

100+ PAGES OF GUIDANCE!

INDIVIDUAL ORAL

COMPLETE PLANNING GUIDE

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

Introduction

Welcome to the Complete Planning Guide for the Individual Oral assessment! If you are looking for a one-stop shop for all your IO needs, you've made a wise purchase. This resource includes the best of our website plus NEW recordings and files.

We start by explaining the “nuts and bolts” of this assessment. Simply understanding WHAT to include is the biggest challenge for many students. Not to worry, after going through our first sections, you'll understand the essentials of this assessment.

After that, it's on to the Global Issue work. As you know, we love to say that it's the “backbone” of the assessment, and it's critical to slow down on this section and make sure you have an idea you are passionate about and are eager to discuss. We find students with Global Issues they really don't care much about typically deliver uninspired recordings. Don't be like that - choose something you love!

With the GI out of the way, it's time to get into the nitty gritty: choosing extracts, annotating extracts, introductions, “zoom in” and “zoom out” work, and delivering an insightful conclusion. We have loads of samples, graphic organizers, and advice on how to best complete this work. Be sure to pay close attention to the signposting information, as you don't want your listener getting confused on something you worked so hard on!

At this point, we branch off into the skill work you need to succeed. If you are taking Lang/Lit, chances are you have images in your non-literary text. If that's you, be sure to look carefully at our supporting documents about still images, advertisements, films, and documentaries. Don't be afraid of film, but be sure you know how to discuss it!

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

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

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

Best,
Dave and Andrew

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What is the Individual Oral?

Whether you are taking English Literature or English Language and Literature, students must learn how to speak academically about texts. Not only is this essential to excelling on this task, but it also prepares you for the rigors of university discourse. Moreover, rather than delivering a traditional “commentary” of sorts, you are now required to choose a Global Issue that resonates with you and how this issue is presented in two works. While there are some minor discrepancies between the two courses and what types of text students address, the nuts and bolts of this assessment are the same and as follows:

Timing:

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

Selection of Works:

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

Key Elements:

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

NOTE: it is **CRITICAL** that students discuss each of these parts in a balanced way to avoid being marked down in both Criteria A and C (explained in Part 2)

Q/A Session:

- The teacher **SHOULD NOT** determine questions to ask before listening to the student deliver the IO
- The teacher **SHOULD** use the Q/A time to help students earn more points by discussing elements that were either weak or missing during the IO

Extract Guidance:

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

Logistics:

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

Scoring:

- The IO is weighted at 30% for SL and 20% for HL.
- There are four criteria to consider, and these are described in detail below.

How is the IO scored?

While scoring of the IO is subjective to some extent, there are clear criteria descriptors that indicate where candidates should focus their energy. Focusing on these key skills during the course will ensure you develop the academic speaking skills necessary to achieve success. For assessment purposes, be sure to know and deeply understand the criteria so you can be sure to include all necessary aspects. Please refer to the [IO Assessment Criteria](#) and examine this thoroughly. To assist, we've highlighted some key ideas below:

Criterion A: Knowledge, Understanding, and Interpretation

This is the time for students to show just how deeply you've read and interpreted the texts from the course. Strong candidates often do some external research and extend what was learned in class. This isn't a time for candidates to simply regurgitate what the teacher has said; rather, this is an opportunity to extend and push learning in new directions with respect to their chosen global issue.

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

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

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

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

To reach higher mark bands, students must go beyond the obvious, draw conclusions, and consider implications. Successful candidates will give the

impression that they know the given texts inside and out, and they discuss a number of interesting implications in relation to the GI.

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

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

Criterion B: Analysis and Evaluation

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

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

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

Criterion C: Focus and Organization

Remember: we must include all FOUR parts in their 10-minute delivery. In short, this means for Text 1, both the extract and work/BoW as a whole must be discussed. The same

is true for Text 2. Balance is the name of the game here, and no one part should take priority over the other. Here are some questions to consider with respect to Criterion C:

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

While discussing each of the four parts, implement a clear structure as you deliver knowledge, interpretation, analysis, and evaluation. When writing, we must maintain focus and unity, and we need to do the same for academic speaking. The notion of topic sentences, transition words, and links back to the GI must be transferred to each of the four parts to maintain clear structure.

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

While moving between the four parts, it is important to signpost. A range of sentence stems assists with this critical step (discussed in Part 11) and greatly increases the likelihood of the student delivering a cohesive oral that is tightly focused on the GI.

Criteria D: Language

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

- **How clear, accurate and effective is the language?**

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

Choosing Your Texts

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

Part 1: Preparing to Choose Texts

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

Step 1: Review our text selections.

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

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

Step 2: List the texts for your course.

Your Menu of Texts		

Part 2: Choosing Your Texts

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

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

Step 1: Consider various approaches when selecting your texts.

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

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

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

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

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

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

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

Text 1	Text 2	Preliminary Thoughts

The Global Issue

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

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



[Video Link](#)

Part 1: Reviewing the Qualities of Global Issue Statements

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

1. **Depth:** We like global issues that have some depth and are clearly important to our world.

2. **An embedded argument:** Look for ways to make a clear argument as part of your global issue. “Drug Abuse can often lead to parental neglect” is clearly an argument. An important one! (Notice we say “often” and not “always”)

3. **A cause-effect relationship:** This is a great way to examine a global issue. If you want to talk about wealth inequality, ask yourself, what causes wealth inequality or better yet, what is caused BY wealth inequality? This relationship will add a layer.

4. **Complex, but NOT convoluted:** We want global issues to have depth, but we also want them to be clear and easy to digest. Remember, we are delivering our global issue orally!

Part 2: Review Sample Global Issue Statements

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

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

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

Part 3: Observing Student Work

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

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

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

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

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

Step 2: List your works and assign “broad topics” for each one.

You!	
Literary Text:	Non-Literary Text:

Part 4: Forming the Preliminary Global Issue Statement

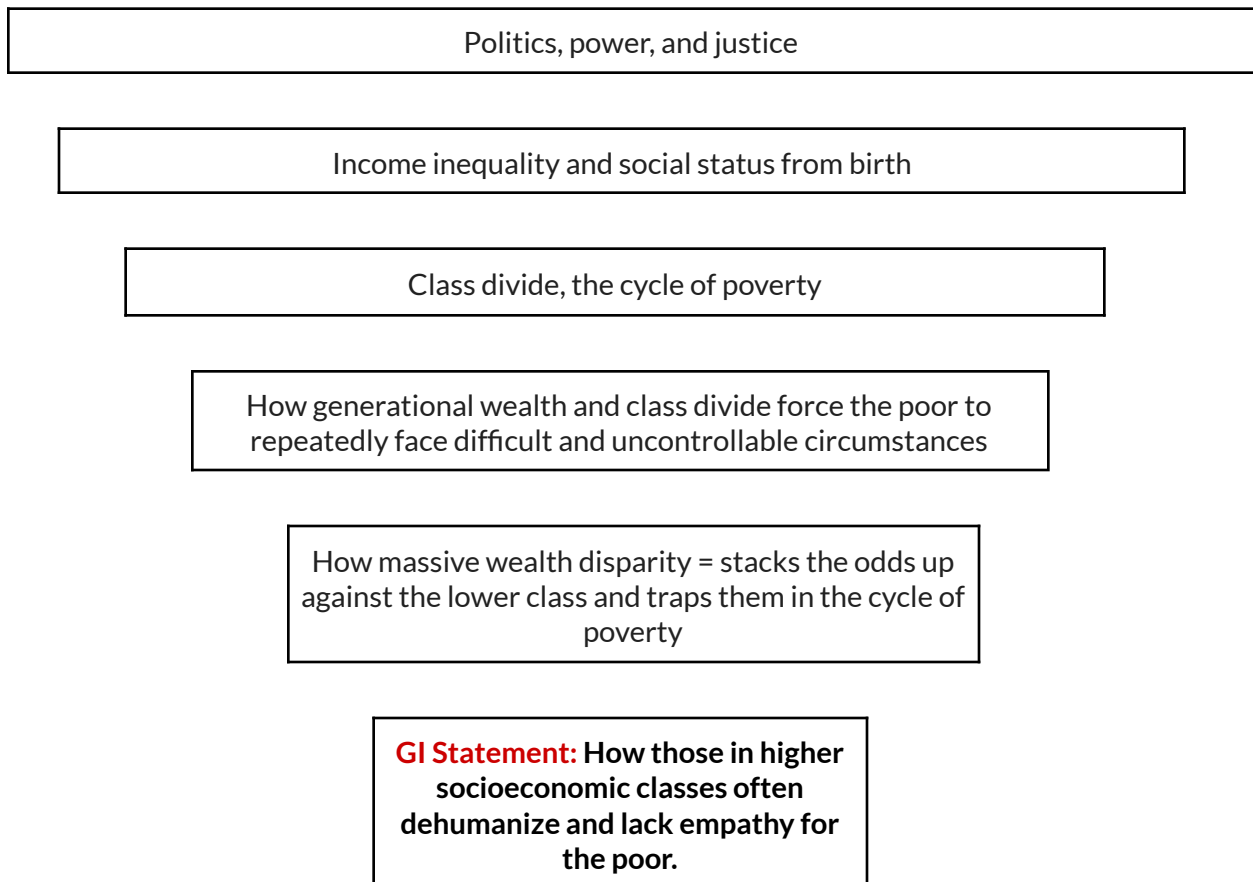
Great, now that you’ve chosen two texts and considered some of the broad topics they deal with, it’s time to start working on forming your Global Issue statement. There are many ways to do this. We will go through two different methods to help us generate good GIs.

