, but it is not consistent or sustained. While there is clear paragraphing in the response and some organization, paragraphs sometimes link to other ideas aside from the “ideal woman.” For example, other values such as speed and mobility are not mentioned in the thesis yet explored in the first body paragraph. Transitions between paragraphs are weak; the paragraphs could be rearranged as written and there would be no effect due to the lack of effective transitions between paragraphs.

Criterion D: Language **3 out of 5**

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

Language is sometimes clear and carefully chosen. There are obvious lapses in grammar throughout the response, but at no time does this affect meaning. The register is appropriate for an academic response, but the sheer number of errors locks this response at D3. There is an adequate range of academic vocabulary.

[Video Discussion - Student Sample D](#)

Student Response E (annotated with examiner comments and video)

There is no man in the world who doesn't wish to have a beautiful lady while enjoying the thrill of driving a Harley Davidson motorcycle. This is an advertisement published by American motorcycle company, Harley Davidson in November 1950. The primary audience for this advertisement are males. It's also designed for those who love to discover the joy of riding motorcycles as well as love. The advertisement was created five years after WWII ended, American people by the time are seeking entertainment in order to recover from the mental scar and fear created by WWII. Harley Davidson attempts to convey the value of love, masculinity and control and associates to its motorcycle.

Harley Davidson associates joy through the use of descriptive language and subtle use of visual elements. The composition of the advertisement is effective and clear and it presents an image of a man holding the Harley Davidson motorcycle while a woman sits on it, looking at a man in a lovely way on the top. And on the button, there's texts and headline. The color of this advertisement is warm and fuzzy, people often associate love with warmth. This way, audience are able to envision themselves as the character in a loving atmosphere. Harley Davidson also employed beautiful people, this adheres to the audience's ideology of partner, mainly that they may have prettier partner if they purchase Harley Davidson motorcycle, manipulating emotions and imagination of joy within the audience, making them more likely to purchase. After WWII, reconstruction started rapidly. By using the diction of "new" it exploits the audience's interest of exploring new things. And the word "fascinating" also implies the joy one may receive. Furthermore, Harley Davidson also associates itself with nature, by juxtaposing the motorcycle with "rabbit" "vine" and "bird". Audiences automatically associates the motorcycle with freedom, carelessness, as well as nature. This may be a myth created by Harley Davidson as there products uses fossil fuels, one of the main source of pollution. On the upper left corner of the advertisement, in handwriting form writes "What a honey." "Honey" in daily life is only been called by someone in love. While here, Harley Davidson didn't specify whether it is meant to describe the motorcycle or the woman. Perhaps it wish to associate the love between lovers with the motorcycle.

Masculinity is also appealed in this advertisement. The man spreads his arms and his wide shoulder which appeals his ability to protect. During the period of 1950s, woman are believed to be subservient of man. The tricolon here "sleek, smooth, and beautiful" associates the motorcycle with female figure. And the word "performer" implies the masculine control, as performers performs for the audience. And by this analogy, audiences associate the motorcycle with concert performance which is meant for rich people. One interesting thing to notice here is that "performer" here is written in italic, this not only catches audience's attention but also seems like the text is "dancing." Next through "race meets" "gypsy tours" "exclusive motorcycle fun events" Harley Davidson sells exclusiveness and those events are privileged designed for man which also

makes it associate with masculinity as if purchasing the motorcycle elevates their social status and are able to make more friends.

Harley Davidson utilized textual descriptions to convey the idea of new experience. It says “you’ve never really been places and seen things until you’ve ridden this dazzler” the definite tone of “never” seems like one is guaranteed to have new experience by purchasing the motorcycle. And indeed, Harley Davidson wish the audience to believe that one can have totally different life. It emphasizes what the motorcycle brings to the audience “new adventures and new companionship.” The text cooperate with the image on the top. Harley Davidson attempts to persuade the audience of the possibility of the ideology it is selling. It also emphasizes on the speed of the motorcycle, the speed that audience never experienced before. The simile of “take off like a scared rabbit...” creates visual imagery. By associating the motorcycle with rabbit, audiences links the motorcycle to flexibility and portableness. Lastly, horizontal lines are drawn in the headline “hydra-glide.” It makes the texts seem like it is moving, which reinforces the speed of the motorcycle. But not only this can also be implied that by one can become “cool” by riding Harley Davidson motorcycle. The correlation and causation is left to the audience to interpret, Harley Davidson associates new which inspires curiousness in the audience.

Through this advertisement, Harely Davidson conveys its value of joy, love, masculinity and new. Though, the masculine value of control might now be promoted in the current society, but in the 1950s it’s certainly the ideology of majority of the man. By associating those positive values and showcasing its logo in the headline, Harley Davidson persuades the audience to purchase their products by “establish positive imaginations.” Lastly, the call to action here engages the audience, reinforcing the benefits of buying their product.

Word Count: 826

Examiner's Scores and Comments: 14/20 = 5

Criterion A: Understanding and Interpretation 4 out of 5

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

There is a thorough understanding of the literal meaning of the text. The response shows good understanding of a range of values, such as love, masculinity, control, nature, freedom, speed, flexibility, and the value of having something “new.” There are two clear areas where the candidate effectively uses sentence stems to indicate implications of the text. There are a wide range of both visual and language references. The conclusion successfully reaches out to the commercial implications of the text when linking to Harley’s goal of enticing consumers to purchase their product.

Criterion B: Analysis and Evaluation: 4 out of 5

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

There is appropriate, and at times, insightful analysis of the text. Evaluation is evident as shown by the phrases “is effective and clear”, “manipulating emotions”, “it exploits.” There are just enough authorial choices presented here to reach the 4 band for B. The consistent discussion on the effects of authorial choices on the reader supports this as B4 despite the somewhat light unpacking of features. Either low B4 or high B3 would be appropriate.

Criterion C: Focus and Organization 3 out of 5

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

This response is adequately organized with some focus. The thesis identifies love, masculinity, and control as the primary areas of focus. However, body paragraphs branch out into discussions of nature, speed, and the allure of owning “new” products. Tighter focus on the language of the Guiding Question is needed in some topic sentence. Transitions within paragraphs are adequate, but transitions between paragraphs are areas for improvement.

Criterion D: Language 3 out of 5

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

Language is sometimes clear and carefully chosen. There are obvious lapses in grammar throughout the response, but at no time does this affect meaning. The register is appropriate for an academic response, but the sheer number of errors nearly brings this to D2 but does not. There is an adequate range of academic vocabulary.

[Video Discussion - Student Sample E](#)

Moving From 5 to 7

We know it can be frustrating to plateau in one particular mark band. Remember: this does not mean you aren't making progress! It's a long way from a low 5 to a high 5. Not to worry. If you pay close attention to the changes made to this "5" paper, you will soon learn what you need to with your own writing to reach the next mark band.



Guiding Question: How does the advertisement use text and image to convey a value message?

Version 1:

This text is a print ad by Harley Davidson promoting their motorcycles published in 2002. This ad's primary audience is likely men, but the ad could also advertise to anyone who values freedom and Independence. The message of this ad is that a Harley Davidson motorcycle can grant customers a freeing experience. The ad uses both **text and visuals** to connect Harley-Davidson with the value of **freedom**.

The ad uses both **text and the primary image** to make connections between Harley Davidson products and **freedom**, or at least freeing experiences. The **image** used for the ad is a very wide landscape, which makes the image feel very open. The **landscape** itself is a natural **setting** with very little clutter, being just a road surrounded by plains. As a result, the image gives

its audience a very freeing feeling in a wide-open and scenic place. The **person on the motorcycle** appears very small, to the point where details on the product itself cannot be made out, but that further contributes to making the scene appear wide and open. The text also makes the experience of using a **Harley Davidson** appear freeing, with phrases like “**elbow room stretching all the way to the horizon**” and “**time to spread some wings,**” which both convey a sense of openness and freedom. **Harley Davidson** is telling customers that using a Harley-Davidson will make you feel free, which could appeal to a lot of people.

The ad also makes connections between their product and **masculinity**, which could connect with male consumers. The first sentence of the ad, in an extra large font, says “**somewhere on an airplane a man is trying to rip open a small bag of peanuts.**” By saying “**a man**” the ad not only grabs the attention of male readers, but gets them to make **comparisons** between this “man” and themselves. Next, the sentence says “**trying to rip open a small bag of peanuts.**” Not only does this line convey that the man is weak, but that what he is trying to do is very easy as “**a small bag of peanuts**” hardly seems threatening. The sentence starts with “**on an airplane**” so the message becomes very clear. This man is not using a Harley Davidson, and this man is weak and emasculated. With this sentence, the ad makes an **implicit connection** in the minds of readers that Harley Davidson bikes make you more masculine, a value many male customers may have, thus making the advertisement effective to their largely male audience.

The ad also hints that a Harley-Davidson can grant you **more control**. As a lot of traits are tied to views of **masculinity, including strength, independence,** and control and while the first one was used to implant the value of masculinity in the minds of readers, the ad specifically, but subtly, advertises the **value of control**. For starters, the **value** of freedom is closely tied to having control over your life and is one the ad has already made strong connections to. The weak man is on an airplane and the text says “**give us life at ground level**” and “**100% depressurized**” which both appear to be criticisms of airplanes. The reason for doing this is that riding on an airplane is a very passive form of travel. Passengers just board planes and wait, lacking any real control. By setting themselves up as the opposite of an airplane, the ad implies that Harley-Davidson products grant a lot of control over your life, something many consumers may value.

The ad also makes connections to nature, which could appeal to consumers by connecting with values of freedom. The second reason airplanes might be criticized is that they are the product of a very modern, industrialized world, which **contrasts** with the natural imagery presented in the ad. Not only, as mentioned previously, is the image a landscape of a mostly natural setting, but some phrases in the text evoke natural imagery, such as “**sunlight**”, “**open-air**”, and “**horizon.**” By strongly evoking images of a natural **setting**, the ad strengthens the value of freedom that it reinforces, as many people may associate nature with being free, especially from the modern world found in most cities.

In conclusion, this Harley-Davidson ad attempts to tie their product to values of freedom and control, while also implicitly telling male readers that their product will make them more masculine.” After all, being a free, strong man who has total control over every little aspect of their lives, every road they travel? “This is the way life ought to be lived.”

Version 2

Note: After feedback, the student made improvements in **BLUE** and added comments in **RED**.

Guiding Question: How does the advertisement use text and image to convey a value message?	Comments
<p>It is highly doubtful that a motorcycle can change someone's life and make them more free and independent, but Harley Davidson would like its readers to think precisely that. This text is a print ad by Harley Davidson promoting their motorcycles published in 2002. This ad's primary audience is likely men, but the ad could also advertise to anyone who values freedom and independence. The ad presents a stark and rather humorous contrast between riding a Harley on the open road and sitting passively and miserably on an airplane with no elbow room and no freedom to move. The message of this ad is that a Harley Davidson motorcycle can grant customers a freeing experience. The ad uses both text and visuals to connect Harley-Davidson with values of freedom and control, as well as traditional masculinity.</p>	<p>Hook with more voice and understanding</p> <p>Summary of main premise of advertisement. Plane vs. HD</p> <p>Expanded thesis</p>
<p>The ad uses both text and the primary image to make connections between Harley-Davidson products and freedom, or at least freeing experiences. The composition of the image used for the ad is a very wide landscape with majestic mountains in the background and a wide open road in the foreground, which makes the image feel very open. The landscape itself is a natural setting with very little clutter, being just a road surrounded by plains. As a result, the image gives its audience a very freeing feeling in a wide-open and scenic place. The implications are that somehow a Harley Davidson fits in this natural setting and gives people access to nature. This is clearly a myth created by Harley Davidson since we know that this machine uses fossil fuels, makes a racket and is the primary cause of climate change. The lighting of the image is also of early morning or late afternoon, lending to the scenery in making the ad visually appealing.</p>	<p>More precise visual elements</p> <p>Extensive discussion of implications</p>
<p>The person on the motorcycle appears very small, to the point where details on the product itself cannot be made out, but that further contributes to making the scene appear wide and open. The leading lines of the image lead to the horizon in the background and the road is thus a strong symbol of life's journey. The text also makes the experience of using a Harley Davidson appear freeing, with phrases like "elbow room stretching all the way to the horizon" and "time to spread some wings," which both convey a sense of openness and freedom. This language also connects beautifully with the contrast to airplane travel. This metaphorical spreading of the wings helps to underscore how a motorcycle enables the consumer to fly much more than an airplane does. By effectively connecting their product</p>	<p>Broke up a long paragraph.</p> <p>More visual elements</p> <p>Evaluation of features and expanded analysis and evaluation.</p>

with the value of freedom, which a lot of people admire, Harley Davidson is telling customers that using a Harley-Davidson will make you feel free, which could appeal to a lot of people.

The language and image of the ad also makes subtle associations between their product and masculinity, which could connect with male consumers. The headline of the advertisement, an extra large font, says “somewhere on an airplane a man is trying to rip open a small bag of peanuts.” This sentence could appear humorous to some, but also makes a clear claim about masculinity. By saying “a man” the ad not only grabs the attention of male readers, but gets them to make comparisons between this “man” and themselves. Next, the sentence says “trying to rip open a small bag of peanuts.” The juxtaposition of the headline and the majestic image helps to underscore the difference between plane travel and riding a Harley but also effectively underscores the difference between two types of ‘men’. Not only does this line convey that the man is weak, but that what he is trying to do is very easy as “a small bag of peanuts” hardly seems threatening. This also makes a strong connection to the man's physical strength, which is a trait closely tied with traditional masculinity, thus implying this man is not masculine. The sentence starts with “on an airplane” so the message becomes very clear. This man is not using a Harley-Davidson, and this man is weak and emasculated. Correlation or causation are left for the audience to decide, but the nature of the ad strongly hints at the latter. With this sentence, the ad makes an implicit connection in the minds of readers that Harley Davidson bikes make you more masculine, a value many male customers may have, thus making the advertisement effective to their largely male audience.

In addition to the associations with masculinity, the language of the advertisement also hints that a Harley-Davidson can grant a person more control. As a lot of traits are tied to views of masculinity, including strength, independence, and control and while the first one was used to implant the value of masculinity in the minds of readers, the ad specifically, but subtly, advertises the value of control. The value of freedom is closely tied to having control over your life and is one the ad has already made strong connections to. The ad also, oddly enough, seems highly critical of airplanes despite the lack of any competition between airplanes and motorcycles and this overt comparison is made in both the headline and the copy of the advertisement. The weak man is on an airplane and the text says “give us life at ground level” and “100% depressurized” which both appear to be criticisms of airplanes. This metaphorical message about being at ground level effectively implies that a Harley is somehow ‘grounded’ and stable and connected to the earth while the plane is in the sky. The metaphorical meaning of “depressurized” also implies that a motorcycle is liberating and relaxing while plane travel is stressful and confining. The reason for doing this is that riding on an airplane is a very passive form of travel. Passengers just board planes and wait, lacking any real control. By setting themselves up as the opposite of an airplane, the ad cleverly implies that Harley-Davidson products grant a lot of control over your life, something many consumers may value.

Sharper topic sentence

More analysis with evaluation

Additional features and more precise analysis, evaluation and implications.

Expanded discussion of masculinity with evaluation

Better topic sentence with GQ in mind

More analysis of plane vs. motorcycle

Discussion of metaphorical language and implications

Evaluative word

Lastly, the **image** of the advertisement also makes connections to nature, which could appeal to consumers by connecting with values of freedom, health and independence. Another reason airplanes might be criticized is that they are the product of a very modern, industrialized world, which **contrasts** with the natural **imagery** presented in the ad. Not only, as mentioned previously, is the **image** a landscape of a mostly natural setting, but some phrases in the text evoke natural imagery, such as “**sunlight**”, “**open-air**”, and “**horizon**.” By strongly evoking images of a natural **setting**, the ad effectively strengthens the value of freedom that it reinforces, as many people may associate nature with being free, especially from the modern world found in most cities. **The implication is thus that a Harley can take someone AWAY from civilization and modern life. The connections to nature also makes the product seem more liberating, as the reader sees the landscape and envisions themselves driving through the same setting, not some urban concrete jungle that is not at all appealing to look at. This ad thus is very effective in sharing the message that a Harley is a natural product and one that can enrich the lives of those who ride it.**

Extensive discussion of implications with evaluation

In conclusion, the **language and image** of this Harley-Davidson ad **effectively** ties their product to values of **freedom and control**, while also **implicitly** telling male readers that their product will make them more **masculine**. **The version of masculinity presented in this ad is a very traditional one, rooted in physical strength and an unwillingness to be tied down in any way. Although this version of masculinity has been criticized in more recent years, back in 2002 it was likely not only accepted, but viewed as the height of what it meant to be a man. This ad may seem harmless, but for some people, it might have preyed on their insecurities about fitting within this perfect image of what a man should be promising to sell “manliness.”** After all, being a free, strong man who has total control over every little aspect of their lives, every road they travel? “This is the way life ought to be lived.”

Concluding idea about masculinity and the myth the ad perpetuates.

Putting it all together:

Guiding Question: How does the advertisement use text and image to convey a value message?

It is highly doubtful that a motorcycle can change someone’s life and make them more free and independent, but Harley Davidson would like its readers to think precisely that. This text is a print ad by Harley Davidson promoting their motorcycles published in 2002. This ad’s primary audience is likely men, but the ad could also advertise to anyone who values freedom and independence. **The ad presents a stark and rather humorous contrast between riding a Harley on the open road and sitting passively and miserably on an airplane with no elbow room and no freedom to move.** The **message** of this ad is that a Harley Davidson motorcycle can grant customers a freeing experience. The ad uses both **text and visuals** to connect Harley-Davidson with **values of freedom and control, as well as traditional masculinity.**

The ad uses both text and the primary image to make connections between Harley-Davidson products and freedom, or at least freeing experiences. The **composition of the image** used for the ad is a very wide landscape **with majestic mountains in the background and a wide open road in the foreground**, which makes the image feel very open. **The landscape** itself is a natural **setting** with very little clutter, being just a road surrounded by plains. As a result, the image gives its audience a very freeing feeling in a wide-open and scenic place. **The implications are that somehow a Harley Davidson fits in this natural setting and gives people access to nature. This is clearly a myth created by Harley Davidson since we know that this machine uses fossil fuels, makes a racket and is the primary cause of climate change. The lighting of the image is also of early morning or late afternoon, lending to the scenery in making the ad visually appealing.**

The **person on the motorcycle** appears very small, to the point where details on the product itself cannot be made out, but that further contributes to making the scene appear wide and open. **The leading lines of the image lead to the horizon in the background and the road is thus a strong symbol of life's journey.** The text also makes the experience of using a **Harley-Davidson** appear freeing, which phrases like **"elbow room stretching all the way to the horizon"** and **"time to spread some wings,"** which both convey a sense of openness and freedom. **This language also connects beautifully with the contrast to airplane travel. This metaphorical spreading of the wings helps to underscore how a motorcycle enables the consumer to fly much more than an airplane does.** By **effectively** connecting their product with the value of freedom, which a lot of people admire, **Harley-Davidson** is telling customers that using a Harley-Davidson will make you feel free, which could appeal to a lot of people.

The ad also makes subtle **associations** between their product and masculinity, which could connect with male consumers. The **headline** of the ad, an extra large **font**, says **"somewhere on an airplane a man is trying to rip open a small bag of peanuts."** **This sentence could appear humorous to some, but also makes a pretty clear claim about masculinity.** By saying "a man" the ad not only grabs the attention of male readers, but gets them to make comparisons between this "man" and themselves. Next, the sentence says "trying to rip open a small bag of peanuts." **The juxtaposition of the headline and the majestic image helps to underscore the difference between plane travel and riding a Harley but also underscores the difference between two types of 'men'.** Not only does this line convey the man is weak, but that what he is trying to do is very easy as "a small bag of peanuts" hardly seems threatening. **This also makes a strong connection to the man's physical strength, which is a trait closely tied with traditional masculinity, thus implying this man is not masculine.** The sentence starts with **"on an airplane"** so the message becomes very clear. This man is not using a Harley-Davidson, and this man is weak and emasculated. **Correlation or causation are left for the audience to decide, but the nature of the ad strongly hints at the latter.** With this sentence, the ad makes an **implicit connection** in the minds of readers that Harley Davidson bikes make you more masculine, a value many male customers may have, thus making the advertisement effective to their largely male audience.

In addition to the associations with masculinity, the language of the advertisement also hints that a Harley-Davidson can grant a person more control. As a lot of traits are tied to views of masculinity, including strength, independence, and control and while the first one was used to implant the value of masculinity in the minds of readers, the ad specifically, but subtly, advertises

the **value of control**. The **value of freedom** is closely tied to having control over your life and is one the ad has already made strong connections to. **The ad also, oddly enough, seems highly critical of airplanes despite the lack of any competition between airplanes and motorcycles and this overt comparison is made in both the headline and the copy of the advertisement.** The weak man is on an airplane and the text says “**give us life at ground level**” and “**100% depressurized**” which both appear to be criticisms of airplanes. **This metaphorical message about being at ground level effectively implies that a Harley is somehow ‘grounded’ and stable and connected to the earth while the plane is in the sky. The metaphorical meaning of “depressurized” also implies that a motorcycle is liberating and relaxing while plane travel is stressful and confining.** The reason for doing this is that riding on an airplane is a very passive form of travel. Passengers just board planes and wait, lacking any real control. By setting themselves up as the opposite of an airplane, the ad **cleverly** implies that Harley-Davidson products grant a lot of control over your life, something many consumers may value.

Lastly, the **image** of the advertisement also makes connections to nature, which could appeal to consumers by connecting with values of freedom, health and independence. Another reason airplanes might be criticized is that they are the product of a very modern, industrialized world, which **contrasts** with the natural **imagery** presented in the ad. Not only, as mentioned previously, is the **image** a landscape of a mostly natural setting, but some phrases in the text evoke natural imagery, such as “**sunlight**”, “**open-air**”, and “**horizon.**” By strongly evoking images of a natural **setting**, the ad effectively strengthens the value of freedom that it reinforces, as many people may associate nature with being free, especially from the modern world found in most cities. **The implication is that a Harley can take someone away from civilization and modern life. The connections to nature also make the product seem more liberating, as the reader sees the landscape and envisions themselves driving through the same setting, not some urban concrete jungle that is not at all appealing to look at. This ad thus is very effective in sharing the message that a Harley is a natural product and one that can enrich the lives of those who ride it.**

In conclusion, the **language and image** of this Harley-Davidson ad **effectively** ties their product to values of **freedom and control**, while also **implicitly** telling male readers that their product will make them more **masculine**. **The version of masculinity presented in this ad is a very traditional one, rooted in physical strength and an unwillingness to be tied down in any way. Although this version of masculinity has been criticized in more recent years, back in 2002 it was likely not only accepted, but viewed as the height of what it meant to be a man. This ad may seem harmless, but for some people, it might have preyed on their insecurities about fitting within this perfect image of what a man should be promising to sell “manliness.”** After all, being a free, strong man who has total control over every little aspect of their lives, every road they travel? “This is the way life ought to be lived.”

Word Count: 1300

Version 2 - Completed Paper 1 - Not Highlighted

Guiding Question: How does the advertisement use text and image to convey a value message?

It is highly doubtful that a motorcycle can change someone's life and make them more free and independent, but Harley Davidson would like its readers to think precisely that. This text is a print ad by Harley Davidson promoting their motorcycles published in 2002. This ad's primary audience is likely men, but the ad could also advertise to anyone who values freedom and independence. The ad presents a stark and rather humorous contrast between riding a Harley on the open road and sitting passively and miserably on an airplane with no elbow room and no freedom to move. The message of this ad is that a Harley Davidson motorcycle can grant customers a freeing experience. The ad uses both text and visuals to connect Harley-Davidson with values of freedom and control, as well as traditional masculinity.

The ad uses both text and the primary image to make connections between Harley-Davidson products and freedom, or at least freeing experiences. The composition of the image used for the ad is a very wide landscape with majestic mountains in the background and a wide open road in the foreground, which makes the image feel very open. The landscape itself is a natural setting with very little clutter, being just a road surrounded by plains. As a result, the image gives its audience a very freeing feeling in a wide-open and scenic place. The implications are that somehow a Harley Davidson fits in this natural setting and gives people access to nature. This is clearly a myth created by Harley Davidson since we know that this machine uses fossil fuels, makes a racket and is the primary cause of climate change. The lighting of the image is also of early morning or late afternoon, lending to the scenery in making the ad visually appealing.

The person on the motorcycle appears very small, to the point where details on the product itself cannot be made out, but that further contributes to making the scene appear wide and open. The leading lines of the image lead to the horizon in the background and the road is thus a strong symbol of life's journey. The text also makes the experience of using a Harley-Davidson appear freeing, with phrases like "elbow room stretching all the way to the horizon" and "time to spread some wings," which both convey a sense of openness and freedom. This language also connects beautifully with the contrast to airplane travel. This metaphorical spreading of the wings helps to underscore how a motorcycle enables the consumer to fly much more than an airplane does. By effectively connecting their product with the value of freedom, which a lot of people admire, Harley-Davidson is telling customers that using a Harley-Davidson will make you feel free, which could appeal to a lot of people.

The ad also makes subtle associations between their product and masculinity, which could connect with male consumers. The headline of the ad, an extra large font, says "somewhere on an airplane a man is trying to rip open a small bag of peanuts." This sentence could appear humorous to some, but also makes a pretty clear claim about masculinity. By saying "a man" the ad not only grabs the attention of male readers, but gets them to make comparisons between this "man" and themselves. Next, the sentence says "trying to rip open a small bag of peanuts." The juxtaposition of the headline and the majestic image helps to underscore the difference between plane travel and riding a Harley but also underscores the difference between two types of 'men'. Not only does this line convey that the man is weak, but that what he is trying to do is very easy as "a small bag of peanuts" hardly seems threatening. This also makes a strong connection to the man's physical strength, which is a trait closely tied with traditional masculinity, thus implying this man is not

masculine. The sentence starts with “on an airplane” so the message becomes very clear. This man is not using a Harley-Davidson, and this man is weak and emasculated. Correlation or causation are left for the audience to decide, but the nature of the ad strongly hints at the latter. With this sentence, the ad makes an implicit connection in the minds of readers that Harley Davidson bikes make you more masculine, a value many male customers may have, thus making the advertisement effective to their largely male audience.

In addition to the associations with masculinity, the language of the advertisement also hints that a Harley-Davidson can grant a person more control. As a lot of traits are tied to views of masculinity, including strength, independence, and control and while the first one was used to implant the value of masculinity in the minds of readers, the ad specifically, but subtly, advertises the value of control. The value of freedom is closely tied to having control over your life and is one the ad has already made strong connections to. The ad also, oddly enough, seems highly critical of airplanes despite the lack of any competition between airplanes and motorcycles and this overt comparison is made in both the headline and the copy of the advertisement. The weak man is on an airplane and the text says “give us life at ground level” and “100% depressurized” which both appear to be criticisms of airplanes. This metaphorical message about being at ground level effectively implies that a Harley is somehow ‘grounded’ and stable and connected to the earth while the plane is in the sky. The metaphorical meaning of “depressurized” also implies that a motorcycle is liberating and relaxing while plane travel is stressful and confining. The reason for doing this is that riding on an airplane is a very passive form of travel. Passengers just board planes and wait, lacking any real control. By setting themselves up as the opposite of an airplane, the ad cleverly implies that Harley-Davidson products grant a lot of control over your life, something many consumers may value.

Lastly, the image of the advertisement also makes connections to nature, which could appeal to consumers by connecting with values of freedom, health and independence. Another reason airplanes might be criticized is that they are the product of a very modern, industrialized world, which contrasts with the natural imagery presented in the ad. Not only, as mentioned previously, is the image a landscape of a mostly natural setting, but some phrases in the text evoke natural imagery, such as “sunlight”, “open-air”, and “horizon.” By strongly evoking images of a natural setting, the ad effectively strengthens the value of freedom that it reinforces, as many people may associate nature with being free, especially from the modern world found in most cities. The implication is that a Harley can take someone away from civilization and modern life. The connections to nature also make the product seem more liberating, as the reader sees the landscape and envisions themselves driving through the same setting, not some urban concrete jungle that is not at all appealing to look at. This ad thus is very effective in sharing the message that a Harley is a natural product and one that can enrich the lives of those who ride it.

In conclusion, the language and image of this Harley-Davidson ad effectively ties their product to values of freedom and control, while also implicitly telling male readers that their product will make them more masculine. The version of masculinity presented in this ad is a very traditional one, rooted in physical strength and an unwillingness to be tied down in any way. Although this version of masculinity has been criticized in more recent years, back in 2002 it was likely not only accepted, but viewed as the height of what it meant to be a man. This ad may seem

harmless, but for some people, it might have preyed on their insecurities about fitting within this perfect image of what a man should be promising to sell “manliness.” After all, being a free, strong man who has total control over every little aspect of their lives, every road they travel? “This is the way life ought to be lived.”

Word Count: 1300

[Scores and Comments for Version 1 and 2](#) (Don't open until you score yourself!)

Rubric - Paper 1 - Guided Textual Analysis

	1	2	3	4	5	Comments
<p>A: Understanding & Interpretation</p> <p>How well does the candidate demonstrate an understanding of the text and draw reasoned conclusions from implications in it?</p> <p>How well are ideas supported by references to the text?</p>	<p>The response demonstrates little understanding of the literal meaning of the text.</p> <p>References to the text are infrequent or are rarely appropriate.</p>	<p>The response demonstrates some understanding of the literal meaning of the text.</p> <p>References to the text are at times appropriate.</p>	<p>The response demonstrates an understanding of the literal meaning of the text. There is a satisfactory interpretation of some implications of the text.</p> <p>References to the text are generally relevant and mostly support the candidate's ideas.</p>	<p>The response demonstrates a thorough understanding of the literal meaning of the text. There is a convincing interpretation of many implications of the text.</p> <p>References to the text are relevant and support the candidate's ideas.</p>	<p>The response demonstrates a thorough and perceptive understanding of the literal meaning of the text. There is a convincing and insightful interpretation of larger implications and subtleties of the text.</p> <p>References to the text are well-chosen and effectively support the candidate's ideas.</p>	
	1	2	3	4	5	Comments
<p>B: Analysis & Evaluation</p> <p>To what extent does the candidate analyze and evaluate how textual features and/or authorial choices shape meaning?</p>	<p>The response is descriptive and/or demonstrates little relevant analysis of textual features and/or authorial choices.</p>	<p>The response demonstrates some appropriate analysis of textual features and/or authorial choices, but is reliant on description.</p>	<p>The response demonstrates a generally appropriate analysis of textual features and/or authorial choices.</p>	<p>The response demonstrates an appropriate and at times insightful analysis of textual features and/or authorial choices.</p> <p>There is a good evaluation of how such features and/or choices shape meaning.</p>	<p>The response demonstrates an insightful and convincing analysis of textual features and/or authorial choices.</p> <p>There is a very good evaluation of how such features and/or choices shape meaning.</p>	

	1	2	3	4	5	Comments
C: Focus & Organization How well organized, coherent and focused is the presentation of ideas?	Little organization is apparent in the presentation of ideas. No discernible focus is apparent in the analysis.	Some organization is apparent in the presentation of ideas. There is little focus in the analysis.	The presentation of ideas is adequately organized in a generally coherent manner. There is some focus in the analysis.	The presentation of ideas is well organized and mostly coherent . The analysis is adequately focused .	The presentation of ideas is effectively organized and coherent . The analysis is well focused .	
	1	2	3	4	5	Comments
D: Language How clear, varied and accurate is the language? How appropriate is the choice of register and style?	Language is rarely clear and appropriate ; there are many errors in grammar, vocabulary and sentence construction and little sense of register and style	Language is sometimes clear and carefully chosen ; grammar, vocabulary and sentence construction are fairly accurate , although errors and inconsistencies are apparent; the register and style are to some extent appropriate to the task.	Language is clear and carefully chosen with an adequate degree of accuracy in grammar, vocabulary and sentence construction despite some lapses ; register and style are mostly appropriate to the task.	Language is clear and carefully chosen , with a good degree of accuracy in grammar, vocabulary and sentence construction; register and style are consistently appropriate to the task.	Language is very clear, effective, carefully chosen and precise , with a high degree of accuracy in grammar, vocabulary and sentence construction; register and style are effective and appropriate to the task.	

Grading Scale Equivalencies

Raw Score	20-18	17-15	14-12	11-9	8-6	5-3	2-0
IB Score	7	6	5	4	3	2	1
Descriptor	Excellent	Very Good	Good	Satisfactory	Mediocre	Poor	Very Poor

What is the Paper 2?

By definition, the Paper 2 is a comparative essay. The task has many moving parts and it's critical students understand the demands of the task and plan accordingly. We need to continue to study our literary works in detail, noting the themes and “rich ideas” in the texts but also the various authorial choices and techniques that are used in the text. We also need to compare and contrast and equip ourselves with some basic structures and sentence frames that can help us unpack these similarities and differences.

Timing:

1 hour and 45 minutes

Nature of the task:

- It is the same exact task with the same criteria for HL and SL and for IB Language and Literature and IB Literature
- Students are given four questions of a general nature and must choose one to write a comparative essay.
- Texts chosen need to be literary works studied in class. They can be texts in translation and texts freely chosen and can be different genres.
- Texts used for another assessment (the IO or the HL Essay) by that student cannot be used for the Paper 2

Important Tip: While you are free to choose from any literary text they studied in class, it is recommended by the IB (and us) that they pre-select three literary texts for their Paper 2 preparation. Choosing texts that have some commonalities but also some subtle and interesting differences will be important. It might very well be the case that students within your class will have different combinations of texts for their own tailored Paper 2 preparation. That is where the fun comes in!

Scoring:

- Paper 2 is weighted at 35% for SL and 25% for HL.
- There are four criteria to consider, and these are described in detail below.

How is Paper 2 scored?

It is critical for you to really unpack the criteria for every assessment, and Paper 2 is no exception. Examiners keep all of the descriptors in mind when they arrive at a given score for that criterion. Since the IB has given little in terms of samples and exemplars for the current Paper 2, doing a deep dive into the [Paper 2 assessment criteria](#) will help you better understand the task at hand.

Criterion A: Knowledge, Understanding, and Interpretation

This criterion is worth a whopping 10 points out of 30 and is focused on your deep knowledge of their chosen texts. This knowledge will come out in your use of clear and specific references and examples and their rich discussion of some of the **subtleties**.

Notice that “context” is no longer in the descriptors and you are asked to show knowledge of the works but not necessarily focus as much on the historical context of a chosen work. Background and context has less importance here. Notice also that you are asked to offer an interpretation of a work and draw conclusions. The interpretation needs to be **persuasive** and needs to discuss the **implications** of the work in terms of the question. At the heart of this criteria, however, is an understanding of the similarities and differences.

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

- [How much knowledge and understanding does the candidate demonstrate of the works?](#)

The IB clearly states in the criterion descriptor that the understanding students show must be in terms of the question. Thus, understanding the demands of the question and using the wording of the question to frame all of the discussion is critical. Background and contextual knowledge that is not relevant to the question will not contribute to the score in any way.

- To what extent does the candidate make use of knowledge and understanding of the works to draw conclusions about their similarities and differences in relation to the question?

As stated earlier in this guide and what will be reiterated frequently, Paper 2 is a comparative essay by definition and you need to “wear your comparative hat” when you study, when you plan and when you write. Learning how to compare overtly and frequently will be a skill we will work on.

Criterion B: Analysis and Evaluation

Also worth 10 points, this criterion many times takes a back seat to other criteria which obviously can be detrimental to the essay. As previous IB examiners for Paper 2, we often notice that students can get caught up in answering the question and showing their understanding and forget to talk about the author’s choices. This is another reason why we like to highlight our writing and be sure we have referred to literary features and their effects. We also must remember that we need to not only discuss literary craft but compare and contrast the author choices. This is another reason why mixing genres can be a good idea.

- To what extent does the candidate analyze and evaluate how the choices of language, technique and style, and/or broader authorial choices, shape meaning?

You are asked to identify author choices frequently and talk about how they shape meaning. By using the author as the subject of many of our sentences, we can be sure that we are thinking about the choices they make. We like to use the magic sentence to talk about features and effects.