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

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

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

LADDER OF ABSTRACTION



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

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

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

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

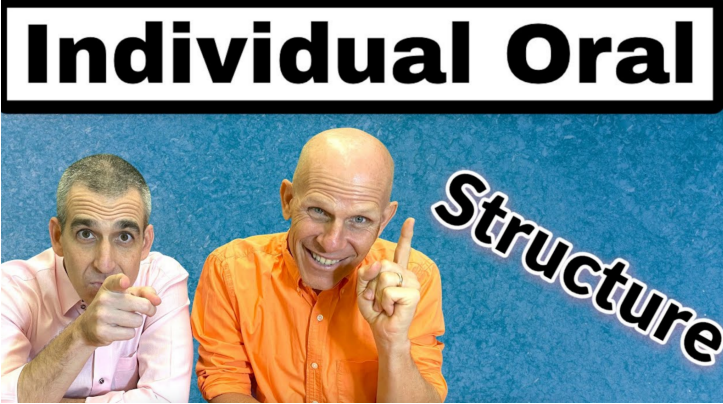
- How power can lead to deception
- The impact of gender inequality on identity
- The effect of wealth inequality on class divide
- Deception and how it perpetuates global warming
- Animal cruelty stemming from lack of ethics

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

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

Structuring the IO

While there isn't a one size fits all approach to this assessment, some structures work better than others. As expected, the most important thing is that students have a clear organizational pathway and have thought about their timings to ensure balance of the four parts of this task. **While the order of these parts can be interchanged**, we have found the following framework to be easy for both students and listeners:



[Video Link](#)

Structuring the IO - One Approach		
Element	Approx Timing	Key Information to Include
Introduction	Less than 1 minute	<ul style="list-style-type: none"> ● Title of both texts, author, year ● 1-2 sentence summary for each text ● Global Issue and main argument
Discussion of extract, Text 1	2 minutes	<ul style="list-style-type: none"> ● Precise references ● Specific authorial choices ● Clear links to the GI

Discussion of Text 1 as a whole	2 minutes	<ul style="list-style-type: none"> • 2-3 other precise moments in the work as whole/BoW as a whole where the GI is illustrated • An authorial choice or two that illustrates the GI
Discussion of Extract, Text 2	2 minutes	<ul style="list-style-type: none"> • Precise references • Specific authorial choices • Clear links to the GI
Discussion of Text 2 as a whole	2 minutes	<ul style="list-style-type: none"> • 2-3 other precise moments in the work as whole/BoW as a whole where the GI is illustrated • An authorial choice or two that illustrates the GI
Conclusion	1 minute	<ul style="list-style-type: none"> • Restatement of the GI • Synthesis, not summary, of key points • Link to real world (time permitting)

Choosing and Annotating Extracts

To zoom in you need to examine your extract in detail. This is our bread and butter and it's important we examine our extract and discuss authorial choices and link these to the global issue. Be sure you have written line numbers on your extract.



[Video Link](#)

Step 1: Determine your global issue.

We must anchor our oral around the global issue. We like to start with the field of inquiry and narrow it down. We also like the cause and effect nature of a global issue.

Field of Inquiry	Culture, Identity and Community
Topic/Rich Idea	Social Stigma and Gender Roles
Narrowed Global Issue	The negative stigma of the divorced woman and the damage it inflicts on female identity and mental health

Step 2: Locate your extract and identify the context.

Finding the right extract is critical. This takes time. It must clearly fit the global issue and be a good length. It needs to be rich and offer many references to deconstruct.

The Extract: *The God of Small Things* by Arundhati Roy - Chapter 2, page 45

Context: In chapter two the family is traveling to Cochin by car and we learn a great deal of the backstory of many characters including Ammu who divorced her abusive and alcoholic husband.

Brief Summary: In this passage, Ammu's judgmental and bitter aunt Baby Kochamma, scornfully considers the social stigma attached to her niece Ammu and judges Ammu for being a divorced woman and condemns her to a lonely fate.

Step 3: Annotate your extract

Once we select the extract, we need to highlight the key phrases that we want to refer to in our discussion. Try to just highlight 6-8 **hotspots** that stand out to you.

1	On the backseat of the Plymouth, between Estha and Rahel, sat Baby
2	Kochamma. Ex-nun, and incumbent baby grandaunt. In the way that the unfortunate
3	sometimes dislike the co-unfortunate , Baby Kochamma disliked the twins, for she
4	considered them doomed, fatherless waifs . Worse still, they were Half-Hindu
5	Hybrids whom no self-respecting Syrian Christian would ever marry. She was keen
6	for them to realize that they (like herself) lived on sufferance in the Ayemenem
7	House, their maternal grandmother's house, where they really had no right to be.
8	Baby Kochamma resented Ammu, because she saw her quarreling with a fate that
9	she, Baby Kochamma herself, felt she had graciously accepted . The fate of the
10	wretched Man-less woman . The sad, Father Mulligan—less Baby Kochamma. She had
11	managed to persuade herself over the years that her unconsummated love for
12	Father Mulligan had been entirely due to her restraint and her determination to do
13	the right thing.

14	<p>She subscribed wholeheartedly to the commonly held view that a married daughter had no position in her parents' home. As for a divorced daughter—according to Baby Kochamma, she had no position anywhere at all. And as for a divorced daughter from a love marriage, well, words could not describe Baby Kochamma's outrage. As for a divorced daughter from an intercommunity love marriage—Baby Kochamma chose to remain quiveringly silent on the subject.</p>
15	
16	
17	
18	

Step 4: Identify Features

Now we need to think about our references in terms of the author choices. We like to “pin” the references to a feature or even a few features. This way we can be sure to discuss the literary techniques and how they shape meaning.

Textual Reference	Authorial Choice
unfortunate sometimes dislike the co-unfortunate	irony, fate motif, and labeling
doomed, fatherless waifs	point of view, diction, and tone
quarreling with a fate vs. graciously accepted	juxtaposition or contrast of Ammu and BK
fate of the wretched Man-less woman	diction and fate motif
married daughter to divorced daughter to divorced daughter from a love marriage, to divorced daughter from an intercommunity love marriage	cumulation, syntax
quiveringly silent on the subject	Characterization, diction

Step 5: Analyze the References and Features

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

Textual Reference	Authorial Choice	How Choice Shapes Meaning <u>with respect to the GI</u>
unfortunate sometimes dislike the co-unfortunate	irony, fate motif and labeling	Readers understand that Baby Kochamma is resentful and sees being without a man to be “unfortunate.” She ironically shows no sympathy for Ammu.
doomed, fatherless waifs	point of view, diction and tone	Roy utilizes this language to demonstrate the idea that characters are condemned as fatherless children. Implication is that a woman alone is an unfit parent.
quarreling with a fate vs. graciously accepted	juxtaposition or contrast of Ammu and BK	Readers interpret expectations that a woman should accept what happens and acquiesce to what society dictates.
fate of the wretched Man-less woman	diction and fate motif	Roy suggests that a woman is “wretched” if they do not have a man. Society expects the sole purpose of a woman to be with a man.
married daughter to divorced daughter to divorced daughter from a love marriage, to divorced daughter from a intercommunity love marriage	cumulation, syntax	Roy shows the complicated layers of judgment that befalls a woman and the labels that they carry.
quiveringly silent on the subject	characterization/diction	Roy implies how vehement BK is about this situation but she remains quiet. Like an unspoken judgment of society.