- How effectively does the candidate use analysis and evaluation skills to compare and contrast both works

This is the point that has been added that might throw you off. WE not only have to compare and contrast ideas, characters and themes in the texts but we also need to compare and contrast HOW the authors crafted their works. Again, this is something you can and should practice.

Criterion C: Focus and Organization

The word “**focus**” has been added to this criterion and it’s worth thinking about what this means. To us, focus means how well you focus on the demands of the question. We also want to make sure you have very clear arguments that help drive the paper.

In addition, focused topic sentences (with wording of the question and a rich idea), well-integrated references, smooth transitions and good conclusions will also round out this criteria. Having a clear rudimentary outline and a clear plan will help you write a structured and balanced essay.

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

We need to remember that the paper must be balanced. This means that we give equal attention to both works and that the paper’s structure makes it clear. This is one reason why we like the alternating method a bit more than the block method as we can be sure the paper is balanced. Focus on the question and clear paragraphing is also quite important here.

Criterion D: Language

Effective writing comes with plenty of practice. The more you write and compose and edit your work, the stronger your writing will be. We love the 10-minute paragraph to have you write under a bit of pressure and produce academic paragraphs.

- How clear, varied and accurate is the language?

You want to be accurate and clear so you need to identify your own mistakes and seek to learn ways to address your needs as a writer.

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

Vocabulary needs to be precise and elevated but you also need to be confident in the words you choose. We can offer some “deal breakers” like using first person or using contractions or being informal with certain words like “stuff” and “things” which can help you with your register. At the end of the day, however, you should write without worrying about the language score and aim to express yourself as best they can. Reading over your work for even 5 minutes can also make a huge difference.

Details and Tips

Paper Two is all about what is in our control. You can go into that exam room and have a clear plan and bring your knowledge and skill set and crush the question. Follow some of these steps to reduce your anxiety and write a great response!



[Video Link](#)

Paper Two Requirements:

Duration: 1 hour 45 minutes

Weighting: 35% at SL
25% at HL

You are given four questions of a general nature. The task is to compare and contrast two texts in relation to the given question.

Why Do We Love Paper Two?

1. **It's about intertextuality.**

We love comparing two texts! It's fun to think about what two pieces of literature have in common and how they differ. Authors write about the human experience

and they write about conflict and the complexity of the world around us. Paper Two lets us explore this!

2. **It's in our control.**

Yes, they are going to throw four questions at us that we don't know in advance. But the real basis of the Paper Two is right in our control. We can study these texts and know them inside and out before we write. This can be a game-changer.

3. **It centers around literature.**

We love the literature part of our course and feel that the literary texts that we read as a class have so much to offer. We are readers and love to read between the lines and think about the enduring nature of books and literature!

Paper Two Skills: The Fab Four

1. **Answering the question.**

"In response to the question" is all over the rubric. It is all about breaking down the question, understanding what is being asked and then really exploring BOTH texts in response to that question. The question is the glue! (or the backbone!)

2. **Knowing and understanding the (themes and details of the) literary works you have studied.**

This might seem obvious but showing detailed knowledge of your text is critical. We need to be experts and have details and information that go way beyond being able to summarize the plot. We need contextual knowledge, thematic knowledge and more importantly we need to provide clear and specific references to specific moments within our texts in response to the question.

3. **Knowing and understanding the language, structure and style of the literary works.**

This is often forgotten. We must remember to think about the author's choices and how their use of language helps to present themes and ideas and influence the reader. It is critical to think about these choices in relation to the question that is being asked. We also need to think about the genre and choose features that are frequently seen in this genre (poetry, novel, drama, non-fiction).

4. Comparing and contrasting.

This is the only assessment where comparison is expected and built into the assessment rubric so you better have a CLOSE EYE on both the similarities and differences. We like comparative thesis statements and comparative topic sentences and integrated comparisons throughout the paper. Use the language of comparison!

Steps to Follow:

Step 1: Write out the question on planning paper.

- In the Paper 2 Exam, your notes/plans can go into the exam booklet (cross out any planning information before the end of the exam time, so it isn't accidentally mistaken for part of your essay).

Step 2: Identify the instruction words, focus words and topic words in the question.

- For each of the topic words, add notes to show how you could explore both of the literary texts in relation to that topic or topics.

Step 3: Based on the notes you've made, create a thesis statement that will allow you to directly answer the essay question in relation to your two literary works.

- Keep in mind that you may NOT write about a text you have used for any other assessment component in the course. Use the guidance on the 'Thesis Statements' page.

Step 4: Plan the structure of your body paragraphs.

- Create topic sentences, identify examples from the literary works that you will discuss, and identify features of language, structure or style you want to weave through each paragraph.

Step 5: Review the essay question and your thesis statement.

- Does your planned essay structure allow you to answer the essay question and explore your thesis? If it doesn't, go back to either Step 4 or Step 5 and make adjustments.
-

Sample Questions: Try some of these out!

1. Separation and reunion are sometimes used by writers to create and maintain tension in a literary work. In at least two works you have studied, show how writers have made effective use of the artistic potential of one or both human experiences.
 2. How does the environment and setting contribute to developing characters' views of reality?
 3. Discuss important decisions that characters make and how they lead to self knowledge.
 4. How is "home" depicted in two of the works you have studied and what is its significance?
 5. Authors use the portrayal of characters who are somewhat trapped as a means to criticize society. Discuss the extent to which this is true.
 6. How do two of the works you have studied portray the struggle to be understood?
-

Top 10 Tips for Paper Two

Paper Two is all about what is in our control. You can go into that exam room and have a clear plan and bring your knowledge and skill set and crush the question. Follow some of these steps to reduce your anxiety and write a great response!



[Video Link](#)

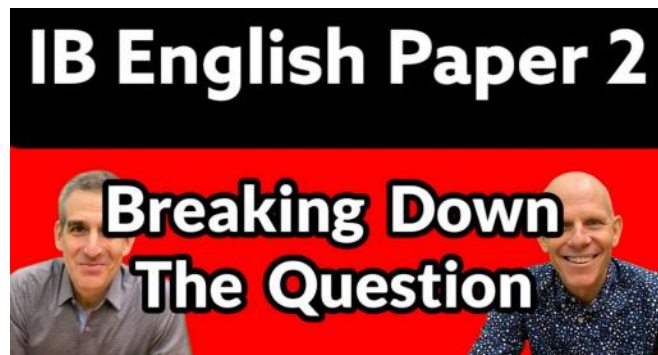
Here are our top 10 tips!

1. **Prepare** - You are asked to write a comparative essay on two literary works that you have studied in your class. Study them. Take notes on them. Make charts that compare the two texts. Read outside sources. Be the expert.
2. **Study Key Moments** - Select specific moments for close study: You can't have precise detailed knowledge of every chapter of a 300 page novel. You can't study all 11 scenes of *A Streetcar Named Desire* or every poem by Carol Ann Duffy. Instead, select specific moments or scenes to study closely.
3. **Answer the Question** (all of it). Your job is to answer the question precisely. Read it carefully and be sure you understand what it is asking. Many questions have multiple parts (Compare how and to what effect is violence used in two of the works you have studied?).

4. **Don't Rush to Write** - You have 1 hour and 45 minutes for this task. You need proper thinking time so take time to ponder your question and consider how you can best answer the question.
5. **Create a Thesis and an Outline** - You need an argument so craft a strong comparative thesis AND write down your main comparative points in a rudimentary outline.
6. **Wear the Comparative Hat** - Your job is to compare and contrast so talk extensively about similarities and differences and be sure to use comparative phrasing, not just in your topic sentence but throughout your body paragraphs.
7. **Use Specific Details** - For each comparative point, you need references and details from the works. These don't always have to be specific quotations but they need to be rooted in a specific moment or part of the text. We're not just watching the movie. We're the experts.
8. **Focus on Choices** - Your job is to discuss authorial choices which means that you need to label and analyze technical features of the text. This is also something you can/should study before you come into the exam.
9. **Analyze, Don't Summarize** - One pitfall is just retelling the plot of a given work. Your job is to answer the question and unpack the authorial choices. Avoid a retell.
10. **Be a Scholar** - You are not here to have a casual conversation with a friend. You are here to show command of the texts. Write and think like a scholar. Use academic language and register. You're the expert.

Breaking Down the Question

Paper Two is all about answering the question. This is our task. It makes sense, then, that the first order of business is to really understand what the question is asking us to do. We offer two ways that you can tackle the question and start to hone in on what you are asked to do. First a reminder of some basics.



[Video Link](#)

Breaking Down the Question:

One method of unpacking the question is to **identify the key words and instructions** in the question and then **define exactly what the question wants you to examine and explore**.

For example:

“Literature brings into the open important issues of the time.” How have authors presented “important issues” in works you have studied?

Identify the **key words** and **instructions** in the question:

- **‘brings into the open’**: makes public, suggests that literature can examine difficult topics, reveals what is hidden; taboos?
- **‘important issues’**: things that matter to society, themes and messages conveyed to an audience

- **'of the time'**: issues that were important at the time the play was written that may or may not still be important now OR WHEN the play takes place.
- **'presented'**: how do we see these issues explored in the play? – characters, actions, events, dramatic techniques etc

Asking Questions:

We can also unpack the question by asking our own questions of the question. This type of inquiry will often lead to breakthroughs!

1. How do two of the works you have studied portray the struggle to be understood?

- Who is struggling to be understood? Characters? The author?
- What is the main message that needs to be understood?
- Understood by whom? Other characters? The reader?
- How is the struggle to be understood connected to a major conflict?
- In what way does this struggle get resolved in our works?

2. Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.

- How can we define good and bad in the chosen works?
- What methods do authors use to show these two opposing concepts of good and bad?
- In what ways are the notions of good and bad “absolute” in these works?
- Or...are these notions a matter of individual perception?
- Whose perspective are we talking about? The reader? The perception of other characters?
- Are there forces besides characters to represent good and bad? Government? Nature? Society?

3. Some literary texts, although set in a particular place or time, convey ideas that are universal. In what ways is this true in two of the works you have studied?

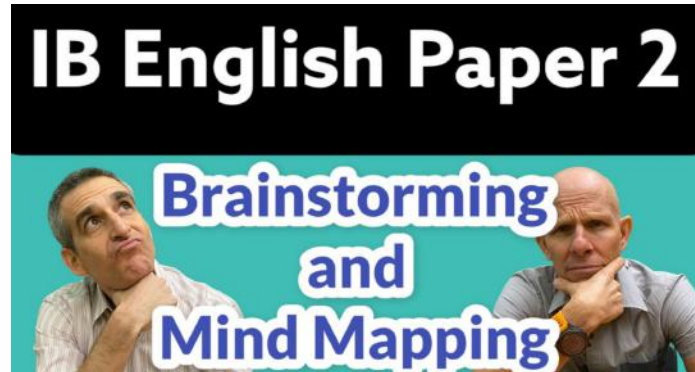
- What is the exact time and place of the works being discussed?
- How are these works applicable to that particular time and place?
- What are the universal themes in the works connected to global issues?

- Are there different ways that they are true? Are there ways when it's not true?
- Are there some universal ideas in BOTH works that are similar or perhaps are there similar WAYS used to show these themes?

4. Referring to two works you have studied, discuss how the author has created a convincing “world”

- What does “convincing” mean? Authentic?
 - How does the text seem like a microcosm of something bigger?
 - Who or what are the different groups in this “world”?
 - What dominant features are used to create this world?
 - Are there different ways that authors create worlds?
 - Does the genre play a role here?
-

Brainstorming and Mind Mapping



[Video Link](#)

After we break down and understand the question, we need to brainstorm or make a mind map for our paper. This is a critical step as we think carefully about what comes to mind regarding the two works we have chosen to answer the question. Here we offer two ways you can do this to get the brain working and make a plan for success!

Paper 2 Key Tips:

1. Answer the question (in every paragraph)
2. Show understanding of the works with detailed references
3. Show understanding of author choices and their effects
4. Compare and contrast

Breaking down the question

Our last video talked about how to break down the question. Now we want to talk about brainstorming and mind mapping. Here is the question we have chosen:

Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.

Brainstorming: Two Strategies

First, we need to brainstorm our ideas about the two works we have chosen. For this example, we have chosen the following two dramas:

- *Sizwe Bansi is Dead* by Athol Fugard (1972)
- *Death and the Maiden* by Ariel Dorfman (1990)

Two Brainstorming Strategies

T-Chart:

Using a T-Chart is one way to just brainstorm some similarities and differences that come to mind. This can be a way to unlock the question and find ways to organize ideas.

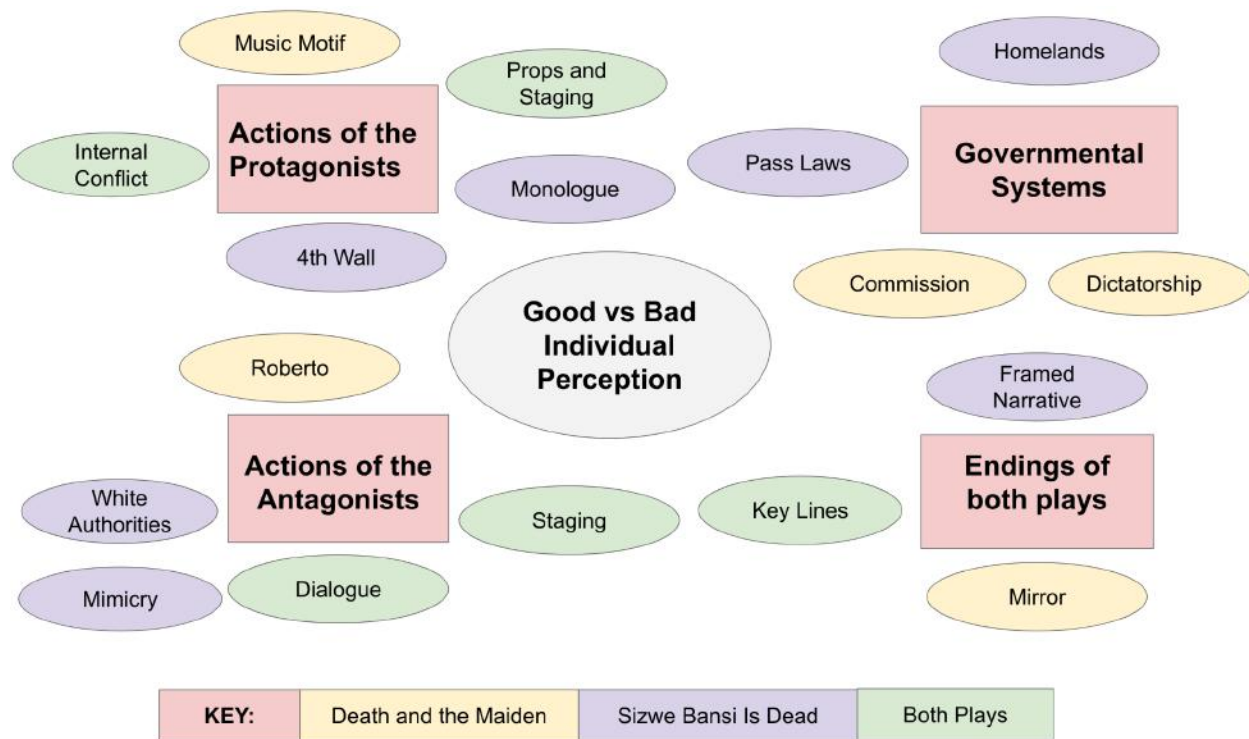
Question: Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.

Similarities:	Differences:
<ul style="list-style-type: none"> ● Victims of oppression committing unethical acts. ● Protagonists telling their stories ● The use of questions by characters about the nature of good and bad ● The actions of the government can be perceived differently ● Staging, Props, and Dramatic Elements to show ambiguity. ● Use of secondary characters as listeners and or/opponents of the protagonist 	<ul style="list-style-type: none"> ○ Paulina was assaulted physically while Sizwe is oppressed politically. ○ Sizwe breaks the 4th Wall and forces the audience to decide good vs. bad ○ DATM has the villain in the play while SBID has no white characters, only ones impersonated by black actors ○ Endings are vastly different in terms of ambiguity and degree of wrongness.

Mind mapping:

We can also spend some time mind mapping and exploring the question that way.

Question: Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.



Regardless of the method we choose, it's important to really make some lists and charts to see how we may answer the question. This will help us greatly as we outline.

Thesis and Outlining:

Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.

Thesis:

While *Sizwe Bansi Is Dead* and *Death and the Maiden* differ significantly in terms of the nature of the conflict and the actions taken by the protagonist, they both clearly show that the oppressive systems themselves as well as acts of defiance by the victims of oppression

cannot clearly be viewed as either good or bad and depend entirely on individual perception.

Or

Sizwe Bansi is Dead and Death and the Maiden differ significantly in terms of the nature of the conflict and the actions taken by the protagonist. However, they both clearly show that the oppressive systems themselves as well as acts of defiance by the victims of oppression cannot clearly be viewed as either good or bad and depend entirely on individual perception.

Or

Both plays convey the idea that the ethical choices of the protagonists, both victims of oppression, can be weighed as good or bad depending entirely on individual perception.

Or

Both plays rely on the concept of individual perception in determining where each protagonist lies on the continuum of good and bad.

Outlining

Now that we have a thesis, we can organize our ideas into a rudimentary outline. We have chosen the alternating method for our structure. For more on structure, be sure to watch the video on organizing Paper 2!