Delivering the Introduction

The introduction is your handshake, your namaste, your bow, your wai...you get the idea. This is that critical first minute where you meet your examiner and make your first impression. Accordingly, it's important to have a clear and focused plan. While there are many ways to deliver this important first minute of the IO, we believe there are some key elements students should know. Omitting any of these steps often leaves your teacher or the examiner asking questions and wondering what's going on, and that's not where you want to be immediately upon commencing this key assessment. Also, please speak slowly. Of course you are excited, but speaking too quickly makes things tough on the listener.



[Video Link](#)

Key Aspects of the IO Introduction:

1. Establish your Global Issue early

Hopefully your teacher has discussed inquiry fields with you, and this is the time to use them. Start with the Field of Inquiry and then move to the narrow and precise Global Issue you will examine for the remainder of the assessment. Slow down and carefully deliver this idea, as you will reference it many times in the following 14 minutes.

2. Clearly introduce Text 1

There are some essentials that should be covered:

- Text type, date of publication, country of origin
- Context and BRIEF summary (brief meaning one or two sentences)
- The purpose of the text (inform, persuade, entertain, illuminate, etc)

3. Clearly Introduce Text 2

Stay with the same style as Text 1 for consistency

- Text type, date of publication, country of origin
- Context and BRIEF summary (brief meaning one or two sentences)
- The purpose of the text (inform, persuade, entertain, illuminate, etc)

4. Re-state the Global Issue at the end of the introduction

While this may seem redundant, Andrew swears the GI is the backbone of the assessment. Now that you've introduced the idea of the two texts, end with an impactful thesis statement that captures the Global Issue in relation to the two texts you are about to analyze and discuss.

Discussing the Literary Text

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

Part 1: Signposting and Conducting the Literary Discussion

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

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

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

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

Step 2: State the context and summarize the extract.

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

- This extract comes from chapter __.

- At this point in the literary work (provide context).
- In this passage, we see (summarize passage in 1 or 2 sentences)

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

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

Introducing a textual reference:

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

Pinning a reference to a stylistic feature:

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

Exploring the author/reader relationship:

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

Connection back to the Global Issue:

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

Moving to the next point:

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

Important Note: We have to understand the timing of this assessment and understand that we simply do not have the time to share everything we know about our extract.

Consequently, you must deliver your most powerful evidence during the 2-minute discussion of the literary extract. Don't go over the time!

Part 2: Learning From Student Work

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

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

To start off, we'll be looking at the literary extract, specifically the chapter Organ Inc. Farms on page 20 to 21. This extract portrays a society segregated by class where Jimmy the protagonist lives in the upper class compounds, which is shielded away from the lower class pleblands. Atwood creates a neologism called "plebeians", which is evocative of the term plebeians, or those of Lagertha in ancient Rome. In this passage the pleblanders are portrayed as desperate and avoided by the compound people similar to the plebeians, who were gated from the ruling class community. Atwood alludes to the plebeians in order to illustrate the physical and social divide between classes apparent in both communities. Moreover, Jimmy, who is a person from the compounds, avoids interacting with the plebeians., especially the "addicts, the muggers, the poppers and the crazies" mentioned in line 11. Atwood chooses to use colloquial diction to describe pleblanders in order to underscore their low status, which may have forced them to resort to legal measures to make a living, such as selling drugs or stealing. In the same line, the idiom, the "loose change" also conveys the insignificance of the plebeians, similar to the coins of little value in one's pocket. Atwood characterize as the plebeians in this extreme way to highlight how their lack of power, their wealth and their status may have influenced them to make bad decisions.

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

Moving on to literary extract. In this extract, O'Brien uses a symbol through the shit field to represent both Kiowa's death and the guilt associated with it. In line six, he emphasizes the way that Jimmy Cross sinks into the mud, saying that the "dark water was now at his throat and that he went deeper into the muck." This represents the way that guilt can swallow up a soldier and literally drown or figuratively drown them. He also uses the juxtaposition between Jimmy Cross and the character of the boy who are only linked by their deep feelings of personal grief and guilt. This shows the widespread nature of grief for soldiers. Additionally, he furthers this through the structure which switches between focusing on Jimmy Cross and focusing on the boy. This highlights again the widespread nature of this grief, but also creates the idea that war can be disorienting and possibly exacerbate the feelings of grief for soldiers. Additionally, Tim O'Brien uses the stormy atmosphere to create a depressing tone and mood for the extract. This highlights helps the reader understand the deep sadness that the soldiers are feeling due to experiencing the loss of a fellow soldier. These feelings of deep personal grief and guilt conflict within unsympathetic nature of war. Tim O'Brien highlights this through the internal thoughts of Jimmy Cross. He describes these thoughts as "impersonal" and just an officer expressing an officer's condolences. This highlights how although Jimmy Cross is trying to maintain his role as a soldier, and as an officer during the war, he also wants to grieve. And this shows the conflict between war and the grieving process and how it forces Jimmy Cross to be unsympathetic and uncaring. Additionally, Tim O'Brien uses anaphora through the phrase you could blame. This highlights the plethora of things that could be to blame for the death of Kiowa, and there is no single thing to blame for the death of Kiowa. However, Jimmy Cross still succumbs to his own guilt in the end. Again, the deep personal nature of this guilt and grief. Additionally, Tim O'Brien uses the visual imagery of Jimmy Cross his hometown, which he describes as "vivid, lush and green." This contrasts the dark and muddy and depressing atmosphere of the war zone that the soldiers are currently in and shows how the war is not a healthy and beneficial place to grieve.

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

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

Part 3: Drafting Your Literary Extract Discussion

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

Your Literary Extract Discussion Draft

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Part 5: Your Turn!

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

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

Literary Work as a Whole Discussion Draft
“Other moment 1”:
“Other moment 2”:
“Other moment 3” (optional):

Discussing the Non-Literary Text

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

Part 1: Signposting and Conducting the Non-Literary Discussion

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

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

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

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

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

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

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

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

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

Introducing a textual reference:

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

Pinning a reference to a stylistic feature:

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

Exploring the author/reader relationship:

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

Connection back to the Global Issue:

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

Moving to the next point:

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

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

Part 2: Learning From Student Work

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

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

We can also see the themes of class struggle and the divide between the rich and the poor in the non-literary extract. Specifically, when the thunderstorm hits and forces the Kim's to descend back down to their home at the slums, only to discover that their whole neighborhood and destroyed home have been flooded with sewage and rainwater. Bong utilizes a total of 23 shots in this two-minute sequence, where in the first shot Bong captures when the Kim family started arguing with each other due to their fear of their lives catching up with them. Bong uses dialogue in the statement, "what's the goddamn plan?" to create a sense of uncertainty which indicates how the lives of the poor are full of unpleasant surprises that they can't control. Moreover, in the fifth shot, Bong employs stairs as a prop to symbolize the level of hierarchy present in South Korea, and how that creates divide within classes. By using a high angle close up shot, Bong highlights the fact that water naturally flows down to flood the depressed areas inhabited by the poor, which according to Bong in his interview, is the really sad element of that sequence. In the last shot of the sequence the 23rd shot, we can see that Ki-Jung flies over in the flooded bathroom door and uses the hidden package of cigarettes she has which are luxury to the Kim's to cope with the depressing situation. By using a low angle shot Bong makes Ki-Jung seem larger against her background and emphasizes the small space of the cramped bathroom. This allows the viewer is to understand that the poor are confined within their situations in poverty with little to no room for change.