Rudimentary Outline:

1. **Government Systems: Both show that perception differs.**

Text A: Sizwe Bansi is Dead:

- Pass Laws
- Homeland Policy

Text B: Death and the Maiden

- Work of the Commission
- Legal rights of victims

2. Actions of the Protagonists. Perception differs as cycle of terror continues

Text A: *Sizwe Bansi is Dead*: Presentation of Sizwe as a victim

- Sizwe's action of taking passbook
- Buntu's role

Text B: *Death and the Maiden*-Presentation of Paulina as victim

- Paulina's beating of Roberto
- Gerardo's role

3. Conclusions of each play: Good and bad to be interpreted depending on the perception of the audience.

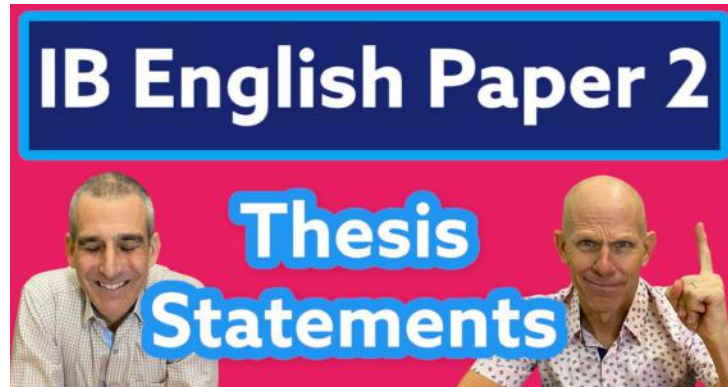
Text A: *Sizwe Bansi is Dead*: Framed Narrative

- "Smile"
- Temporary solution

Text B: *Death and the Maiden* Open Ended

- Use of mirror
- Ambiguity of final scene

Writing the Thesis Statement



[Video Link](#)

After breaking down the question, brainstorming, and outlining, we need to craft a careful thesis statement that can guide our writing. A thesis statement for Paper Two must be comparative in nature and point out similarities and differences and have a central argument. Let's review a few facts and tips:

Paper Two Basic Facts:

1. Compare and contrast the content and form of two literary texts studied.
2. Four questions.
3. Any literary form- works in translation or works chosen freely.
4. No Double Dipping (Can't the same text for two assessments)
5. One hour and 45 minutes.

Key Tips:

1. Answer the question (in every paragraph)
2. Show understanding of the works with detailed references
3. Show understanding of author choices and features and their effects
4. Compare and contrast

Sample Process Leading to a Comparative Thesis

Let's apply this strategy to a new question and walk through this process. For this question, we'll use *The God of Small Things* by Arundhati Roy and *Death and the Maiden* by Ariel Dorfman.

Sample Question

Compare and contrast how and to what effect authors use literature as a microcosm of society with reference to two works you have studied.

Breaking down the question

Compare and contrast - Finding similarities and differences

How and to what effect - Author choices and the purpose or message

Microcosm - a tiny world. Using literature as an allegory or symbolic for the larger society

Brainstorming

Text A: *The God of Small Things* (1996) - A microcosm of post-colonial India in 1969.

Microcosm

Ipe Family represents different generations and segments of society

- Pappachi - Older generation favoring British culture; Mamachi - Oppressed women
- Ammu - Divorced Stigmatized women; Chacko - Patriarchal, Capitalist
- Baby Kochamma - Resentful aunt, preserving her way of life. Clinging to hierarchy of caste system.

Other characters representative of other social groups

- Velutha - Untouchable
- Inspector Thomas - Corrupt Policeman
- Comrade Pilai - Self Serving Politician

How?

- Third Person Omniscient Narrator
- Dialogue and Characterization
- Symbolism
- Non-linear structure

What effect?

- Shows inequalities and lack of social justice
- Creates sympathy for oppressed
- Gives a voice to the voiceless

Text B: *Death and the Maiden* (1990) A microcosm post-dictatorship Chile

Microcosm - Three characters, three segments of society

- Paulina - Victim of Torture - Traumatized and mentally unstable
- Gerardo - Lawyer Justice System. Relative of victim
- Roberto - Alleged Perpetrator, Doctor accused of torture.

How?

- Music Motif
- Setting and Dramatic Elements
- Dialogue and Character Development
- Use of Ambiguity

To what effect?

- Show the complexity of finding justice
- Importance of ending the cycle of terror
- Show the elusiveness of truth
- Give a voice to the voiceless

Three Thesis Statements

A good thesis statement offers a clear direction for your paper. Here are a few critical elements of a thesis statement:

1. Identifying the two works and authors being used
2. Using the wording of the question
3. Acknowledging the similarities and differences
4. Making an argument and sharing a rich idea.

Emphasizing Similarities

Thesis: While *The God of Small Things* and *Death and the Maiden* use very different means to depict a microcosm of their respective societies, both Roy and Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

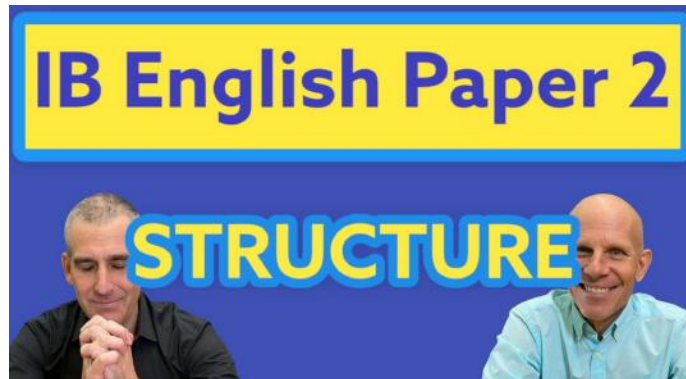
Emphasizing Differences:

Although both Arundhati Roy in her novel *The God of Small Things* and Ariel Dorfman in his drama *Death and the Maiden* create microcosms to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims, they use drastically different means to create these “mini-worlds” as a result of the chosen genre and complexities of their works.

Two Sentences:

Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Structuring the Response



[Video Link](#)

A comparison contrast paper needs to have a very clear and deliberate structure. This should be something you carefully plan BEFORE you write. We believe strongly that you need to find clear comparative points (characters, events, big ideas, authorial choices) that drive your comparison. This handout is to show you two main ways to structure your response. Regardless of what you choose, you MUST discuss both similarities and differences in your paper.

Paper Two Basic Facts:

1. Compare and contrast the content and form of two literary texts studied.
2. Four questions.
3. Any literary form- works in translation or works chosen freely.
4. No Double Dipping (Can't the same text for two assessments)
5. One hour and 45 minutes.

Key Tips:

1. Answer the question (in every paragraph)
 2. Show understanding of the works with detailed references
 3. Show understanding of author choices and features and their effects
 4. Compare and contrast
-

Two Structural Methods

The Alternating Method: This is where you discuss one comparative point for Text A and B and then move on to your next comparative point for Text A and B and so on. You have clear comparisons running through all paragraphs.

The Block Method: This is where you discuss your key comparative points for Text A in subsequent paragraphs (see diagram on next page) Then you discuss the same comparative points in Text B in several paragraphs with clear comparisons to Text B.

Selected Question:

Discuss how two works you have studied present concepts of good and bad, not as absolute notions, but as a matter of individual perception.

Thesis:

While Sizwe Bansi is Dead and Death and the Maiden differ significantly in terms of the nature of the conflict and the actions taken by the protagonist, they both clearly show that the oppressive systems themselves as well as acts of defiance by the victims of oppression cannot clearly be viewed as either good or bad and depend entirely on individual perception.

Rudimentary Outline - Alternating Style:

1. **Government Systems: Both show that perception of good and bad differs.**

Text A: Sizwe Bansi is Dead:

- Pass Laws
- Homeland Policy

Text B: Death and the Maiden with comparisons to SBID

- Work of the Commission
- Legal rights of victims

2. Actions of the Protagonists. Perception differs as cycle of terror continues

Text A: Sizwe Bansi is Dead: Presentation of Sizwe as a victim

- Sizwe's action of taking passbook
- Buntu's role

Text B: Death and the Maiden - Paulina as victim with comparisons to SBID

- Paulina's beating of Roberto
- Gerardo's role

3. Conclusions of each play: Good and bad to be interpreted depending on the perception of the audience.

Text A: Sizwe Bansi is Dead: Framed Narrative

- "Smile"
- Temporary Solution

Text B: Death and the Maiden - Open ended with comparisons to SBID

- Use of Mirror
- Ambiguity of Final Scene

Rudimentary Outline - Block Style:

1. Text A: Sizwe Bansi is Dead: Government Systems

- Pass Laws
- Homeland Policy

2. Text A: Sizwe Bansi is Dead-Actions of the Protagonists. Perception differs as cycle of terror continues

- Sizwe's action of taking passbook
- Buntu's Role

3. Text A: Sizwe Bansi is Dead- Conclusion - Good and bad to be interpreted depending on the perception of the Audience.

- Framed Narrative
- “Smile”
- Temporary Solution

4. Text B: Death and the Maiden-Government Systems with comparisons to SBID

- Work of the Commission
- Legal Rights of Victims









5. Text B: Death and the Maiden - Actions of the Protagonist. Perception differs as cycle of terror continues with comparisons to SBID

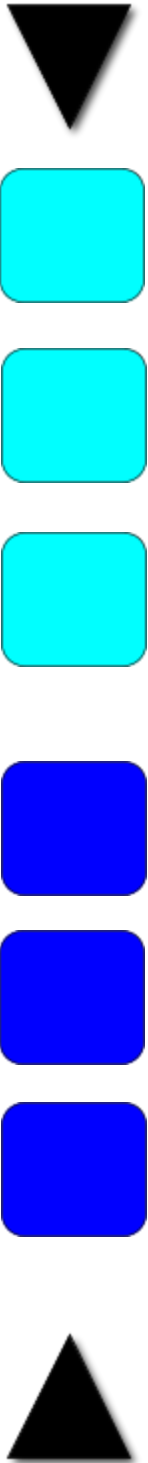
- Paulina’s Beating of Roberto
- Gerardo’s role

6. Text B: Death and the Maiden - Conclusion- Good and bad to be interpreted depending on the perception of the audience with comparisons to SBID.

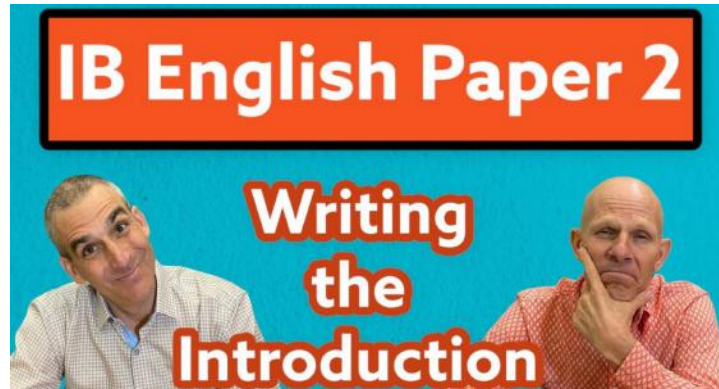
- Open Ended
- Use of Mirror
- Ambiguity of Final Scene

Two Methods for Organizing a Comparative Essay

 Idea 1   Idea 2   Idea 3   	<h3>The ALTERNATING Method</h3> <p>INTRO: introduces SUBJECT/HOOK, TITLES/AUTHORS, background Information and THESIS</p> <p>Body Paragraphs (A and B)</p> <p>The purpose of the body paragraphs here is to develop ideas and to provide textual support for those ideas.</p> <p>For Example</p> <p>If your prompt deals with “a significant decision a character has to make which changes them one way or another...” or something similar, then the ALTERNATING Method works well.</p> <p>You could organize your ideas like this:</p> <p>Text A: Idea 1 – the character BEFORE the decision Text B: Idea 1 – the character BEFORE the decision</p> <p>Text A: Idea 2 – the DECISION the character makes Text B: Idea 2 – the DECISION the character makes</p> <p>Text A: Idea 3 – the RAMIFICATIONS of that decision Text B: Idea 3 – the RAMIFICATIONS of that decision</p> <p>CONCLUSION</p> <p>A final paragraph that refers directly back to the ideas of the thesis statement and the demands of the prompt. This might also be a good time to reach outside the texts and find direct relevance to the outside world. End with a flourish.</p>
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	<h2 style="text-align: center;">The BLOCK Method</h2> <p><u>INTRO:</u> introduces SUBJECT/HOOK, TITLES/AUTHORS, background Information, and THESIS</p> <p><u>BODY PARAGRAPHS (Text A)</u> In these three paragraphs, you explain 3 aspects of Text A that directly support your THESIS.</p> <p>You may be looking at things like specific characters, events, symbols, metaphors, conflicts, literary aspects (metafiction, dramatic techniques), tone, narrative perspective and any of a number of other ideas to convey your interpretive knowledge of the work.</p> <p>You will incorporate TEXTUAL EVIDENCE (quotes, plot events, decisions made by characters, etc. to support your ideas in these paragraphs.</p> <p>Everything you write here should be aimed at supporting the ideas you have introduced in your THESIS STATEMENT.</p> <p><u>BODY PARAGRAPHS (Text B/comparison with Text A)</u></p> <p>Same as above as you provide evidence to answer the prompt based on the direction you provided in your thesis statement. However, this time you need to use COMPARATIVE LANGUAGE at least once per paragraph.</p> <p>Comparison in the same way, by the same token, similarly likewise, in similar fashion, Just as</p> <p>Contrast While, however, though in contrast to, on the other hand at the same time</p> <p><u>CONCLUSION</u> A final paragraph that refers directly back to the ideas of the thesis statement and the demands of the prompt. This might also be a good time to reach outside the texts and find direct relevance to the outside world. End with a flourish.</p>
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Writing the Introduction



[Video Link](#)

After breaking down the question, brainstorming, and outlining and crafting a thesis statement, we need to write a clear introduction that establishes our topic, introduces our two works, and offers up our insightful thesis. First a few reminders about Paper Two:

Paper Two Basic Facts:

1. Compare and contrast the content and form of the two literary texts studied.
2. Four questions.
3. Any literary form - works in translation or works chosen freely.
4. No Double Dipping (Can't the same text for two assessments)
5. One hour and 45 minutes.

Key Tips:

1. Answer the question (in every paragraph)
2. Show understanding of the works with detailed references
3. Show understanding of author choices and features and their effects
4. Compare and contrast

Sample Question

Compare and contrast how and to what effect authors use literature as a microcosm of society with reference to two works you have studied.

Breaking down the question

Compare and contrast - Finding similarities and differences

How and to what effect - Author choices and the purpose or message

Microcosm - a tiny world. Using literature as an allegory or symbol for the larger society

Thesis: While *The God of Small Things* and *Death and the Maiden* use very different means to depict a microcosm of their respective societies, both Roy and Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

The Introduction

The introduction is your handshake with your reader. You need to remember that the reader (the examiner) reads hundreds of Paper Two responses. He or she may not be an expert on these two works that you are discussing. You need to orient them and show that you are squarely focused on answering the question.

Components of the introduction

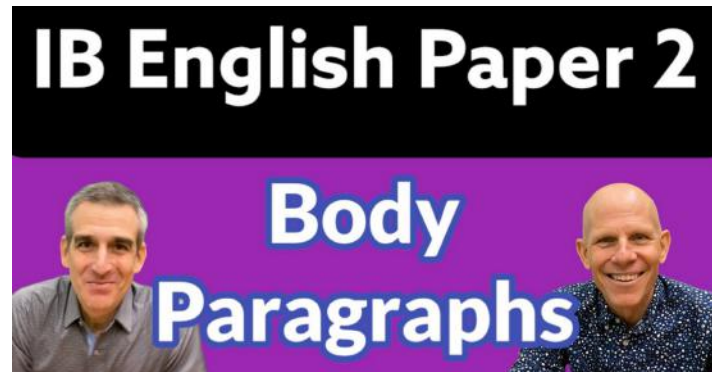
1. **Hook** where you explore the TOPIC of the question (microcosm, violence, power, humor)
2. **Brief summary** statements of both works with an eye on the topic.
3. Clear comparative **thesis statement**

Sample Introduction

Authors often use literature to offer a mirror up to society. They use their characters and their settings as a microcosm to represent various segments of society so that their works resonate with their readers and hopefully move them to understand the world better. In the novel *The God of Small Things* Arundhati Roy chronicles the tragic events that befall the Ipe family in 1969 post-colonial India as India grapples with the legacy of the caste system and gender inequality. Roy tells the story of the illicit relationship between Ammu, an upper-caste divorced woman, and Velutha, a lowly untouchable, as they battle against the “love laws” and societal norms that keep them

apart. In *Death and the Maiden*, Ariel Dorfman uses his play to depict the intense confrontation between Paulina, a victim of abuse and torture during an unnamed 20th century South American dictatorship, and her alleged torturer, Dr. Roberto Miranda. Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Writing Body Paragraphs



[Video Link](#)

Once we have an outline, a clear thesis and have written our introduction, it is our job to now discuss similarities and differences between the two texts. This needs to be on our minds when we write every paragraph. Body paragraphs are where we show our deep thinking and where we earn points.

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Key Tips:

1. Answer the question (in every paragraph)
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3. Show understanding of author choices and features and their effects
4. Compare and contrast

Sample Question

Compare and contrast how and to what effect authors use literature as a microcosm of society with reference to two works you have studied.

Thesis:

Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Rudimentary Outline - Alternating Style:

Point 1: Characters to represent oppressive forces in society.

- Text A: Baby K, Police Inspector and Comrade Pilai

Point 1: Characters to represent oppressive forces in society.

- Text B: Roberto

Point 2: Characters to represent victims of oppression.

- Text A: Ammu and Velutha

Point 2: Characters to represent victims of oppression.

- Text B: Paulina

Point 3: Conclusions of both works illustrate message for change and reflection

- Text A: Ammu and Velutha's first meeting.

Point 3: Conclusions of both works illustrate message for change and reflection

- Text B: Paulina's Actions. Roberto's presence.

Comparative Paragraphs

When we write body paragraphs we need to remember key components of paragraphs.