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

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

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

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

Part 3: Drafting Your Non-Literary Extract Discussion

Now that you know how it's done, it's time to build your draft. Remember to look back to the graphic organizers you completed in Lesson 6. The content is all there! As you write, be sure to highlight your work using our protocol: **signposts**, a range of **textual references**,

literary devices, and continually links back to the Global Issue. Also, rather than talking about the text, they are focused on explaining how the author uses the text to shape meaning for a reader

Your Non-Literary Extract Discussion Draft

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

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

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

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

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

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

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

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

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

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

Faas is a Pulitzer Prize winning journalist and he has also captured many other photographs with similar or with the same global issue. One such photo is "Vietnam War, Vietnamese Wounded." This is a photo of a terminally wounded Vietnamese soldier and he has a comrade sitting by him on the top. This comrade gazes up at the photo with a haunting stare

at the camera with a haunting stare and it creates a depressing you know, the audience understands the depressing feeling and the deep sadness that this soldier is feeling. Additionally, Faas uses down shot in this photo to highlight how war can make a soldier feel small and further exacerbate their feelings of suffering.

In a “Cemetery Near Boonle Special Forces Camp After a Vietcong Attack”, Faas uses dark lighting and composition to create a depressing atmosphere. He also uses the composition of the cemetery which is decrepit and falling apart to create the idea that soldiers do not have proper time to grieve as we can see that the soldiers have not even been properly buried or put to rest during the war.

In “Vietnamese Soldier Comforts Wounded”, we see a Vietnamese soldier cradling and comforting a fellow Marine who has been terminally wounded as that soldier dies again. In this photo Faas uses gaze, the powerfully to invoke the emotion in the audience to help them understand the deep sadness that the soldiers and grief that these soldiers are feeling. Additionally, he uses framing and lighting or framing to force the audience to focus on the unpleasant scene in the foreground and lighting to further the depressing atmosphere and mood.

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

Moving from the chosen cartoon for a moment, I wanted to talk about other cartoons by Signe Wilkinson where the same global issue is present. We see in another cartoon, an African American man has been judged in court and the judge says that he will be consulting the sentencing guidelines for the punishment that the man will receive. On the sentencing guideline, which is in Judges hand depicts boxes, which ranges from different skin color from White to Black with different jail time from set free for White to 8 to 12 years for the Black in the cartoon. And beside the judge we can see an American flag, which can be interpreted as Wilkinson way of saying that the judge is representative of the people of higher authority that decide the laws and the rules of land are free, and creates a sense of irony and the juxtaposition in how the land of free is not free for minorities. As the people of higher authority, the decides these rules and laws are able to abuse their position to unfairly treat them.

In another cartoon, Wilkinson depicts a teacher teaching her students about the crimes that can result in the death penalty which on the Whiteboard there being a column labelled White and another column labelled Black, which has the crimes that a White person has to

commit, and a Black person has to commit in order to be dealt such a penalty. Under the White column there is “treason, murder and espionage.” While under the Black column that exists the same three crimes alongside a myriad of many other actions, which are not even crimes and many of the actions are actually allusions to real life occasions of wrongful behavior, police brutality that occurred to the minorities. And this allusion creates a sense of irony in that the justice system are unable to fairly treat African Americans and minorities in the sense that they abuse their rights and unfairly incarcerate them.

Part 5: Your Turn!

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

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

Non-Literary BoW as a Whole Discussion Draft

“Other moment 1”:

“Other moment 2”:

“Other moment 3” (optional):

Signposting and Transitions

We know that the Individual Oral has many parts and we need to keep an eye on many requirements.



[Video Link](#)

Here are the following sections that most students would include in their IO:

1. The introduction (1 minute)
2. Zoom-in for Text 1 (2 minutes)
3. Zoom-out for Text 1 (2 minutes)
4. Zoom-in for Text 2 (2 minutes)
5. Zoom-out for Text 2 (2 minutes)
6. The conclusion (1 minute)

We must remember that the examiner does not have a written script to follow your ideas and only is able to see your extracts and your outline. That means that we need to signpost. A signpost is a verbal signal that we are moving from one idea to another.

The Introduction: Signposts and Sentence Stems

Sentence stems can help us in our introduction. These sentence stems help the examiner follow your ideas and understand your global issue and information about your two texts.

- I will be focusing on the field of inquiry of ____ and the global issue of ____.
- More specifically, I'd like to discuss ____.
- My literary text is the (novel, poem, short story, play) ____ by ____ published in ____ which portrays ____.
- My non-literary text is a (cartoon, advertisement, feature film) ____ by ____ published in ____ which depicts/shows/displays ____.
- Both texts thus clearly connect to the global issue of ____.

Zooming In Signposts and Sentence Stems

To zoom in you need to examine your extract in detail. Be sure you have written line numbers on your extract. Clear signposting here can help.

- Now let's examine the literary/non-literary extract in detail in terms of the global issue.
- In line x we see ____.
- The author uses ____ (technique) to illustrate ____.
- This use of ____ helps to connect to the global issue of ____.

Zoom Out Signposts and Sentence Stems

To 'zoom out' means to examine the entire work in connection to the global issue. This section is critical and can sometimes be ignored or neglected somewhat. Make it very clear that you are moving to this section.

- Now that we have examined the extract, let's look at the work as a whole.
- We also see this global issue throughout the body of work.
- This global issue is not only seen in the extract but it's also prevalent throughout the entire body of work.

Signposts and transition from Text 1 to Text 2

Remember that the IO must be balanced. This means that we need to spend EQUAL time on both Text 1 and Text 2. Be clinical about this. AND signpost when you are moving from one text to the other.

- Let's now examine the non-literary extract in detail.
- This global issue is also seen in my non-literary text ____.

Conclusion Signposts

We need to try to reach our conclusion before our teacher starts asking us questions in the Q and A section. Get us ready for this.

- In conclusion ____.
- To conclude ____.
- Both texts thus convey the global issue of ____.

In closing, be sure to use clear signposts and transitions in your IO. Take your listener on a ride and be clear where you are headed. Not only will you receive a better score, but you will also find comfort in your structure and your command of your talk. Good luck!

Delivering the Conclusion

At around the 9 minute mark of the IO, you should aim to begin your conclusion. This is a very important part of the assessment, as it allows you to solidify the presentation of your Global Issue and show how it is relevant to our world. Be sure you get to this part of the IO! Students who do not include a conclusion or are interrupted by their teacher and told to give a conclusion consistently lose points in Criterion C. Additionally, **while it is not necessary**, the conclusion can be time to compare and contrast texts and add insights.



[Video Link](#)

Some Important Ideas to Add to the Conclusion:

1. Restate the Global Issue

- This has been the backbone of the entire presentation. Just like you restate the thesis in the conclusion of an essay, it is wise to restate the Global Issue in the conclusion of the IO.

2. Remind the Listener of the Text Types and Purposes

- You likely mentioned this in the introduction, and now is a good time to remind the listener. Understanding and interpreting text type and purpose is a fundamental part of the course. Don't neglect it here.

3. Discuss Implications

- Students always ask how they can show more insight. Discussion of implications is the answer! You need to address the “so what?” or “why does this matter to us in the here and now?” of your extracts, texts, and GI.

4. Consider More Comparative Points

- While the IO is NOT comparative in nature, it is understandable that some students want to include this step. If done well, it can show deeper knowledge and insight.

5. Consider the Time and Place of the Works

- No text is created in a vacuum. Show that you understand the importance of the Global Issue as presented by your authors for their particular contexts. This allows you to show nuanced understanding

The Q and A

The Question and Answer section of the IO should occur at the 10 minute mark. This is your chance to have an academic conversation with your teacher about your global and your texts. Relax. Your teacher is there to help you score more points, not stump you.



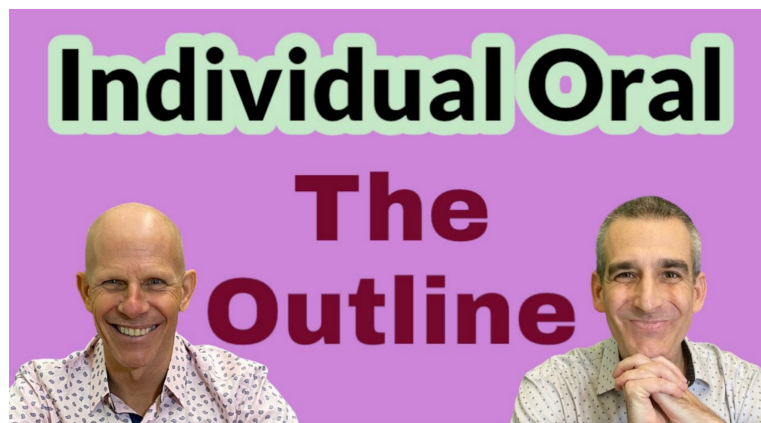
[Video Link](#)

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

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

The Outline

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



[Video Link](#)

Key features of the outline:

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

Part 1: Learning From Student Outlines

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

Refer to the links to see each outline:

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

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

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

Part 2: Preparing Your Outline

Now that you've seen three different outlines, it's time to get yours ready as well. Remember that you aren't trying to write a transcript! Rather, you are writing down "triggers" that help you remember the content you know so deeply. Be sure to watch [this video](#) for further guidance. And don't forget to complete the [official IO form](#)!

Engaging Your Listener

Don't be a robot! Yes, we said it! When you deliver your IO in a rehearsed and robotic manner, you more often than not “detract from the oral” in terms of quality and listener engagement. Remember, you chose this topic, so show some passion! Show some enthusiasm! Show some life! We understand that you are nervous, but a more engaging delivery will ensure that your listener (and examiner) can sense your joy and passion when you speak. This often translates into a better overall impression and a happier listener.



[Video Link](#)

1. Engage your listener.

- It is important that the listener is paying attention and following your argument. Speak in a way that shows you are talking TO them and sharing your knowledge WITH them.

2. Do not use a script.

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

3. Vary your pace.

- Do NOT speak all in one speed, one tone, one voice without inflection. That's boring! Speed up or slow down according to where you want to emphasize key

ideas. SLOW DOWN when you deliver the Global Issue - your examiner is listening very carefully at that moment!

4. Punch important words.

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

5. Elevate your vocabulary.

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

6. Think like TED and use rhetoric.

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

7. Use clever sentence stems.

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

8. Try the royal “we”.

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

9. Ask questions and then answer them.

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

10. Be yourself.

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

Examiner's Advice

We're fresh off our IO season having done 42 individual orals in 2 weeks. It was a rush and we're proud of our students and wanted to pass on a few of our takeaways from the listening (and examining) experience.



[Video Link](#)

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

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

Skills - Analyzing Images

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



[Video Link](#)

Three Steps to Deconstructing Images:

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

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

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

STEP 1: Make Observations
Look at the picture and evaluate it's aesthetics:
<ul style="list-style-type: none">● Composition:<ul style="list-style-type: none">○ 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)?
<ul style="list-style-type: none">● Focus & Framing:<ul style="list-style-type: none">○ 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?
<ul style="list-style-type: none">● Light:<ul style="list-style-type: none">○ What is light and what is dark in the image?○ What is significant about what is light?○ What is significant about what is dark?○ How do these light values draw attention to details in the image?○ How do they obscure details?

- **Color:**

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

- **People and Place:**

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

- **Gaze:**

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

- **Framing and Cropping:**

- How closely is the photograph cropped to the subject?
- Is there lots of background or almost no background?
- Does the main portion of the photograph go almost to the edges of the photograph?
- Does it feel crowded or spacious?
- What might lie outside the frame?

- What is not shown in the photograph, and how might that be significant?

Remember: Colorful Fruits Like Cherries Pack Good Flavor!

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

STEP 2: Determine the Purpose

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

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

What idea is being communicated?

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

For which audience is this picture intended?

What is the purpose of this image?

Skills - Analyzing Advertisements

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



[Video Link](#)

What are some characteristics of advertisements?

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

Mnemonic Device to Decode Advertisements:

PCAVTEVS

(Please Call Aunt Vera To Eat Vietnamese Springrolls)

1. **PRODUCT:**
 - a. What is the product being sold?
 - b. What company is behind the product?
 - c. What do we use the product for?

2. **CONTEXT and CULTURE:**
 - a. What is the historical context of the text?
 - b. How is this reflected in the language and images of the ad?
 - c. What is the ad saying about a particular culture or society?

3. **AUDIENCE:**
 - a. Who is the “target audience”?
 - b. What are the clues (words, images, sounds, etc.)?
 - c. What is their age, ethnicity, class, profession, interests, etc.?
 - d. What words, images or sounds suggest this?

4. **VALUES:**
 - a. What human needs, fears or desires are being appealed to?
 - b. Health? Family? Sexuality? Being Loved? Security? Social Acceptance?
 - c. What positive or negative value messages are presented?

5. **TEXT:**
 - a. What is the “text” of the message?
 - b. What we actually see and/or hear: written or spoken words, photos, drawings, logos, design, music, sounds, etc.

6. **EMOTION and MOOD:**
 - a. What emotions does the text evoke?
 - b. How do the language and image contribute to this emotional response?

7. **VISUALS** and **LAYOUT**:

- a. How are images and layout used to add an effect?
- b. What is pictured and why?
- c. What colors are used and how does this enhance the tone or mood of the text?

8. **SUBTEXT**:

- a. What is the “subtext” of the message?
 - b. What do you think is the hidden or unstated meaning?
 - c. What **ASSOCIATIONS** are made?
-

Skills - Analyzing Political Cartoons

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



[Video Link](#)

Mnemonic for Deconstructing Political Cartoons

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

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

C = composition

N = narrative

O = object and symbols

C = color

L = language

KEY TERMS FOR DISCUSSION CARTOONS:

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

Panels offer a different experience than simply reading text:

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

Frame: The lines and borders that contain the panels.

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

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

Foreground: The panel closest to the viewer.

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

Background: Provides additional, subtextual information for the reader.

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

- The use of light and dark shades; dark-toned images or high-contrast images draw the eye more than light or low-contrast images
- A pattern or repeated series of marks
- Colors that are more brilliant or deeper than others on the page

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

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

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

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

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

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

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

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

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

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

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

Skills - Analyzing Film

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



[Video Link](#)

Helpful links for film terminology:

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

CAMERA RANGE:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CAMERA ANGLES

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

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

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

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

CAMERA MOVEMENT (movement of the camera during a shot)

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

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

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

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

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

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

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

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

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

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

and then another one opening

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

PUNCTUATION (= the way in which shots are linked)

Cut: a switch from one image or shot to another

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

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

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

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

MISCELLANEOUS

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

background music: the music accompanying scenes

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

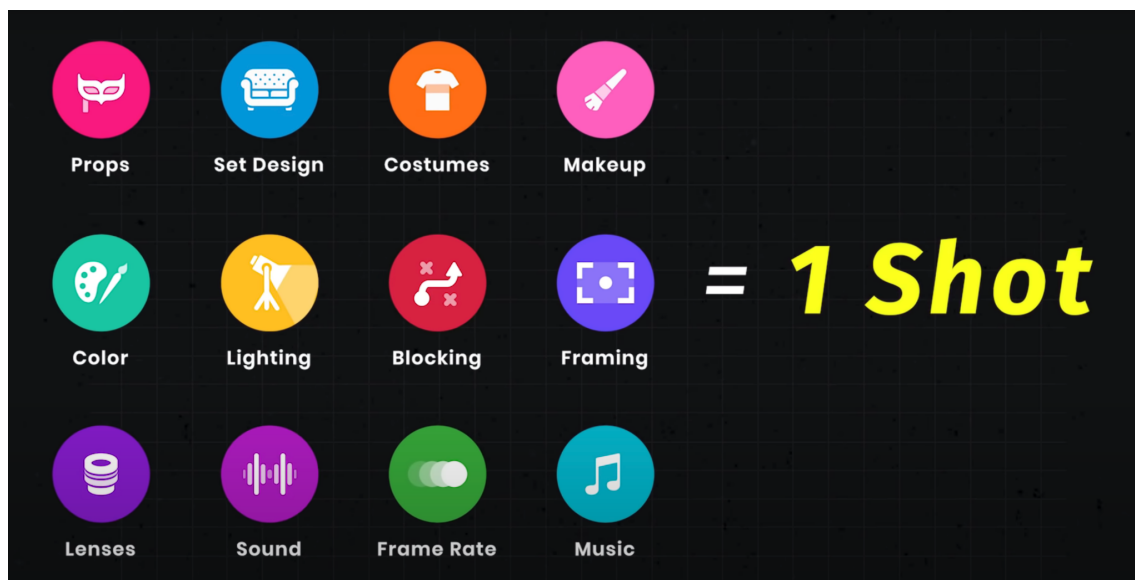
footage: piece of film or video.