1. A clear topic sentence with the wording of the question and a rich idea
2. Clear textual references that are embedded in our sentences.
3. Labeling of literary or stylistic features and a discussion of their effects.
4. Discussion of the author/audience (reader) relationship.
5. Transition words and phrases.
6. Comparative language

These elements will allow us to explore both works in terms of the question and explore both similarities and differences. Note that we need to do much more than just have a comparative link in the topic sentence. Comparison needs to be woven into our writing. If we do this, we are doing our job. Here are some very useful comparative transitions:

Comparative Language

Comparison	Contrast
in the same way by the same token similarly likewise in similar fashion just as like	while, however though in contrast to on the other hand at the same time although

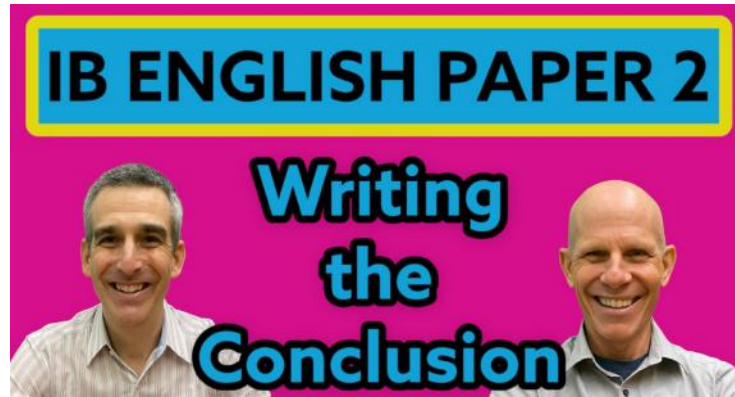
Sample Paragraphs (Using Alternating Structure)

Both *The God of Small Things* and *Death and the Maiden* use characterization to represent oppressive forces in their respective microcosms. In her work, Arundhati Roy characterizes Baby Kochamma as being representative of the older petty-bourgeois segment of society that fears the loss of their precious status. Roy uses numerous symbols to characterize Baby Kochamma as a hypocritical and selfish person. Her ornamental garden symbolizes her desire for control and her fascination with Western culture while the rosary beads harken back to her conversion to Catholicism in order to attract Father Mulligan. Throughout the novel, Baby Kochamma views Velutha, our untouchable protagonist, as the target of her anger and resentment. This culminates in the climax of the novel when Baby Kochamma orchestrates Velutha's arrest and eventual death. Her spite for Velutha is thus used as a microcosm of the

anger felt by upper-caste Indians who blame untouchables and want to keep them in their place. Furthermore, Roy uses Comrade Pilai, the village self-appointed Communist to represent the failure of political figures to represent those they lead. Roy describes him as an “omleteer”, an allusion to Robespierre in the French Revolution, but this time the broken egg that makes the omelet is Velutha. Again, the characterization of Pilia is Roy’s way to criticize the oppression of the underprivileged in Indian society. Like Baby Kochamma, Pilai sees Velutha as a threat to his power and status. Readers also see the police as authority figures that follow orders blindly and get caught up in the oppression of others. The “touchable” policemen who descend upon Velutha and savagely beat him at the History House, do so as an act of “economy” and “detachment” rather than an act of punishment for a crime. Roy metaphorically compares their savage actions to “turning off a tap” or “opening a bottle.” Roy thus shows readers that these policemen, like Miranda in Dorfman’s play, are actors in this “drama” and are also complicit in the oppression of others.

Similarly, in *Death and the Maiden*, Dorfman embodies the oppressive and sinister forces in society in his characters in order to create his tiny microcosm. However, unlike Roy who uses many characters in her far-reaching novel, Dorfman uses only one character to represent those from the dictatorship that committed heinous crimes and remain unpunished. Another notable difference between the portrayal of these antagonists by both authors is the degree of ambiguity surrounding their guilt. Dorfman presents Roberto as Paulina’s alleged tormentor and throughout the entire play, the audience feels ambivalent towards him. In Act 1 Scene 3, for example, Dorfman uses dim lighting and muffled sounds to illustrate that Paulina is in the wrong for attacking Miranda. He even uses the panties that she “stuffs in Roberto’s mouth” as a symbol of female empowerment and sexual exploitation. Thus, the panties act as a symbol of what Roberto did to Paulina in the past and what Paulina is doing to him in this moment. Both are unethical acts. It is notable that Dorfman presents the victim as taking power away from the oppressor while Roy leaves the victim helpless in the face of oppression. Then in Act 2 when Gerardo asks what they will do if Roberto is innocent, Paulina remarks, “If he’s innocent, then he’s really screwed.” Thus, while Roy wants there to be little ambiguity about the foul play of her villains in her microcosm, Dorfman wants the audience to ponder the ethics of what Paulina is doing by getting revenge on this man. In the dramatic confession scene in Act 3, Dorfman uses lighting and sound as well to let the audience hear Paulina’s story of her kidnapping and torture as well as Roberto’s own confession of his alleged role in her torture. The way the two voices overlap in the darkness with the musical motif of Schubert’s *Death and the Maiden* in between helps to show the importance of listening to the voices of both victim and perpetrator. Thus, like Roy, Dorfman wants the audience to see that this work is not about individual characters but instead they act as a microcosm of a much greater segment of society.

Writing the Conclusion



[Video Link](#)

Once we have written the introduction and body paragraphs, we need to finish strong! Now we need to remind the reader of our main claim and show some critical thinking. The conclusion is our last impression. We don't want a weak one-sentence conclusion that makes it look like we had 30 seconds left to write. We want to show some flair and emphasize our main claim.

Sample Question

Compare and contrast how and to what effect authors use literature as a microcosm of society with reference to two works you have studied.

Thesis:

Because of the contrasting genres and degree of complexity of their works, there exist vast differences in the techniques used in *The God of Small Things* and *Death and the Maiden* to depict a microcosm of their respective societies. However, Arundhati Roy and Ariel Dorfman create these mini-worlds to sharply criticize oppression and inequalities and also to give a voice to the voiceless victims.

Rudimentary Outline - Alternating Style:

Point 1: Characters to represent oppressive forces in society.

- Text A: Baby K, Police Inspector and Comrade Pilai

Point 1: Characters to represent oppressive forces in society.

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- Text A: Ammu and Velutha

Point 2: Characters to represent victims of oppression.

- Text B: Paulina

Point 3: Conclusions of both works illustrate message for change and reflection

- Text A: Ammu and Velutha's first meeting.

Point 3: Conclusions of both works illustrate message for change and reflection

- Text B: Paulina's Actions. Roberto's presence.
-

Writing the Conclusion

When we write conclusions we need to remember key components:

1. **Restatement of your thesis**
2. **Synthesis** of the paper without rehashing your main ideas. **AVOID** summarizing main ideas.
3. **Extension** beyond the texts to a wider context. Answer the question, "So What?"
End with a flourish!

These elements will allow us to leave our readers with a clear idea of our argument AND leave the readers with something to think about. We're not here to rehash our paper. We're here to remind the reader of our main claim and answer the question, "So what?" How does this topic relate to the human condition somehow?

Sample Conclusion

Both Arundhati Roy and Ariel Dorfman use their respective works to act as mouthpieces to underrepresented and marginalized groups and thus clearly create microcosms of these somewhat flawed societies. Whether it be the heroes or the villains, all of these characters made their respective readers or audiences think about how these stories actually mirror their own lives. This is clearly why we read literature. We read novels and watch plays to understand our world and in the miniature worlds of these characters, hopefully we can find some ways to treat each other better and envision a world with less discrimination and unfairness. Wouldn't that be nice?

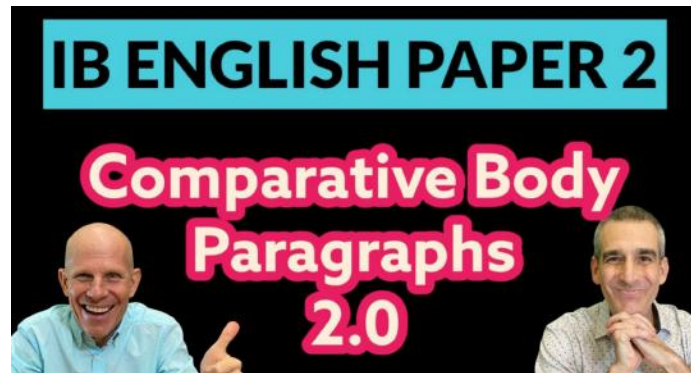
Highlighting Key:

Restatement of your thesis

Synthesis

Extension

Skills - Comparative Language



[Video Link](#)

Once we have an outline, a clear thesis and have written our introduction, it is our job to now discuss similarities and differences between the two texts. This needs to be on our minds when we write every paragraph. Body paragraphs are where we show our deep thinking and where we earn points.

Sample Question

How and to what effect do two works of literature you have studied utilize ghosts, spirits or the supernatural?

Thesis:

The nature of the ghost and the circumstances of their deaths are vastly different in these two works since one revolves around racial injustice of a large group of people and the other is about the unjust murder of one solitary king. However, both **Ward and Shakespeare** use the appearance of these ghosts to represent injustice, corruption and instability and remind the characters to remember and honor their memory and perhaps correct the mistakes of the past.

Rudimentary Outline - Alternating Style:

- Point 1: Hamlet's Ghost: The Circumstances of his death and his initial appearance.
 - Point 1: Richie and Given's ghosts; Circumstance and their appearance.
 - Point 2: Hamlet's interaction with his son and the impetus for revenge.
 - Point 2: Richie's interaction with Jojo and Given's with Leonie
 - Point 3: Hamlet stuck in limbo
 - Point 3: Richie stuck in limbo
 - Point 4: Hamlet's liberation and stability for Denmark
 - Point 4: Richie's lack of closure and remaining with all the other ghosts. Given released.
-

Comparative Paragraphs

When we write body paragraphs we need to remember key components of paragraphs.

1. A clear topic sentence with the wording of the question and a rich idea
2. Clear textual references that are embedded in our sentences.
3. Labeling of literary or stylistic features and a discussion of their effects.
4. Discussion of the author/audience (reader) relationship.
5. Transition words and phrases.
6. Comparative language

These elements will allow us to explore both works in terms of the question and explore both similarities and differences. Note that we need to do much more than just have a comparative link in the topic sentence. Here are some useful comparative transitions:

Comparative Language

Comparison	Contrast
in the same way by the same token similarly likewise in similar fashion just as like	while, however though in contrast to contrary to unlike on the other hand at the same time although

Sample Body Paragraphs

Since Shakespeare's play has many Catholic references and allusions, it is no wonder that Hamlet's ghost finds himself stuck in purgatory and in a limbo state until his son avenges his unjust murder. This is clearly felt in the Ghost's powerful speech to Hamlet in Act 1 where he tells him he was murdered in his sleep and a foul potion was poured in his ear by his own brother Claudius. His tone is forceful and ominous and the atmosphere is clearly tense as the audience (and Hamlet) hear in vivid detail of the murder in the rising action of the play. The unpleasant imagery used by Hamlet to describe his leprous skin and the foul condition of his body as a result should evoke disgust in the audience and be a strong impetus for our protagonist Hamlet to exact revenge. The ghost then reminds Hamlet that he was cut off in "the blossoms of his sin." Shakespeare's use of the flower metaphor helps to show how King Hamlet is now stuck and did not have a chance to repent his sins. The Catholic allusions of being "unaneled" and "disappointed" with "no reckoning made" is a clear reference to the last rites when one can ask forgiveness for their sins before they die. It is also noteworthy that King Hamlet is wearing his armor throughout Act 1 and this costume choice helps to underscore his strength and warlike nature when he was king. Thus, King Hamlet's ghost is telling Hamlet of these injustices and the foul murder in order for him to be liberated from purgatory and establish order in the country.

Like King Hamlet, Richie's ghost finds himself in a limbo state and stuck in Parchman Prison looking to escape the injustice he has felt. However, instead of a religious form of purgatory wanting to right his murder, Richie is a symbol of racial inequality and the savage violence that was inflicted on Richie and other African Americans. Thus, in this microcosm, Ward uses Richie as a representative of these young men who were unjustly imprisoned for petty crimes and cruelly mistreated. This is in contrast to King Hamlet's ghost, who is a solitary monarch whose death upsets the natural order. Richie's limbo state is described in a chapter where Ward uses the first person narrative point of view of Richie as he describes floating above Parchman bearing witness to many decades of abuse inflicted on prisoners. The dreamlike atmosphere with the rich imagery of the white snake that transforms itself into a bird is perhaps Ward's way of inserting magic and the supernatural in her novel and also perhaps to honor the West African beliefs and traditions. Instead of Catholic roots, we see West African ones. In addition, unlike King Hamlet who wants revenge, Richie wants liberation and sees young Jojo as the person who can take him back to Pop, his father figure. His appearance in this chapter and his decision to ride with Jojo and his family back home is the first step in his liberation from his limbo state. However, contrary to King Hamlet, who clearly knows how he died and wants others to know, Richie wants to see Pop so he can learn of his own death. This knowledge will be what he needs to finally find closure. Thus, while the ghosts limbo states come from different origins, they both show unfairness and help to propel the plot of both works as both King Hamlet and Richie need help from the living to be liberated from their suffering.

Step-By-Step Organizers

This is a comprehensive document that you can use to prepare a solid response for a Paper Two. Obviously, you will not go through each one of these steps in this much detail on exam day, but doing this step by step will give you the confidence and knowledge for how to do this on test day.

Paper Two Basic Facts:

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4. No Double Dipping (Can't the same text for two assessments)
5. One hour and 45 minutes.

Key Tips:

1. Answer the question (in every paragraph)
2. Show understanding of the works with detailed references
3. Show understanding of author choices and features and their effects
4. Compare and contrast

Step One: Breaking Down the Question:

One method of unpacking the question is to **identify the key words and instructions** in the question and then **define exactly what the question wants you to examine and explore**. See [this document](#) for details.

Copy and Paste your question in the box below:

Key Words and Phrases:

Now copy down the key words and phrases and put them in your own words. Add a row if you need to. Don't forget the command terms. This is your Google doc!

Key Word/Phrase	What does this mean in your own words?

Asking Questions:

Now try to write three questions about the questions that might help you better understand it. Unpack that question!

Brainstorm and Make Lists:

Now it's time to choose our two texts and make some lists and unpack the question. Brainstorm all possible ways this question applies to each work. Don't worry about comparing them yet. This can also be in the form of a mind map. Just make a good list! See [this document](#) for details and samples.

Question:

Text A:	Text B:

Similarities and Differences:

Now take your list and start to identify some similarities and differences between your two texts in terms of your question. This will help when you start to craft your outline.

Similarities	Differences

Arriving at your thesis:

Now comes the hard part. You've unpacked the question, made lists and brainstormed. Now try to craft a clear argument. Remember to include the different components of a strong thesis statement. See [this document](#) for more information and samples.

A good thesis statement offers a clear direction for your paper. Here are a few critical elements of a thesis statement:

Components of a Thesis Statement

1. Identifying the two works and authors being used
2. Using the wording of the question
3. Acknowledging the similarities and differences
4. Making an argument and sharing a rich idea.

Remember that you have options for how you craft your thesis statement.

1. Emphasizing similarities over differences
While the texts are different in terms of X, they are inherently similar in terms of Y
2. Emphasizing Differences
While the texts are similar in terms of X, they are inherently different in terms of Y
3. Two Sentences
Don't be afraid to split up your thesis in two sentences.

Write your thesis statement in the box below:

Writing your outline:

Now it's time to take the thesis and break it down and figure out your supporting points. Remember that these points can be characters, events, concepts or events. Be sure you have deliberately chosen your structure for your paper. You can use the block or alternative methods for your paper, for example Be clear and be comparative. Here are two documents to help:

- [Outlining and Brainstorming](#)
- [Organizing Paper 2](#)

You can make a rudimentary outline like the sample or use this chart (for the alternating method) to help you.

Question:	
Thesis	
Topic 1:	Text A Text B
Topic 2:	Text A Text B
Topic 3	Text A Text B
Topic 4	Text A

	Text B
--	--------

Write your introduction:

Finally! Now it's time to write. The introduction is your handshake with your reader. You need to remember that the reader (the examiner) reads hundreds of Paper Two responses. He or she may not be an expert on these two works that you are discussing. You need to orient them and show that you are squarely focused on answering the question. Here is a [document with a sample introduction](#) and some tips.

Components of the introduction:

1. **Hook** where you explore the TOPIC of the question (microcosm, violence, power, humor)
2. **Brief summary** statements of both works with an eye on the topic.
3. Clear comparative **thesis statement**

Write your introduction below:

Writing Body Paragraphs:

Using your outline and keeping the question and your thesis in mind at all times. Write your body paragraphs. Once we have an outline, a clear thesis and have written our introduction, it is our job to now discuss similarities and differences between the two texts. This needs to be on our minds when we write every paragraph. Body paragraphs are where we show our deep thinking and where we earn points.

When we write body paragraphs we need to remember key components of paragraphs.

1. A clear topic sentence with the **wording of the question** and a **rich idea**
2. Clear **textual references** that are embedded in our sentences.
3. Labeling of **literary or stylistic features** and a discussion of their effects.
4. Discussion of the **author/audience** (reader) relationship.
5. **Transition words and phrases**.
6. Comparative language

These elements will allow us to explore both works in terms of the question and explore both similarities and differences. Note that we need to do much more than just have a comparative link in the topic sentence. Comparison needs to be woven into our writing. If we do this, we are doing our job. Here is [a handy document](#) with sample paragraphs and good comparative language.

Write the body paragraphs below:

Writing your conclusion:

The conclusion is your final word and your chance to bring it home. Here are some considerations as you write your conclusion:

1. Reiterate your thesis and main argument
2. Avoid rehashing your entire paper.
3. Think outwards and connect your topic to the outside world and make a real world connection
4. End with a flourish!

Write your conclusion here:

Scored Sample Paper #1

Paper 2 Exemplar: Rituals

Question: In what ways have two of the works you have studied made use of rituals and to what effect?

Texts used: *A Streetcar Named Desire* by Tennessee Williams (1947) and *A Doll's House* by Henrik Ibsen (1879)

Our lives are defined by our rituals. As we grow, we discover these rituals, grow accustomed to them, and either move on to newer experiences and routines, or in some cases, cling onto them our entire lives. Rituals are often associated with primitive deity worshiping dances around a mystical fire, but the truth is, there is ritual in everything we do. There is ritual in waking up and attending school each day, working a 9-5 job and even ritual in the way we play with our hair when we're nervous, the way we consent to our parents expectations and the way we laugh too hard at our crush's jokes. As literature is essentially a mirror to the human soul, it also contains these ritualistic elements. Both Henrik Ibsen's *A Doll's House* and Tennessee Williams's *A Streetcar Named Desire* explore the notion of ritual by presenting to an audience the recurring mannerisms and nuances that shape their characters' identities and relationships. Because both these plays are created on the structures of realism, they strive to capture the daily habitual rituals that are small acts, but significant indications of who we are as people. Thus, by showcasing these rituals, both Ibsen and Williams reflect different essences of humanity that are relevant and authentic in our own style.

In both plays, context shapes each character's experiences, thus affecting the types of rituals these characters embody. In *A Doll's House*, the play was published in 1879 Norway during a time in history where gender roles were distinctly defined and upheld. Women were extremely restricted to playing the doll-like wife that aided in the strive to attain the Bourgeois respectability - an image of wealth, security, and a glossy appearance of happiness. These cultural factors therefore influenced the rituals between man and woman. Throughout the play, the female protagonist, Nora, strives to satisfy her husband, Torvald. In Act 2, she dances the Tarantella for her husband, urging him to "correct her". He barks orders at her as she dances in a crazed frenzy, her "hair falling to her shoulders", as she attempts to do as she is told. This teacher-student relationship between Nora and

Torvald is a recurring **motif** throughout the play - a **ritual** that is shaped by the patriarchal society present in 1879 Norway. The significance of Nora dancing the Tarantella for her husband, and later on, for her guests is both a cultural Christmas ritual, as well as a **metaphor** for how a middle class family in Norway during the 19th century would put on "performances" that **masked their inner turmoil** with an artificial spectacle of success.

In contrast, *A Streetcar Named Desire* takes place in a post WWII New Orleans during a time where the American people were still experiencing the after-effects of loss and recovery from the Great Depression. The **stage directions** at the start of Act 1 encompass these socio-economic conditions effectively with the "**rickety staircases**" and **the off-white weathered homes**. The **atmosphere** of the play is sultry, and open, which help shape the ritualistic behaviors of Williams' **characters**. Stanley Kowalski's rituals include **drunken poker nights with his male buddies, and a glass of liquor each time** he returns home. These **rituals** stem from socio-economic conditions and give the **audience** insight into Stanley Kowalski's rough "**animalistic**" and "**primitive**" kind of **character**. The **stage directions** throughout the play also appeal to the **audience's** auditory senses, introducing **the sensual musical effects of a Blue Piano**, and at times, the tune of **the Polka**. These **musical details** further help shape the context of the play, and are also atmospheric rituals that help shape the lives of Williams' characters.

Rituals are also found in **speech**, and in both *A Doll's House* and *A Streetcar Named Desire*, ritualistic **speech** helps **Williams and Ibsen** further define their characters. In *A Doll's House*, Torvald often refers to Nora as his "**little squirrel**" - a repetitive speech pattern **Ibsen** employs to demonstrate how Torvald regards Nora. Nora's **speech** also contains patterns of superficiality, whether it be her hysterics over having the perfect Christmas, or her need to be a good wife and make Torvald happy. It is not until Act 3 that her **speech rituals** change as she voices how "**absolutely certain**" she is about learning her home to honor those "**duties to herself**" rather than only her duties to her husband and to her children. This change in **tone** from hysterical and superficial to grave and certain demonstrates a change in **speech ritual**, and suggests **a change in how she views herself and her role in society**.

In *A Streetcar Named Desire*, **Williams' characters** also embody distinct **speech rituals**. Stanley's first line of the play is him "**bellowing**" out to Stella, calling out "**Hey, Stella baby, hey!**" as he **chucks a package of meat to his wife**. This **speech** and physical ritual is repeated throughout the play, highlighted later on **when he beats Stella in Scene 4**. These **rituals** show Stanley's animalistic, alpha male identity. Conversely, Blanche Dubois' last line in Scene 1 is "**I think I'm going to be sick**" - a line that embodies the fragility of her "moth"-like **character**. Throughout the play, her **repetitive** need to bathe, and her frazzled and anxious **speech** and **actions** showcase the kinds of **rituals** she possesses. From these **rituals**, the **audience** better **understands the nature of her character**.

Ultimately, these rituals in literature not only help us better understand the characters and their motives, but they also help us better understand ourselves and our own rituals. Theater provides an audience with a detached third person perspective on life. The messages we take in and the rituals we observe on stage help us reflect on our own identities and views on the world.

Word Count: 953

Dramatic/Literary Elements

Textual References

Question Words

Rich Idea/Thesis

Author/Audience References

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	7/10	A good understanding of both plays with very good attention to the idea of rituals. Argument (rituals help us understand characters and ourselves) was clear but not extremely insightful. Similarities and differences are discussed but not extensively.
Criterion B: Analysis and Evaluation	6/10	Good attention to stylistic and dramatic elements. Little comparison of HOW the authors use these features however.
Criterion C: Focus and Organization	5/5	Very good focus on the question and a clear argument. Excellent balance and clear topic sentences and transitions.
Criterion D: Language	4/5	Very good language and clear writing.
Total Score	22/30	This is a 6 response. See notes below.

Strengths of this exemplar:

- Very good focus on rituals and how they are used in the texts. Clear understanding and good references.
- Very good structure with good focus on the question.

Areas for Improvement:

- Needs much more emphasis on author choices and techniques including similarities and differences of author choices.
- Needs more overt discussion of similarities and differences in the text.

A very good “6” response that just needs more overt comparison and more comparative thinking, especially in terms of authorial choices.

Scored Sample Paper #2

Paper 2 Exemplar: Morality and Ethics

Question: Discuss how and to what effect two of the works you have studied explore morality and ethics.

Text used: *The Things They Carried* by Tim O'Brien (1990) and *The Road* by Cormac McCarthy (2006)

Since the dawn of societal populations, humans have used ethical dicta to govern their interactions. However, in times of extreme distress, these accepted cultural moral norms are no longer practicable in the face of survival, and must change to reflect the realities of a perilous situation. **In *The Road* and *The Things They Carried*, the protagonists are forced to redefine moral norms to cope with the horrors that surround them.**

The Road depicts the harrowing, hopeless southward journey of a father and son through the burnt-out husk of a fallen civilization. Society has collapsed, leaving a land devoid of comfort and life, save for roving gangs of cannibals. In this bleak landscape, the father's sole concern and raison d'être has become the survival of his son. He will do anything to fulfill his charge of protecting his son, and acts in ways that, under other circumstances, in a more civilized world, might seem immoral. Conversely, the boy, somewhat shielded from the evils of the world thanks to his father's ruthless assiduity, has maintained a higher sense of morals, and represents the inherent virtue of humanity.

The father harbors a primeval protective instinct for his son, and will do anything, moral or otherwise, to ensure his survival. Morality, and sentimentality, are to him impermissible weaknesses in an unforgiving world that eats up those who haven't the guts to take the steps needed to endure. Though he looks back with a desperate longing for the innocence he lost with the suicide of his wife, he has been shaped by his predicament into a creature well suited for a harsh life. He sticks his neck out for no one but himself and his son; he will abandon a basement full of fellow human beings to the awful fate of cannibalism if their salvation puts him and his son at the slightest risk. This self-serving streak also comes into play when he is wary of trusting the old man they meet on their way to the sea. Where his son would act with kindness, and presume goodness in return, loss has taught the man to be, if not cynical, infinitely wary of endowing others with his confidence.

The boy serves as the **antithesis** to his father's survivalist ethos. Despite having been born into the post-armageddon world, whence **civilisation and decency had long fled**, the boy maintains an uncanny, and perhaps dangerous, sense of **right and wrong**. Largely insensible of the true dangers of the world, save for a vague consciousness that death is to be the conclusion of their trek, the boy finds moral quandaries where his father admits only action that best advances their survival. The boy's misplaced **good nature** becomes evident when, concerned for the well-being of a boy he fancies having seen, he **proposes to hunt him down to offer him half his food**. The potential perils of his clement nature become apparent later in the **plot**, when they are **robbed and left destitute on the side of the road**. **The boy pleads for forgiveness for the robber when the father determines to leave the thief equally exposed**, an action that, while never coming to fruition, would have exposed father and son to risk. The father's protection and assumption of responsibility for what might be perceived as **amoral decisions** has shielded the boy from the harsh realities of life. Despite wandering through the world of *The Road* exposed to its **multifold dangers**, he's experienced it as if from the security of an ivory tower. As the father dies in the closing paragraphs of the book, and with him the voice of harsh reason, we, the **readers**, are left wondering whether the boy's naïve **high morals** won't eventually be his downfall.

The **protagonists** of *The Things They Carried* are, **likewise**, forced to **reexamine their morality** in the face of a **dark and dangerous world**. Vietnam, and their cruel deprivation of youth when shanghaied to fight there, becomes their hell. The story centers around Tim O'Brien, the author's self-insertion into the **plot**, and his company of fellow soldiers. The men of Alpha Company all enter the war young in every sense of the word, but quickly lose innocence in the face of the **violent terrors that surround them**. To survive in this unforgiving landscape, **much like the protagonists of *The Road***, they must abandon or adapt the **high principles** of youth to the realities of a life at war.

Morality is lost from the onset of O'Brien's war, when, in opposition to his convictions and his better judgment, **he fails to flee to Canada and skip the draft**. Here, the antagonist is the fear of opprobrium from friends and family, and the fear of being branded a coward. When the stakes are raised higher upon his arrival on the ground in Vietnam, **morals** must be flaunted in increasingly extreme ways in order to cope with the physical and mental detriments of his situation. Much like the **protagonists** of *The Road*, for example, the **men of Alpha Company come across a lot of bodies**. **Where the man and the boy in *The Road* objectify them**, simply choosing to pretend they aren't there, the young, immature **protagonists** of *The Things They Carried* turn them into a joke. This is exemplified by a vignette in which the **O'Brien** and his comrades come across a **man's corpse in a burnt-out village** — a village they had called in the airstrike on — and proceed to prop up the body, shake its lifeless hand, and goof around with him. In doing so, they distance themselves from the death that they all share responsibility for, and turn what would

otherwise be a tragedy into little more than a puerile romp. It undeniably deviates from what is typically **moral** behaviour, but it is, arguably, a necessary deviation.

Morality is in **much scarcer supply in *The Things They Carried* than even in *The Road***. The men of Alpha company perform no sweeping gestures of kindness, **as does the boy in *The Road***, and, in fact, it seems that ethical decisions are restricted to the very basics of what might be expected from one comrade to another. The obligations inherent to camaraderie form the basis of what little decency is to be found in *The Things They Carried*. Lieutenant Cross, feeling culpable, slaves and **agonises over the letter he must write to Kiowa's father when Kiowa is killed**. Likewise, in a twisted way, **Dave Jensen maintains a sense of right and wrong when he fails to follow through on his vow to kill Lee Strunk** in the event of a crippling injury. Jensen is an experienced killer, like all the men of Alpha Company, but this is one death he refuses to have on his hands. The men of Alpha Company, far from the friendly faces and stone-etched virtues of home, have banded together out of necessity; it is in interactions within this group that they find some continuity of antebellum normalcy and some semblance of humanity. They must be **moral** here, or risk losing their humanity altogether.

In many ways, **the two novels are very alike** in their conclusions about **morals**. In both novels, the protagonists, all in their private hells, must often choose between ethical behaviour and the **moral high ground**. Here, Maslow's hierarchy kicks in, and **morality** becomes whatever is required by the situation. There is little **morality** in both novels, but, in both, it serves as a reminder of the resilience of human decency. The boy, a product of an **amoral world**, nonetheless shows a remarkable assiduousness in the welfare of absolute strangers. More subtly, the men of Alpha Company may not have much room for **morality** in the line of duty, but, amongst themselves, they are able to rise above the evils of the war.

The Things They Carried and *The Road* **both** exhibit the plights of characters in extreme situations, and **both reach the same basic conclusions about morality**. **Morality** is a function of time and place. Quotidian ethics are not one-size-fits-all criteria for evaluating the actions of those in peril. When it comes down to it, humans will do what it takes to survive. **Morality is altogether unimportant when mortality is at stake**.

Word Count: 1367

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	7/10	A good understanding of both texts in terms of the question with a nuanced thesis. However, references and examples were not always very precise. Similarities and differences not explored consistently.
Criterion B: Analysis and Evaluation	4/10	There is adequate analysis of the novels generally but there is no mention of the similarities and differences in terms of author choices . There is little mention of the author/reader relationship and discussion is largely thematic .
Criterion C: Focus and Organization	3/5	Good attention to the question and a clear thesis. Clear paragraphing. More balance between two texts needed.
Criterion D: Language	5/5	Excellent language and clear writing. Eloquent and well-written.
Total Score	19/30	This is a 5 response. See notes below.

Strengths of this exemplar:

- Very insightful thesis in terms of abandoning morality due to the harshness of their situations.
- Excellent language and eloquent style. Top marks there.

Areas for Improvement:

- Needs much more emphasis on author choices and techniques including similarities and differences of author choices.
- Needs more overt discussion of similarities and differences in the text.
- More balance and discussion of the second work.

This exemplar shows excellent command of both texts and the nuances of the question but falls short because of the lack of **literary elements** and overt comparison.

Scored Sample Paper #3

Paper 2 Exemplar: Individual Weakness

Question: Compare the ways in which at least two works you have studied portray individual weakness.

Texts used: *Sizwe Banzi is Dead* by Athol Fugard (1972) and *Death and the Maiden* by Ariel Dorfman (1990)

Humans are frail. Through the portrayal of individual weakness in several characters, both *Sizwe Banzi is Dead* by Athol Fugard and *Death and the Maiden* by Ariel Dorfman are able to serve as microcosms for unjust societies. *Sizwe Banzi is Dead* is believed to have been inspired by the political situation of South Africa. Athol Fugard, an Afrikaner, had worked for the Native Commissioners Court in South Africa, where he witnessed the oppression and injustice that black South Africans faced every day under Apartheid. Black South Africans were given few rights and forced to carry a passbook everywhere they went. He used this as the primary weakness of Sizwe Banzi in his play. While it is never explicitly stated, one might assume that the inspiration behind Ariel Dorfman's play *Death and the Maiden* and its setting was inspired by Chile in the 1970's. Dorfman worked under Allende who had been a Chilean leader until he was overthrown by the Dictator Pinochet in 1973. During Pinochet's ruling, many Chilean citizens were tortured and abused, much like the character Paulina in his play. Her weakness is her inability to forget, while Sizwe's is his inability to give up his name. **While the portrayal of individual weakness in *Sizwe Banzi is Dead* by Athol Fugard and *Death and The Maiden* by Ariel Dorfman is very different, both plays do so in order to create an accurate representation of the oppressed living in unjust societies.**

In both "DATM" and "SBID", lighting is used as an aid to portray individual weakness within the characters. In "DATM", Paulina constantly hides in the dark, listening and waiting. In the very first scene of the play she hides behind a curtain with a gun because the lights of her husband's car remind her of the police. In the scene directions, Dorfman writes that the lights "blast her" and this invasive diction helps to show Paulina's vulnerability and fear. For years when she was tortured by the Doctor, Paulina was blindfolded as they tortured and abused her. Even now, 15 years later in her own home, Paulina feels safest in the dark where things are unclear. This is used to exemplify

Paulina's inability to move on. It has been 15 years since she was last tortured and yet she has "done nothing with [her] life" except cower in fear. However, this later changes once Paulina finds her torturer sleeping in her own home.

Sizwe Banzi is Dead (SBID) too utilizes lighting as an aid in the portrayal of individual weakness. However, instead of using the dark, "SBID" utilizes the light to exemplify Sizwe's weakness. It is not until Sizwe's monologue begins that we learn of the secrets that hide behind his smile. As everything around him turns to black, a spotlight hits Sizwe as he begins his story. The flashing of the light also symbolizes a flashbulb which supports the photography motif that runs throughout the play. The monologue in the voiceover represents a letter that Sizwe writes to his wife saying that he can no longer be Sizwe, but rather Robert. One of Sizwe's weaknesses within the play is his secret, because if anyone were to find out, he would be deported from Port Elizabeth and punished for his crime. The spotlight on him allows for his truth to be told, a truth that no one in his society would see as morally right, or even bother to hear. Sadly, it is due to the sole fact that the very color of their "skin is trouble" that this secret becomes his weakness.

One of the key devices used to portray individual weakness in both plays is the utilization of actions as shown in the scene directions. Paulina cowering in fear, away from the light is one example of this. Another action is her inability to listen to her Schubert since the time of her torture. Prior to her abuse, Paulina was once able to leave the house, to be educated, to listen to the very music that once brought her joy. But over the years that she was abused, the Doctor would play Paulina's Schubert when she was raped and called names. When she was finally released, she came home to an unfaithful husband, keeping all that had happened to her locked inside. She did not finish her education, nor did she ever leave their beach house, and it is not until she finds her torturer is Paulina able to listen to her Schubert again. By the end of the play we see Paulina out again, and while in many ways she has overcome her weaknesses, she is also still silent and reminded of Roberto.

Like Paulina who shows her weakness through her actions, the actions of Sizwe are used to bring out his individual weakness as well. After meeting with Buntu and being told that "if the book says go, you go" the two head to Sky's Place to drink away their pain. This is an interesting difference to Paulina. While she cowers and hides to show her weakness, Sizwe goes to drown his sorrows. In spite of this difference, what remains the same, however, is that they are both in denial of their weakness. Upon leaving, Buntu disappears into the dark to "take a piss," only to come running back at the sight of a dead man. As the two begin to argue over what to do, Sizwe wants to take the man's body and bring it somewhere safe and suitable for a human being, but Buntu quickly states that that cannot be done. If they were to be caught by the police there would be no right and wrong, the police would not need to know the truth to take them to jail, and they would just simply do so because Buntu and Sizwe's "skin is trouble". It is this realization and loss of his

naiveté that causes Sizwe to immediately strip off his clothes, bearing himself to the audience as he exclaims “Look at me, I am a man”. He is human, he is a father and a husband, as is the man who lies dead in the trash covered in piss. This act of stripping his clothes symbolizes his epiphany regarding his own weakness as a Black South African. But despite all of this - his people, their people, and the people of dreams are seen as just as worthless as a pile of garbage. Sizwe’s actions exemplify his confusion and anger towards his oppressive and unjust society. He is thought to be weak because of the color of his skin, and it is this realization that reveals his individual weakness.

Dorfman and Fugard both use dialogue in order to further establish the weaknesses that we cannot always see. In “DATM” Paulina and Gerardo are married and in love, but between them, there are many secrets, interruptions, and silences. These interruptions in their dialogue intensify the lack of trust between the two characters. They love one another, but are not completely honest until 15 years later. Both characters have each other as a weakness, constantly interrupting and being interrupted by the other while searching for the “real real truth”. The weakness in their relationship is thus shown through their dialogue and in many ways by what they don’t say more than what they do say, just like many others living under oppression.