Individual Oral - Film Extract Graphic Organizer

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

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

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



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

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

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

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

Sound Analysis	
Diegetic	
Non diegetic	

Language Analysis (Dialogue)

Think:

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

Skills - Analysing Documentary Films

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

Key Areas to Examine:

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

1. **The Visual Track:**

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

2. **The Audio Track:**

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

3. **The Graphics Track:**

This includes writing and graphics that overlay the visual track, such as subtitles identifying the speaker, location, or source of footage. The text track can influence viewers' feelings about a subject and provide information that affects their perspective. Filmmakers can choose how to identify a subject, revealing their

intentions. The text track can be a significant tool in constructing meaning, but viewers should be aware that it is just one aspect of the film and not take it as absolute truth.

Documentary Conventions:

1. Voice Over Narration:

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

2. Expert Interviews

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

3. Archival Footage

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

4. Still Shot Images

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

5. Diegetic Sound

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

6. Non-Diegetic Sound

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

7. Docudrama (Re-enactment)

A dramatized recreation of real-life events or situations, often used in documentaries to help illustrate a particular point or concept.

8. Graphics and Computer Generated Imaging

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

9. Montage

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

Examples of Conventions in Documentaries:

1. Voice over narration



2. Expert interviews



3. Archival footage



4. Still shot images



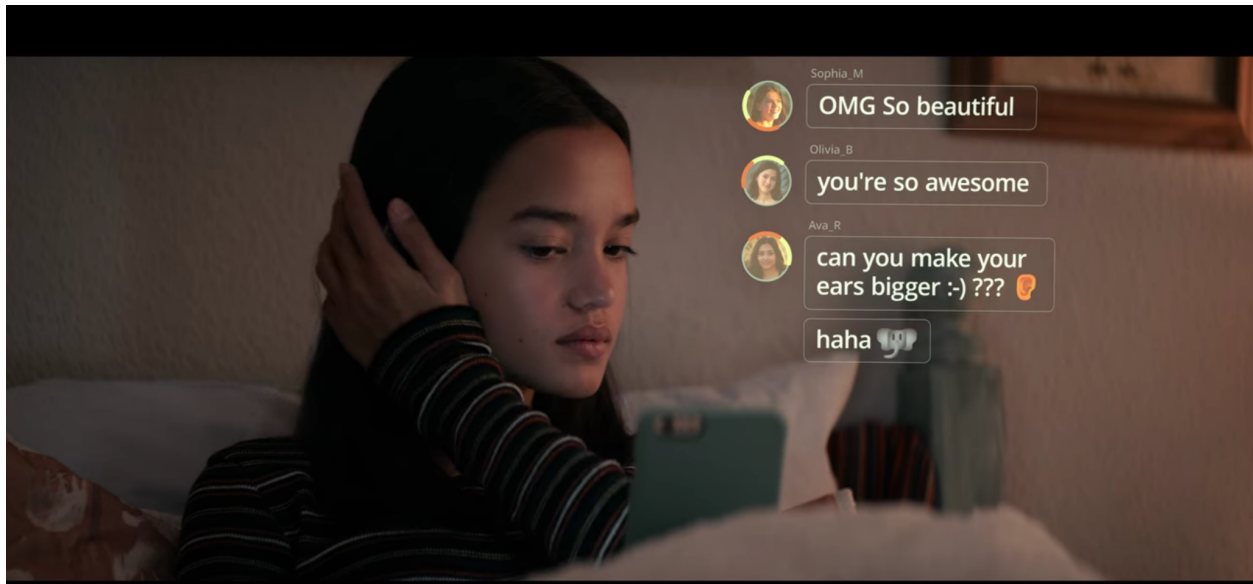
5. Diegetic sound



6. Non Diegetic sound



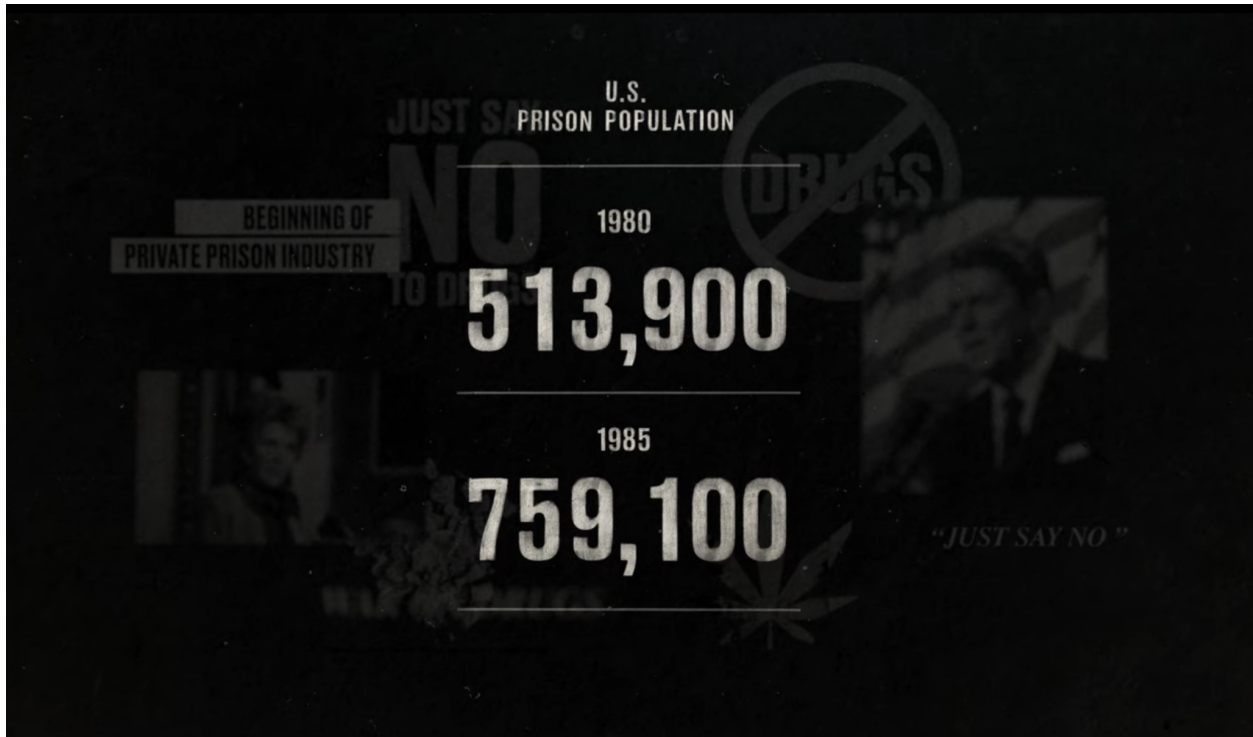
7. Docudrama (reenactment)



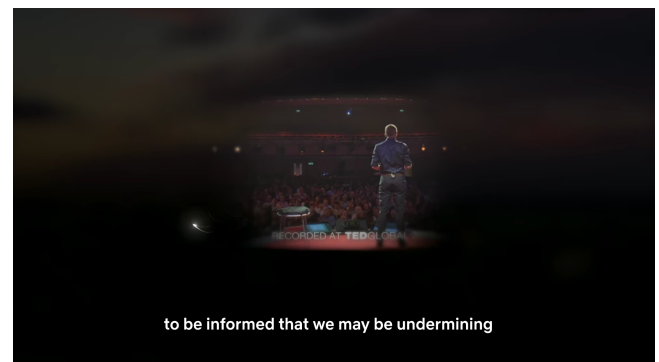
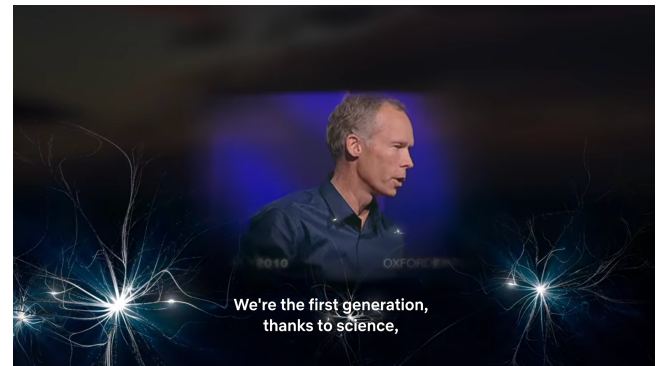
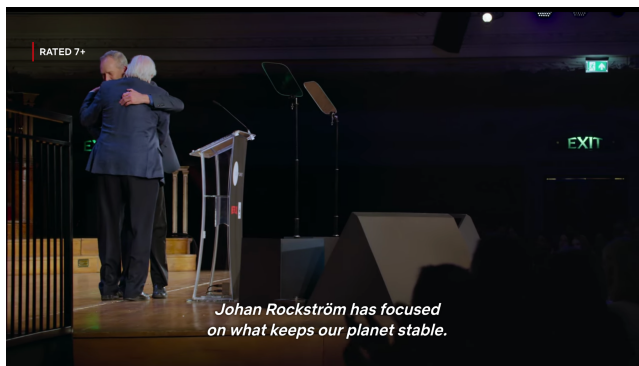
8. Graphics track 1



Graphics track 2



9. Montage



Skills - Sample Mini-IO - Documentary

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



[Video Link](#)

What is the Mini IO?

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

Why we like the Mini IO

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

Our Sample Task:

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

The Sample Student Workbook:

Context:

- "Breaking Boundaries" - documentary directed by Jonathan Clay
- Narrator: David Attenborough
- Experts: Johan Rockstrom + Dr. Anne Larigauderie
- Biodiversity: biosphere boundary allowing life on Earth to thrive
- Ecological life support - provide functioning ecosystems
- The loss of nature - contribute to the climate crisis
- Action must be taken to prevent further decline
- Global Issue: how actions of the human species have accelerated the climate change crisis by making the world more vulnerable to it, and combatting this issue involves connectivity and unity of the entire world.

Screenshot 1: Loss of biodiversity



Screenshot 2: Crossing the tipping point



Screenshot 3: Taking action for a better world



Voiceover Narration:

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

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

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

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

Extract Outline

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

Body of Work as a Whole Outline

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

[Link to Zoom In Recording](#)

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

Transcript or Recording:

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

The first screenshot here shows a **zebra walking across a plain desert alone**. Through a **wide shot**, the zebra is extremely difficult to see, which stresses this emptiness of the **frame**. In a way, the zebra is a **symbol** of all the remaining species on earth that are slowly fading away, which emphasizes the loss of biodiversity on the planet. The **sand of the desert** also showcases if action is not taken to prevent the decline in species, then the conditions of earth would be like a desert which is hostile to plant and animal life and if the world doesn't realize how much the loss of biodiversity affects us, **we** will reach the tipping point where life will struggle to survive. At the same instance, **statistics** are given by the **narrator**, who explains that **wild species only make up four percent of the mammals on the planet** currently, which is accompanied by the **rapid tempo of the background music**. This incorporates **logos**, but also fear through the sense of urgency, which allows the **audience** to be convinced of the severity of this issue, and how without biodiversity, there are no functioning ecosystems and life and organisms on earth are in danger.

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

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

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

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

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

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

Sample IO #1

Student Outline:

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

Texts chosen

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

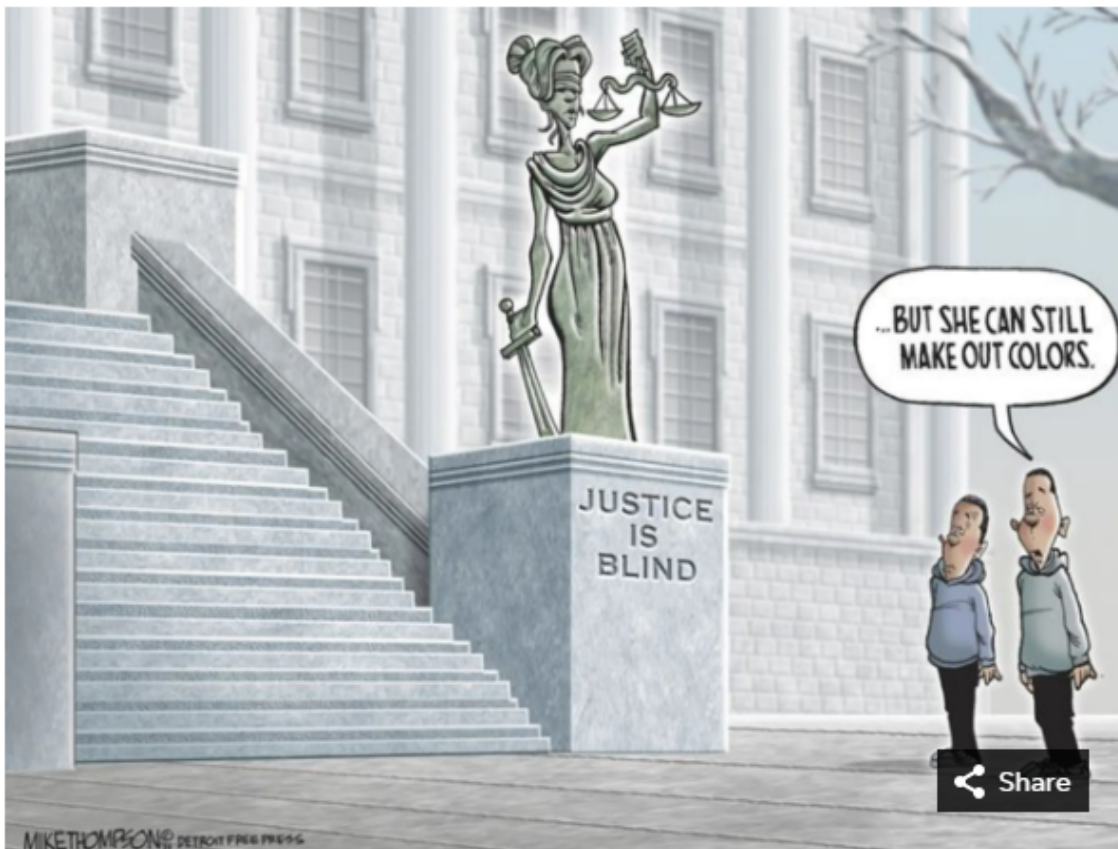
Literary work: *The God of Small Things* by Arundhati Roy

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

- Punchline // implies courts aren't objective // being discriminatory but masking behind false appearance
- Children // symbol // unequal judicial treatment // conveys prevalence of injustice
- One technique - color // Thompson chooses setting // Finally, all characters...
- 1st thing readers // color palette expectation // appearance ≠ reality mirror idea perpetrators hide behind false external appearance
- Inspector is unjustly attacking women // objectifying, assaulting, dehumanizing Ammu's femininity
- Juxtaposition // strong masculinity powerless femininity // women are lower social standing
- Tap tap // childish tone despite // nonchalant writing implies sexual assault may be commonplace
- Contrast // positive connotation ≠ actual personality // situational irony & link to GI that those in power mask true selves false pretense

- Outward appearance benevolent // Extreme irony // virtuous adjectives attributed bear no resemblance to unjust, discriminatory actions
- Commonality: childish tone // happy tone ≠ violent events // sickens reader // emphasizes repugnant nature discrimination // implying society respond indifference