Gerardo’s most pivotal weakness throughout the play is further established by his conversation with Roberto in Act 2. Paulina wants Roberto to confess before she can let him go, however, Gerardo being on the Final Commission could face the loss of his job and the very life that he leads if they were to ever be found out. As he pleads for Roberto to make up a lie and just confess, we see the conflict that he faces between his job and his wife, as well as what is morally right and wrong. Thus, Gerardo’s weakness as evidenced by his dialogue with Roberto demonstrates the difficulty of wanting revenge but also standing up for morality and equanimity.

Like Dorfman who uses dialogue to convey weaknesses, Fugard uses dialogue between Styles the photographer and Sizwe, now known as Robert, to further establish Sizwe’s individual weakness. Unlike in *Death and the Maiden*, where characters oppose each other and bring out each other’s weakness through argument, Sizwe and Styles are allies as fellow Black South Africans. As Sizwe poses for the camera, Styles ends the play with the phrase “Smile...” The irony behind this very phrase lies with Sizwe himself. He is smiling for the camera despite not having very much to smile about. For now he is Robert and he is safe to continue working in Port Elizabeth, but one day he will get in trouble again and his fingerprints will not be able to hide who he really is. The phrase “smile...” is written as a temporary end. Sizwe’s weakness is his secret and his loss of his identity. When Buntu first switched Sizwe’s passbook with Robert’s, the dead man, Sizwe cannot find it within himself to give up his name. Without his name he is no longer the father of his children or the husband of his wife. Just like all Black South Africans of the context, his name is the only thing that he could have that their oppressive society could not take away

from them. However, by the time he reaches Styles, Sizwe is already Robert, and his weakness is hidden by a “mask of smiles”.

Breaking the fourth wall is an element of both plays that can be seen as an aid to the development of the character’s individual weaknesses. In DATM, right before the end of the play, Paulina, with a gun pointed at Roberto, repeats again and again, the phrase “What do we lose?”. Through the use of inclusive language, Dorfman brings the audience into the problem. And as they are left to contemplate this question a large mirror descends causing them to look upon themselves. The characters of DATM are helpless and weak, and it is this inclusion of the audience that further portrays this. Perhaps Paulina wants the audience to feel their own weakness as they consider their own role in this cycle of violence.

SBID too breaks the fourth wall, but instead as a way to criticize their oppressive society and the weakness that its individuals must face. Unlike in Dorfman’s play where a mirror descends down, Sizwe and Styles both directly talk to the audience in pivotal moments. In the dramatic climax, Sizwe asks the audience, “What’s happening in the world, good people. Look at me. I’m a man.” This direct confrontation forces the audience to see Sizwe’s weakness and to feel what he feels. This profound moment is filled with pathos as the audience empathizes with him and relates to the extreme oppression of South African Blacks. Perhaps like the mirror descending in DATM, the audience directly feels a part of the problem and understands first hand how weak and powerless these victims of oppression feel.

Individual weakness is portrayed in literature in order to further develop characters and the societies that they live in. In both *Death and the Maiden* by Ariel Dorfman and *Sizwe Banzi is Dead* by Athol Fugard, individual weaknesses are created within characters so that the play may represent a microcosm for unjust societies. All human beings are weak, and when we accept this, it becomes easier to truly see the truth in this world. Both of these works help to show that by recognizing weaknesses, we can strive for fairness, equality and justice for all.

Word count: 1939

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	8/10	<p>Very good understanding of both plays. Good insight although more nuance and depth needed for top band.</p> <p>Good mention of many similarities and differences. Some were more convincing than others.</p> <p>Needed to go back to the central argument more.</p>
Criterion B: Analysis and Evaluation	8/10	<p>Good analysis but only some evaluation and insight was not always consistent.</p>
Criterion C: Focus and Organization	4/5	<p>Good attention to the question and a clear thesis. The paragraphing seemed to get a bit scattered in the second half.</p> <p>Needed to go back to the central argument more (oppression)</p>
Criterion D: Language	5/5	<p>Excellent language and clear writing. A lot of passive voice. (is used etc)</p>
Total Score	25/30	<p>This is a low 7 response.</p>

Strengths of this paper:

- Great focus on the question
- Good clear organization and topic sentences

Areas for Improvement:

- Analysis and insight could be more nuanced and deep
- Organization by technique a bit elementary and could be organized around ideas or concepts
- More variety of techniques needed with discussion of effects

Scored Sample Paper #4

Paper 2 Exemplar: Trapped

Question: Authors use the portrayal of characters who are somewhat trapped as a means to criticize society. Discuss the extent to which this is true.

Texts used: *Sizwe Banzi is Dead* by Athol Fugard (1972) and *Death and the Maiden* by Ariel Dorfman (1990)

Authors use their literary work to send a message to the world. Whether it be to reveal an important aspect of history, to celebrate someone's life, or even to criticize our society. Authors can criticize mankind and society through their work in various ways, one method being the portrayal of characters that are somehow trapped. Though this is not true of all plays or written works, in *Sizwe Banzi is Dead* Athol Fugard and *Death and the Maiden* by Ariel Dorfman, this is true to a very large extent. Both authors wrote these plays to bring into light the flaws of our society in the past and present. With Fugard, his play was written to portray the injustice and the obstacles the oppressed groups had to face during the Apartheid. With Dorfman, his play worked to provide a voice for those who have been under an oppressive power (be it a government or a tormenter) and are still recovering from their suffering. Fugard, an Afrikaner, worked within the Native Commissioners Court in South Africa where he was able to witness first hand the injustice and cruelty black South Africans had to face under the strict and racist laws. Dorfman also worked directly under Allende, a Chilean leader who was overthrown by the Dictator Pinochet in 1973. Both authors directly worked with oppressive governments and witnessed firsthand the effects it had on the people. **While the type of entrapment and social conditions are vastly different, these playwrights both use political, economic, and social forms of entrapment to harshly criticize the oppressive regimes that devalue, restrict and even damage the individual.**

The characters in both works are portrayed as trapped under a variety of forces, one of the forces being politically trapped under an oppressive system. The government during Apartheid and of a dictatorship is a specific system that traps our characters and that the authors aim to criticize. In *Sizwe Banzi* our characters are trapped in an unjust government of the Apartheid, a series of over 300 laws and regulations use to dictate and suppress the lives of many peoples. The character Sizwe is trapped in this system as his

passbook holds a negative stamp forcing him to leave Port Elizabeth. This passbook acts as a symbol of Apartheid and lies at the center of the play. The playbook/program of the play when it was staged in Cape Town was a facsimile of a passbook. Though unfair, Sizwe does not have a choice because the pass laws dictate what he can and cannot do, "if the book says you go, you go." His mentor, Buntu, helps to raise Sizwe's awareness of his play. However, Sizwe must work in Port Elizabeth to provide for his family and must choose between abandoning his name and stealing another man's identity or be kicked out of Port Elizabeth. Fugard uses the technique of breaking the fourth wall in order to directly show to the audience the struggling conflicts that black South Africans must face for survival. In one scene Sizwe rips of his clothes and screams at the audience: "Look at me, I am a man." His pleading tone, his actions, and his direct speech to the audience epitomizes his victimization and how vulnerable and trapped he is in this system. By breaking the 4th wall, he exposes himself to the audience to show that he is human, just like all of us. This breaking of the 4th wall is also seen in *Death and the Maiden* when the mirror descends. While this is different from Sizwe talking directly to the audience, both examples force the audience to think about the trapped condition of characters. Yet the government system discriminates against him. Fugard uses the entrapment of Sizwe to criticize the unfairness and racism of the pass laws.

Similarly, In *Death and the Maiden* the characters are also trapped under a government system. Though their nation was recently free from dictatorship and now runs under a democracy, the people are still trapped and suffering from the long term effects of their previous oppressive government. This is slightly different from Sizwe as he is suffering under an existing system. Paulina, a victim of dictatorship's war crimes and torturing is still haunted by her past. She can no longer listen to the Schubert symphony as it was played during her torture. Unlike Sizwe, Paulina's feelings of entrapment come from something that happened in the past. The Schubert symphony can be used as a symbol to show the struggle of freeing oneself from the effects of our past. In *Sizwe Bansi is Dead*, Fugard also uses symbols to show Sizwe's limitations. Gerardo, who works in the commission and is fighting for justice, is conflicted as the system supports the death sentence. He is trapped within the system in the sense that he aims to provide justice for his people but does not support the system that does this. Dorfman also creates a tense and anxious mood in the play. The use of darkness, stark flashes of lighting, and eerie sounds conveys this continuous sense of uneasiness. This shows how the people, though freed from dictatorship, are still not freed from its effect and still feel scared and paranoid, much like Black South Africans are trapped in Apartheid. As Gerardo states, they "aren't used to...democracy." Dorfman creates this image of fear and uneasiness to criticize the dictatorship rule and show how the people are still trapped in its shadows. Though Dorfman's direct experience is with Chile, his play criticizes any nation or society under a dictatorship or oppressive government.

Characters in both works are not only trapped under a government, but also can be trapped economically or socially. In *Sizwe Banzi*, Styles' character explains his experience in the Ford Factory which criticizes the system of Western Corporations investments in South Africa. In Styles' monologue he reenacts and elaborates on the dangerous conditions in the factory. This economic disparity is a clear difference from Dorfman's play which is not about economic oppression. The workers are only provided with safety concerns and good quality equipment when the corporate boss Henry Ford comes in to pay a quick visit. Unlike Dorfman, Fugard uses a monologue and an emphasis on physicality in this scene to emphasize the conditions of the workers. Their assembly line, their "mask of smiles", and what jobs they are stuck in due to this oppressive system of Western Corporations. Fugard relies extensively on physicality during this monologue to try and provide a vivid image for the audience and to address them directly about the concerns of this system. Like shown in the previous example, Fugard portrays our character as trapped within a system so the audience provides sympathy for them and is able to understand the message he is trying to get across, that these characters represent those in the real world who suffer from unjust systems.

While Paulina is not trapped economically, she does feel trapped socially and faces gender discrimination. In *Death and the Maiden*, when seen through a feminist lens, it can be observed the Paulina is trapped in an anti-feminist society. Dorfman initially portrays Paulina as the victim. Like Sizwe, Paulina is vulnerable, scared, and in a constant state of paranoia, and she is shown as weak. Her husband Gerardo also has power over her. He makes decisions without telling her, he cheats on her, and he victimizes her. The setting of the house itself is a symbol of Paulina's entrapment. She feels uneasy even within the walls of her own house. Her victimization is highlighted by the dim lighting, the gun that she mysteriously pulls out in the opening scene, the eerie sound of the waves. Dorfman portrays Paulina as 'trapped' in order to criticize the oppressive nature of an anti-feminist mindset and how it can make victims feel scared and uncomfortable even in their house. This feminist system is criticized as at the time the play was written, the machismo mind set- that males were more dominant, was a strong influence in South America. Dorfman criticizes this mindset through his portrayal of Paulina much like Fugard attacks Apartheid through Styles and Sizwe.

Both authors depict their character as trapped under an oppressive system to criticize our society, however they are also shown as trapped within themselves. In *Sizwe Banzi*, Fugard shows how characters can be trapped psychologically or internally conflicted. Styles' previous job was in the Ford Factory. He hated his work, he felt trapped in this job "like a circus monkey" and did not feel like his life belonged to himself. He had "sold his life away" to a meaningless system. He was conflicted about whether or not he should abandon his job and pursue his dreams in photography. This internal struggle was also used to portray how the unjust and oppressive society they were in caused dilemmas

within themselves. Sizwe also goes through an internal battle as he had to choose between, abandoning his name, his identity, for someone else's with a clean pass book. Sizwe's struggles were shown in his **back-and-forth dialogue with Buntu in which Buntu ultimately reduced Sizwe's identity to be defined by a mere number**. This might be compared to Paulina's internal struggle seen in her dialogue with Gerardo. The **characters** again directly address the **audience** to show their desperation and Sizwe's internal struggle. Ultimately, he gives up his name and assumes the identity of Robert Zwelinzima in order to use his pass book and remain in Port Elizabeth. Sizwe's **internal battle** illustrates the **entrapment** these oppressed victims feel and what they must sacrifice in order to survive. The **characters** in both plays evoke sympathy from the **audience** as their oppressed society forces them to have internal struggles and make sacrifices in order to survive.

In *Death and the Maiden* a psychological form of **entrapment** is also evident in Paulina's character. Her constant power struggle to move from victim to oppressor shows how haunted she is from her past. The only way she is able to face her fear was to use violence against her suspected tormenter. This is a stark difference from Sizwe who uses nonviolent means to solve his problem. However, this cycle of violence and terror shows the long term effects of an oppressive rule on their society as Pauline is permanently scarred by the harms of her past. The **Schubert symphony** again is used as a **symbol** to show how Paulina is not able to let go of her past, but also used to mimic her internal battle with her fragile mental state. The portrayal of Paulina as a victim **trapped** in her own mind highlights the long term negative effects of an oppressive society. Paulina's **fragile state of mind** is emphasized by her questionable and cruel actions of tying up her guest and threatening to kill him. Paulina also uses idiosyncratic phrases such as "**teensy weensy**" or "**real real truth**" in order to manipulate her victim. However, **Dorfman** uses these **parallel phrases** to highlight how a society of terror and oppression will perpetuate this system of violence. Paulina's psychological and mental entrapment conveys **Dorfman's** criticism of the negative long term effects an oppressive system has on its people.

Both plays portray their characters in some form of **entrapment**. **Trapped** under a **government, an unjust system, or even trapped within their own mental states**. Though a lot of these characters ultimately are free from their enslavement, (Sizwe opening up his photo studio and Paulina and Gerardo attending a concert and listening to Schubert again), both plays' endings point out that the effects of these oppressive societies still exist. In *Death and the Maiden* a mirror descends forcing the audience to reflect on themselves. **Dorfman** also uses the **alienation method** in order to directly involve the **audience** in the play to show that these characters, these victims fighting to free themselves are in our world as well. In *Sizwe Banzi*, the play closes with Sizwe, now Robert, smiling for a photograph. The last sentence: "Smile..." shows how Sizwe Banzi is still

trapped behind his **mask of smiles**, and must live his life continuing to fight the system. Both plays' endings show that the **implications** of these oppressive systems are still in our society today and many victims are still **trapped** and fighting to break free.

Word Count: 2041

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	9/10	Excellent understanding of both texts with numerous references. Good focus on the demands of the question. Excellent discussion of many similarities and differences.
Criterion B: Analysis and Evaluation	9/10	Very good analysis of authorial choices including some comparisons of authorial choices.
Criterion C: Focus and Organization	5/5	Good attention to the question and a clear thesis. Clear paragraphing with excellent topic sentences. Very good focus on the wording of the question.
Criterion D: Language	5/5	Excellent language and clear writing.
Total Score	28/30	This is a 7 response.

Strengths of this paper:

- Great focus on the question
- Good clear organization and topic sentences
- Excellent detailed understanding of both works

Items for Improvement:

- Analysis and insight could be more nuanced and deep

Scored Sample Paper #5

Question:

How do two of the works you have studied portray the struggle to be understood?

Central Link:

Both stories showcase the struggle and inability of males to cope with emotions and be understood by their families.

Thesis:

While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

Rudimentary Outline

1. The circumstances for the father in FS
2. The circumstances of the father in *Stones*
3. The characterization of the father in FS showing the struggle to be understood
4. The characterization of the father in *Stones* showing the struggle to be understood
5. FS father expresses emotion through cooking and indirectness
6. *Stones*: Father expresses emotion through violence and alcoholism and anger
7. Final ability to overcome struggle: FS father's dinner and attempt to discuss Watanabe
8. Final ability to overcome struggle: *Stones* and his final wishes.

Misunderstood Males

It is no secret that many males struggle to express their emotions and thus struggle to be truly understood. Cultural norms for masculinity sometimes inhibit males from truly expressing themselves and sharing their inner thoughts and feelings with others. The real victims many times are other family members. *A Family Supper* by Kazuo Ishiguro is the story of a rather disjointed family with a son who comes back from his stay in the USA to visit his rather distant and emotionally cut-off father. The father in this story clearly struggles to share his affection for his family and his desire to have the family together and intact. In *Stones* by Timothy Findley, a young father comes back from war a coward, having failed to act in the line of fire. His torment and shame and his inability to clearly express his true feelings and receive treatment for his trauma are the subjects of this heartbreaking story. While the circumstances of their struggles are vastly different, the two fathers in *Family Supper* and *Stones* both struggle to articulate their feelings and cope with their emotions. This struggle has dire consequences for the family dynamic and in both cases results in fragmentation and discord.

The circumstances that revolve around each father's struggle to be understood are vastly different. The father in *A Family Supper* struggles to express his concern about the loss of traditional culture in Japan and the threat that Westernization represents to the old way of life in his country. **Ishiguro** uses the fugu as a **symbol** of traditional Japan as well as the kimono and **allusions** to the samurai. The choice of the **setting** of Kamakura is also significant as the city was an imperial city and has many samurai associations. All of these **symbols** are clear markers of ancient Japan, something the father values greatly but is not understood by his son.

Conversely, the father in *Stones* struggles to communicate about his own failings and his mental illness associated with trauma. His situation is much more dire than the father in *A Family Supper* since he turns to violence and his young children and wife are anxious about his and their well-being. The dark **atmosphere** that pervades the house and the secrecy revolving around his return all point to the father's failure to express himself. Thus, these circumstances, while different, pose unique barriers for each man to be understood by his family.

These circumstances are reflected in the **characterization** of the father in the opening scene of *A Family Supper* which shows him as a man with his guard up, unable to be understood. The **exposition** of the story shows his struggle to be understood as a proud Japanese man. The **narrator**, the son, remarks that his father was a "**formidable-looking man with a large stony jaw and furious black eyebrows.**" This rich **imagery** shows him as a man with a very tough exterior and definitely not one to express affection or emotion. **Ishiguro** describes him as having "**pure samurai blood**" and again shows him to be

traditional and honor-bound. The initial **dialogue** is stilted and awkward as he tells his son about the collapse of the firm and the suicide of his partner Watanabe. His attempt to inform his son that Watanabe was “**a man of principle**’ again **characterizes** him as a man who values saving face and someone who is guided by appearances. His values are **not supported** or “**understood**” by the narrator and **this struggle** continues throughout the story.

In contrast to the father in *A Family Supper*, the father in *Stones* is **characterized** as passionate, lively, and communicative in the opening of the story, perhaps to illustrate the drastic effect of World War 2. Unlike in *A Family Supper* which takes place over only a few hours, *Stones* is a story that spans 15 years. Thus, we see in *Stones* a man who is broken by the war and his failures in Dieppe. After his return, **Findley** describes him as someone with “**his head bowed and his shoulders rounded forward.**” This **imagery** makes it seem like he has shrunk. He is clearly not “**formidable**” like the father in *A Family Supper*. His failure to be understood as a victim of PTSD continues as the **narrator** feels the silence in the house and feels like there is a dark secret. Like the narrator in *A Family Supper* who feels the **tension** and unspoken secrets regarding his mother’s death, the **narrator** in *Stones* perceives that there is something wrong but the father is unable to share his secret and **be understood**. Thus, the initial **characterization** of both fathers shows them as guarded and broken men who cannot communicate effectively with their children. The results are the loss of family unity in both cases.

Since they have **difficulty being understood** verbally, both men find other means to express their feelings and **be understood**. The father in *Family Supper*, being a stoic Japanese man, expresses his love and affection for his children by cooking a meal of fugu fish. This fugu is used as a strong **motif** in the entire story and presents a clear **symbol** of Japanese traditional culture but underneath this **symbol** lies toxicity and potential death for someone who eats it when it is prepared incorrectly. Perhaps **Ishiguro** is **alluding** to some of the conflicts that exist surrounding Japanese traditions like suicide due to shame. In any case, the father’s cooking is his way to express his feelings and perhaps subtly reinforces Japanese tradition. The cooking of the fish thus underscores the father’s **struggle to share his feelings** with his children.

While the father in *A Family Supper* chooses to show his emotions through a home-cooked meal, the father in *Stones* resorts to violence and alcohol to **suppress his emotions**. The father’s emotional outbursts seen in the **dialogue**, his rash actions, and his violent attacks on his family are all signs of the father’s **struggle to be understood** as a victim of war. In a dramatic scene, he attacks his own wife with a hammer which again **symbolizes** his rage. Whether it be poison fish or violent attacks with a hammer, both fathers are unable to be understood by their family and thus use other means to cope.

The **struggle to be understood** for both men actually does reach some closure in both stories and both men finally are able to express their feelings to their sons, the

narrators in both stories. Towards the end of the story, when his son asks him if he (the father) thought Watanabe was right in killing himself and his family to save face after the decline of the business, the father remarks that “**there are other things besides work.**” This **dialogue** and very indirect **tone** help to show that the father does value his children and does value family. This might **foreshadow** that he will perhaps accept his son and his new life and that there is the possibility to change. It is here that the father shows that he is indeed different from Watanabe and that he might reconsider some of the ancient samurai customs.

Similarly, the father in *Stones* speaks to his son and asks his son’s forgiveness for what he has done. This impactful moment is **his moment to be understood** by the only son who still supports him. He asks his son to bury him at Dieppe among all of his fallen comrades. The **narrator** remarks that by doing so, his father will, at last, be, “**A stone among stones.**” Here **Findley** is using the stones of Dieppe as a **symbol** for fallen soldiers and by spreading his father’s ashes among the stones, his father will find peace. Thus **both men,** towards the end of the story, **finally find understanding and communicate essential truths to their sons.**

Both men in these stories face immense **challenges in being understood** by their families and their communities. They both find themselves lost in a sense. The father in *Family Supper* is losing the traditional way of life and he is losing his family in the process. The father in *Stones* is losing his place in his community and losing the dignity he had prior to the war. As older men and as fathers, they are losing their grip and it is not until their sons are ready that they can **finally be understood.** Although **both stories** end on a melancholy note, **both authors** are sending a critical message to their readers about families and their struggles and the potential for understanding.

Word Count: 1372

Examiner Comments and Scores

Criterion	Score	Comment
Criterion A: Knowledge, Understanding, and Interpretation	8/10	<p>Very good knowledge of both stories with a perceptive and sustained interpretation about masculinity and the struggle to be understood. Some more nuanced knowledge and understanding would move the mark to the top band.</p> <p>Excellent use of references and examples with ample discussion of similarities and differences woven throughout the paper.</p>

Criterion B: Analysis and Evaluation	8/10	At times, insightful analysis of authorial choices. In addition to comparing ideas, more comparative discussion of features is needed for top band. Thus, the response could have compared author craft more overtly.
Criterion C: Focus and Organization	5/5	Strong focus on the question and a thorough argument. Well developed with clear topic sentences and strong paragraphs with transitions. Good transitions occur between and within paragraphs.
Criterion D: Language	5/5	Excellent language and clear writing. A lot of passive voice. (is used etc)
Total Score	26/30	This is a low 7 response.

Strengths of this paper:

- Great focus on the question
- Good clear organization and topic sentences
- Clear language with minimal errors

Areas for Improvement:

- More comparison of authorial choices needed for top band Analysis and insight could be more nuanced and deep
- More variety of techniques needed with discussion of effects
- Short paragraphs might be a bit overwhelming.

Appendix - Brainstorming Chart

Part of writing a comparative essay is really brainstorming and thinking about similarities and differences across texts. Use this chart to guide your thinking and help you make meaningful connections across texts. ([complete sample](#))

Literary Elements or Points of Comparison	Text A (Title, Author)	Text B (Title, Author)
Author (Significant Details)		
Setting (social/ historical/political)		
Themes and deeper ideas What message is shared through this text? Really expand this		
Genre and Conventions		
Tone / Mood / Atmosphere		
Conflicts (internal / external)		

Characterisation - Supporting Characters Secondary character and minor character		
Moments of “Enlightenment” / Epiphanies (What does the main character <i>learn</i> ?)		
Flashbacks / Foreshadowing		
Symbols / Motifs		
Conclusion / Resolution		

Appendix - Conflict Chart

Literature is about conflict. Spend some time identifying the different types of conflicts that are presented in two of the words you have studied. Identify the conflict and consider where this occurs in the text. This will also make a great study guide as you prepare for paper 2! ([See Sample](#))

Conflict/theme	Text A:	Text B:
Internal Conflict: What internal conflicts are faced by characters?		
How is the internal conflict resolved?		
External Conflict: Character/Character		
How is the conflict resolved?		
External Conflict: Character/Group		
How is the conflict resolved?		
External Conflict: Character/Society		
How is the conflict resolved?		
External Conflict (Character/Nature)		
How is the conflict resolved?		

Appendix - Structure Chart

Use this chart to compare the structure of two of the works you have studied. Try to take notes in each box and give details. This can be a great study guide as you move forward and prepare for Paper 2. ([See Sample](#))

	Text A:	Text B
<p>Opening</p> <ul style="list-style-type: none"> ○ What happens in the opening scene? ○ What ideas and characters are established? ○ What is the mood of the opening? ○ What questions does the opening pose for the audience? 		
<p>Climax</p> <ul style="list-style-type: none"> ○ Is there a central climax? ○ What is the climactic moment? ○ How is it/are they established dramatically? ○ How does this alter the direction of the text? 		
<p>Pace</p> <ul style="list-style-type: none"> ○ How many sections are there in the text? ○ Are they of comparable length? intensity? ○ How does the pace of the 		

<p>play affect the audience's/reader's response?</p>		
<p>Transitions</p> <ul style="list-style-type: none"> ○ What techniques are used to indicate the movement from one section to the next? ○ Are these transitions sharp, abrupt, smooth, give the audience time to reflect, subtle ... 		
<p>Closing</p> <ul style="list-style-type: none"> ○ What is the closing scene? ○ How does this encourage the audience to respond to the protagonist? How does it indicate the dominant idea of the text? 		

Appendix - Practice Questions

1. Discuss the concept of home in two of the works you have studied.
2. Compare the role of violence in at least two works studied in class.
3. Compare the ways in which at least two works you have studied portray individual weakness.
4. Is it possible to free ourselves from prejudice? Discuss with reference to the literary texts you have studied?
5. Discuss how two of the works you have studied explore change and transformation?
6. Show how changes in setting or time are important in the literary works you have studied.
7. With reference to your study of literary texts, discuss the appeal of nostalgia, or a return to a more appealing time in the past.
8. A common saying is “power corrupts”. With reference to the literary texts you have studied, to what extent is this saying correct?
9. Compare the ways in which two or more of the literary works you have studied deal with the theme of revenge.
10. How is setting of the city important in two or more of the literary works you have studied?
11. In what ways may a work’s stylistic features (the writer’s use of language, literary conventions, devices, *etc.*) add to or detract from its popularity over time? Discuss with reference to **at least two** works you have studied.
12. In what ways do the families depicted in **at least two** works you have studied help you to understand cultural similarities and differences?
13. Compare the theme of a young person growing up in two or more literary works you have studied.

14. To what extent could **at least two** works you have studied be considered works of protest?
15. Irony can be used for either humorous or tragic effect. To what purpose has irony been employed in **at least two** works you have studied?
16. Discuss the significance of particular times, places or events from real life, either mentioned or implied, in **at least two** of the works you have studied.
17. How do **at least two** of the writers you have studied foreshadow events or ideas to come later in their works, and what is the effect of such foreshadowing?
18. Discuss the pursuit of happiness in **at least two** works you have studied.
19. Discuss whether or not the endings/conclusions of **at least two** of the works you have studied are satisfactory.
20. Appearances can be deceptive. Discuss the relevance of this statement in regard to **at least two** of the works you have studied.
21. Pride can lead to failure and self-destruction or to accomplishment and self-fulfillment. Discuss the presentation of pride and its consequences in **at least two** of the works you have studied.
22. How have writers explored a social or intellectual concern in **at least two** works you have studied?
23. Discuss the impact of the form of a literary work on the reader.
24. To what effect is contrast and/or juxtaposition used in **at least two** of the works you have studied?
25. How do two of the works you have studied portray the struggle to be understood?

Appendix - Chat GPT for Revision

Now that most of us have gotten over the initial shock of what [ChatGPT](#) can do in the IB English classroom, let's use this powerful tool for Paper 2 Revision. Please note that Dave and Andrew would NEVER allow our students to use this tool until we've read texts with our students and had robust conversations about the similarities and differences in our chosen texts.

In the end, let's face it... ChatGPT and AI aren't going away. However, it's important we maintain academic honesty and integrity in the way we use these powerful tools for Paper 2 REVISION.

Activity 1: Who Can Build the Best Essay?

Rationale: You will have to think critically and go beyond the obvious to score well on Paper 2. This activity requires you to evaluate AI responses for quality and insight. The strongest essays will have unique and nuanced details and arguments and move beyond "adequate." Students who deeply understand the Criteria will likely be able to command the AI to write advanced essays.

1. **Command** the AI to answer a Paper 2 question for your literary works.
2. **Spend** 10-15 minutes working with ChatGPT to construct your best Paper 2 essay.
3. **Create** small groups or work as a whole class.
4. **Select** 3 sample essays from your group and discuss the quality of each essay in terms of any/all of the following:
 - Textual references and overall understanding/interpretation
 - Selection of authorial choices and how they shape meaning
 - Depth of analysis
 - Focus on question
 - Organization and development
 - Word choice, register, sentence variety, voice
5. **Award** the three essays gold-silver-bronze according to quality and insight.

Activity 2: Notable Nuggets

Rationale: Yes, we know you don't need to memorize hundreds of quotes for your Paper 2 response. However, many examiners would agree that students who can use key quotes from a literary work tend to demonstrate more knowledge. And, who doesn't want to impress an examiner? This activity might allow you to enter exam day with some key phrases committed to memory to use during the assessment.

1. **Command** ChatGPT to write a response to a Paper 2 question.
2. **Examine** the response carefully.
3. **Identify** the quotations selected by the AI and the ideas they are supporting.
4. **Record** quotes in Table 1 of the [Notable Nuggets Document](#).
5. **Ask** the AI to generate more responses.
6. **Identify** new quotes and the ideas of subsequent responses.
7. **Continue** this process for X minutes.
8. **Look** for patterns and repeated quotes.
9. **Complete** the Notable Nugget table for possible quotes to use on Paper 2.

Activity 3: Lit Crit

Rationale: While Paper 2 does not require you to include literary criticism, we believe that exploring the ideas and criticisms from leaders in academia is a worthwhile activity. Rather than having students look for great readings in JSTOR or other databases, why not leverage AI to show us some ideas? The idea here is that by streamlining this process, you will be exposed to many rich ideas in a short amount of time. They can then take these ideas, reflect, and ponder how they can use this new knowledge to respond to complex Paper 2 questions.

1. **Command** ChatGPT to provide literary criticism on your Paper 2 texts.
 2. **Add** this information to our [Lit Crit Table](#).
 3. **Complete** the table with more examples and information that either supports or refutes the AI's response.
-

Activity 4: Chart Building

Rationale: We know that Paper 2 requires you to examine authorial choices and how they shape meaning. Let's ask AI to help us build lists. We can then use the lists to add our own literary features and examples to help us build Criterion B of Paper 2.

1. **Command** ChatGPT to make a list of key literary features from your Paper 2 text.
 2. **Command** ChatGPT to provide specific textual references to match the ideas from step 1.
 3. **Complete** the rest of the [Literary Features and Evidence Chart](#) with ideas of your own.
-

Activity 5: BS Detector

Rationale: We know that one of the biggest drawbacks of ChatGPT is that it sometimes makes mistakes with knowledge. Let's leverage that! We can intentionally insert some false information and see if we can slip it by in a sample response. Only students who read and interpret the text carefully will be able to detect the BS.

1. **Command** ChatGPT to write a response to a given Paper 2 question.
 2. **Ask** the AI to revise the response but to insert some false information or examples that are purposely wrong.
 3. **Copy** and paste the response to another document.
 4. **Collaborate** with friends and identify the BS in the responses.
 5. **Discuss** as a class how to replace the false information with correct ideas in order to make the essay passable.
-

Activity 6: Building Better Essays

Rationale: In early experimentation with ChatGPT, it seems that the first response given by the AI is in the 5 range in terms of the overall score. Why not use that to our advantage? This activity requires you to take a generic or adequate answer from the AI and then use your own ideas to improve the work. This activity might be useful for learners who have trouble getting started but are able to add ideas once a basic essay framework has been provided.

1. **Command** ChatGPT to answer a Paper 2 question.
 2. **“Retry”** until you get a suitable starting point.
 3. **Add** ideas, literary features, and other elements to the AI work.
 4. **Share** your response with a peer.
 5. **Evaluate** your friend’s response with the official IB Paper 2 Criteria.
 6. **Discuss** ways to improve both responses.
-

Activity 6: Vocabulary Builder

Rationale: We all know that vocabulary is a tough thing for students to improve. Why not let AI help? Perhaps having comparing some “before” and “after” work will help you notice the need for more academic language. Building a table or word list in the Learner Portfolio might be a logical endpoint for this activity.

1. **Craft** an original response to a Paper 2 question (typed response).
 2. **Copy** and paste your response into ChatGTP.
 3. **Command** the AI to improve the vocabulary of the essay.
 4. **Reflect** and evaluate the changes...are they better or worse?
 5. **Add** new vocabulary words to the [Improving Vocabulary document](#).
 6. **Copy** and paste the completed table into the LP.
-

Activity 7: Grammar Fixer

Rationale: Grammar is the downfall of many of our students. If they could write more clearly and with proper mechanics, perhaps they could improve their Criterion D score. This activity forces you to examine the changes the AI made to their work and to reflect on the changes. We think working at the paragraph level rather than the entire essay level will be less intimidating.

1. **Craft** an original response to a Paper 2 question (typed response).
2. **Copy** and paste 1 paragraph into ChatGTP.
3. **Command** the AI to improve the grammar of the paragraph.
4. **Reflect** and evaluate the changes...are they better or worse?
5. **Add** some “before” and “after” sentences to your Learner Portfolio.

6. **Write** down any new grammar rules or understandings you have.
-

Activity 8: Sharpen Your Focus

Rationale: Early trials with Paper 2 questions are returning results that lack creative transitions. Furthermore, the AI is having a hard time implementing keywords from Paper 2 questions and maintaining focus in each paragraph. This activity forces you to work with transitions and aim to keep things cohesive.

1. **Command** the AI to answer a Paper 2 question.
 2. **Examine** the topic sentences and transitions between paragraphs.
 3. **Evaluate** the focus and transitions.
 4. **Make** necessary changes to the paper to improve Criterion C.
 5. **Copy** and paste both responses into the LP.
 6. **Write** a short reflection in the LP that discusses what the AI produced, what you noticed, and the changes you made to improve the work.
-

Activity 9: Discussing Outlines

Rationale: Some students simply have a tough time getting started, but once you give them a shell to work with, they can offer some fantastic ideas and insight. This activity utilizes AI to help create rudimentary outlines that you can then discuss orally or complete in writing. Again, the more times you go through these thinking routines, the better prepared they will be for exam day.

1. **Command** ChatGPT to create an outline for the respective Paper 2 question.
 2. **“Retry”** several times until you have an outline you want to work with.
 3. **Discuss** the outline with a peer or small group.
 4. **Consolidate** your thinking and complete the outline with details and examples.
 5. **Record** your work and thinking in the LP.
-

Activity 10: Make a Quiz, Take a Quiz

Rationale: Why not have AI write some tough quiz questions about your literary work? Of course, make sure you (or the AI) answer the questions, as these will be used in a game or quiz of your choosing.

1. **Join** a partner or small group.
2. **Command** ChatGPT to write some quiz questions for another group.
3. **Answer** the questions on a separate document. (you may use AI to help if needed)
4. **Share** the quiz with another group and receive their quiz.
5. **Take** their quiz without any AI assistance.
6. **Grade** each other's quizzes and discuss correct/incorrect answers.
7. **Share** new learnings with the class.
8. **Record** new learnings in the LP.

Note: This could easily be used with Quizlet, Kahoot!, or any other platform you use to play these types of games.