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



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

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

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

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

Behind him a red and blue board said:

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

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

[Link to Recording](#)

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

Sample IO #2

Student Outline:

Global issue:

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

Literary Text:

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

Non-Literary Text:

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

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

- symbolism "Plymouth" (1) lingering abuse, paradox "life had been lived" (3) end of life due to failed marriage, anaphora, tricolon of "she" (3-4), derogatory blame passing to women
- characterization of ammu stereotypical woman, connotation (6-7) control and deprivation of goals and ambitions, symbol "suitable dowry" (10) represent value of a woman
- personification "clutches..." (13-14) influence of old view and inability to escape, negative connotation "hatched..." (14-15) view women who can think as devious vixen
- diction "once wealthy zamindars" (19) land owners suggest financial stability as ingrained criterias, irony, difference in tones "hadn't been to college" double standards set by society
- (30-31) - devaluation of ammu, motif of time - bystander + effect of societal pressure, zoom out Rahel's die-vorced, Roy's storytelling, criticism of Ammu, mmc and ppc relationship
- pink and green color scheme - stereotypical fantasy, and layout, blend w background = insignificant, as if they are in a doll-house
- gaze and posture represents doll-like and are unnatural, gaze of wanting to escape from the dollhouse

- clothing - lingerie, sexual object, symbol of horse and vanity set along with shopping bag
- zoom out - trophy wife, inferiority to men, luxury facade, objectification and sexualization of women

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

1 In the Plymouth, Ammu was sitting in front, next to Chacko. She was
2 twenty-seven that year, and in the pit of her stomach, she carried the cold knowledge
3 that, for her, life had been lived. She had had one chance. She made a mistake. She
4 married the wrong man.

5 Ammu finished her schooling the same year that her father retired from his job in
6 Delhi and moved to Ayemenem. Pappachi insisted that a college education was an
7 unnecessary expense for a girl, so Ammu had no choice but to leave Delhi and move
8 with them. There was very little for a young girl to do in Ayemenem other than to wait
9 for marriage proposals while she helped her mother with the housework. Since her
10 father did not have enough money to raise a suitable dowry, no proposals came
11 Ammu's way. Two years went by. Her eighteenth birthday came and went. Unnoticed,
12 or at least unremarked upon by her parents. Ammu grew desperate. All day she
13 dreamed of escaping from Ayemenem and the clutches of her ill-tempered father and
14 bitter, long-suffering mother. She hatched several wretched little plans. Eventually, one
15 worked. Pappachi agreed to let her spend the summer with a distant aunt who lived in
16 Calcutta.

17 There, at someone else's wedding reception, Ammu met her future husband. He
18 was on vacation from his job in Assam, where he worked as an assistant manager of
19 a tea estate. His family were once-wealthy zamindars who had migrated to Calcutta
20 from East Bengal after Partition.

21 He was a small man, but well built. Pleasant-looking. He wore old-fashioned
22 spectacles that made him look earnest and completely belied his easygoing charm and
23 juvenile but totally disarming sense of humor. He was twenty-five and had already
24 been working on the tea estates for six years. He hadn't been to college, which
25 accounted for his schoolboy humor. He proposed to Ammu five days after they first
26 met Ammu didn't pretend to be in love with him. She just weighed the odds and
27 accepted. She thought that anything, anyone at all, would be better than returning to
28 Ayemenem. She wrote to her parents informing them of her decision. They didn't
reply.

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



[Link to Recording](#)

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

Sample IO #3

Student Outline: (borderline too developed)

Global issue:

Politics, Power and Justice

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

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

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

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

Final 10 Bullet Points:

1. Letter about his experience as a black American - passage sets up the exploitative justice system and the larger cultural beliefs that allow the system to exist. The arbitrary nature of an oppressive social structure, you succeed and fail on other people's terms, are themes that are present throughout BTWAM.
2. Precise and matter-of-fact language choice contrasts the legal system with the reality (allusion), actions feel separated from their consequences. "correctly interpreting its heritage and legacy" (26) There is structure, heritage is the abuse of minorities.
3. Inclusive language (you) is functional, inclusive, and accusatory. Emphasizes that all Americans allow the system to take place. The collective 'you' is complicit in our ignorance, in our acceptance of a hierarchical justice system. "There is nothing uniquely evil" (25)
4. The symbol of the body is power, autonomy, and sense of self. Society has been conditioned to allow the routine destruction of the bodies, and by extension the humanity, of black Americans.
5. Durrenmatt wrote the play as a way to express his anger towards Switzerland due to their passivity towards Nazi Germany in WWII. This passage is transfixed with false morality, irony, and hypocrisy. Language distortion plays into the idea that the moral structure of the society (teacher) has been distorted.
6. Religious allusions are rampant in this book, interesting quotes are the ones which compare Claire Zaachanassian to God. When stating that they are "hungry for spirit" and for "god's grace", it becomes clear that they actually want money and power, and are willing to redefine the moral framework. The townspeople are also depicted as willfully ignorant in their own oppressive behavior (Mayor's denial of the threat).

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

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

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

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

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

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

The Visit, by Fredrich Durrenmantt. Page 101-102

1	TEACHER:
2	...Ms. Claire Zachanassian has more important plans. What she wants for her billion is
3	justice. Justice. She wants to see our community transformed into a citadel of justice. This bid demands us pause. Were we not already a just community?
4	FIRST MAN: Never!
5	SECOND MAN: We tolerated a crime!

6	THIRD MAN: A miscarriage of justice!
7	FOURTH MAN: Perjury!
8	WOMAN: A bastard!
9	TEACHER:
10	People of Gullen! This is the sad state of affairs: we tolerated injustice. Now I am fully
11	aware of what a billion would mean to us in terms of material advantages. Nor am I
12	ignorant of the blight and the bitterness caused by poverty. And yet: the issue here is not
13	money - (tremendous applause) - it is not prosperity, a comfortable way of like, luxury;
14	the issue is whether we want to make justice a reality, and not only justice but all the
15	ideals for which our ancient forebears lived and struggled and for which they died,
16	ideals that constitute the true value of our Western world. (Tremendous applause)
17	Freedom is at stake when a man violates the tenets of neighborly love, when the
18	constitution of marriage is insulted, when a court of justice is deceived, and a young
19	mother is plunged into misery. (Boos) Now, in God's name, the time has come for us to
20	act on our ideals in dead earnest. (Tremendous applause) Abundance has meaning only
21	if it produces an abundance of grace. But grace comes only to those who hunger for
22	grace. Do you have hunger, Gulleners, this hunger for spirit, and not just that other
23	hunger, the hunger of the body, physical and profane? That is the urgent question that I
24	as principal of your high school have for you. Only if you are unable to tolerate evil,
25	only if you are incapable of loving any longer, under any circumstances, in a world of
26	injustice, can you accept Ms. Zachanaassian's billion and fulfill the conditions that are
	attached to this endowment. This, Gulleners, I beg you to consider.

[Link to Recording](#)

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

Appendix - 20-Step Organizer

Graphic Organizers - All in One

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

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

Your Menu of Texts		

Step 2: Select your two IO texts.

Text 1	Text 2	Preliminary Thoughts

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

You!	
Literary Text:	Non-Literary Text:

Step 4: Write your Global Issue statement.

Step 5: Consider literary extract options.

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

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

Your Literary Extract	
Extract	
Context	
Summary	

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

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

Textual Reference	Authorial Choice

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

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

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

Step 10: Consider non-literary extract options.

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

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

Your Non-Literary Extract	
Extract	
Context	
Summary	

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

Your Non-Literary Extract

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

Textual Reference	Authorial Choice

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

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

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

Step 15. Draft your introduction.

Your Introduction

Step 16. Draft your literary extract discussion.

Your Literary Extract Discussion Draft

Step 17: Draft your Literary Work as a Whole discussion.

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

Step 18: Draft your Non-Literary extract discussion.

Your Non-Literary Extract Discussion Draft

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

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

Step 20: Draft your conclusion.

Your Conclusion

