Language A teacher support material

First assessment 2021

Language A teacher support material

First assessment 2021

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

Diploma Programme
Language A teacher support material

Published April 2019
Updated August 2019

Published on behalf of the International Baccalaureate Organization, a not-for-profit educational foundation of 15 Route des Morillons, 1218 Le Grand-Saconnex, Geneva, Switzerland by the

International Baccalaureate Organization (UK) Ltd
Peterson House, Malthouse Avenue, Cardiff Gate
Cardiff, Wales CF23 8GL
United Kingdom
Website: ibo.org

IB mission statement

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

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

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

IB learner profile

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

As IB learners we strive to be:

INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

How to use this teacher support material

Welcome to the combined teacher support material (TSM) for the International Baccalaureate (IB) Diploma Programme (DP) language A: language and literature, language A: literature, and language A: literature school-supported self-taught (SSST) courses. This document should be read in conjunction with the corresponding language A guides, published in 2019 for first assessment in 2021.

This TSM has been written by IB educators who are experienced in supporting students and teachers in the learning and teaching of language A courses.

The TSM is designed to provide teachers with:

- further guidance on alternative ways of organizing the courses
- further guidance on how the approaches to learning and approaches to teaching can be applied in studies in language and literature
- advice on how to approach each assessment component
- sample activities that are designed for teachers to use with students during the course
- materials designed to provide teachers with models and tools to support their teaching
- suggestions for possible resources.

Please note that any suggestions for resources, teaching ideas or approaches are intended as examples and helpful guidance only; they are not intended to be in any way prescriptive or restrictive. Teachers are encouraged to exercise creativity and flexibility when compiling courses and to choose examples, materials and a course structure that meets their specific interests and needs, as well as those of their students.

The courses at a glance

All of the language A courses are designed to allow a significant amount of freedom in the way learning and assessment are combined. The syllabuses are divided into three key areas of exploration, each proposing a different approach to the study of texts. They should not be viewed as isolated compartments but as complementary elements which may overlap numerous times. The areas of exploration can interact with the assessment components and the central concepts of the courses in multiple ways.

The following downloadable PDFs give a brief summary of courses for literature and for language and literature at standard level (SL) and higher level (HL), and for school-supported self-taught students (SSST). They may be a useful tool for teachers to present the main elements of the courses to students.

Language A: language and literature SL

Language A: language and literature HL

Language A: literature SL

Language A: literature HL

Language A: literature SSST

Course construction

Language A courses are very open and flexible in nature; there are numerous ways of structuring them to suit different contexts, needs and preferences, giving teachers and students greater freedom in the organization of the course. Teachers are encouraged to make the most of this freedom and think creatively about ways in which the courses can be built to make learning and teaching fulfilling, enriching and enjoyable. Where possible, students should also be engaged in decisions involving the design and content of their course(s). A distinguishing feature of language A courses is the level of choice available, as students can decide on the most appropriate combination of texts and assessment components to demonstrate their capacities.

This section contains three different ways of organizing the content of the courses to cover the areas of exploration and central concepts, and prepare students for assessment. Each of these course construction models relies on a different organizing principle and has a checklist that indicates how the choice of works and texts complies with the course requirements. Each model also has a sample subject outline demonstrating how the works and texts can be organized and distributed over the two years of the course.

These three construction models are presented for inspiration and to demonstrate some of the possibilities available: teachers should understand that these models are not the only ways of approaching these courses. It is anticipated that teachers will be able to design courses that suit the needs of different student groups, taking advantage of local requirements and conditions.

The outlines divide the course into a number of units for study, each of which is a result of different criteria for organizing study material. The common elements for these units are as follows:

- literary forms and text types are not studied in isolation from one another
- texts in translation are studied alongside texts written in the language studied and are made to interact with each other
- in the language and literature course, literary texts and non-literary texts are studied together and compared and contrasted with each other so that central elements of the course are not considered in isolation.

The course construction models do not include a revision unit, though teachers are expected to plan for such a revision to take place towards the end of the course.

Teachers should be aware that however they choose to design the course, the interconnections between different texts in the syllabus should be a central principle. The student experience will not be as enriching and profitable without numerous opportunities to establish connections, and carry out comparisons and contrasts between the texts studied.

Before looking at the course models in detail, it may help to review the sections corresponding to syllabus content and assessment from the language A: language and literature and language A: literature guides to clearly establish the material to be covered.

Organizing principles and course construction models

Areas of exploration

Commentary on the subject outlines and checklists

This course construction model clearly highlights how different texts can be linked to, and organized around, the areas of exploration. It is envisioned as a more linear organization of the course where each area has direct links to each assessment component, as follows.

- The internal assessment (IA) would be completed in year 1 using works that explore the aspects of the areas of exploration of readers, writers and texts, and time and space.

- Paper 2 would be linked to intertextuality: connecting texts.

- The higher level (HL) essay—applicable to HL students only—would be completed at the end of year 1 or beginning of year 2.

This approach allows teachers and students to make clear links among texts on the basis of the areas of exploration into which they are grouped and the concepts with which they are associated—and it breaks the course down into clear sequential sections.

The connections that are established between the texts/works and the areas of exploration can be meaningful and relevant. Using an example from the literature SL outline (please see the "subject outlines and checklists" links that follow), the three works chosen for the area of exploration "intertextuality: connecting texts" have intertextual connections among them. Here, both the novelist Julio Cortazar and musician Bob Dylan refer to the work of writer Edgar Allan Poe in their own works. This provides a good opportunity to explore how intertextual references add to the meaning of the two texts that are brought together by such references. In the language and literature outline, the texts included in this area of exploration have no similar explicit intertextual references, but are connected because of a common theme they explore. The fact that these works/texts can be easily related to one another make them a suitable option for paper 2, which asks candidates to write a comparative essay on two works they have studied.

The connections that can be established between the texts/works and the areas of exploration in this model are valid but closer scrutiny of the selection reveals that these connections are to a certain extent arbitrary since other associations could just as easily have been established between texts, works, concepts and areas of exploration. This highlights a shortcoming of this model: if the organization—and the association it establishes between texts and assessment components—was enforced in a prescriptive way, it could mean students would not experience the flexibility and openness that the courses offer. Ideally, even in this model, students should be able to choose alternative combinations of works and assessment components. For example, in the literature SL outline, a student could decide to prepare for paper 2 by revising Martin Luther King's essays, Lorraine Hansberry's play and Chimamanda Ngozi Adichie's novel instead.

Teachers should note how works in translation are distributed in these two outlines. In both subjects—but particularly in the literature outline—the works in translation have been distributed so that they interact within the different areas of exploration with the works originally written in the language studied.

The following downloadable PDFs are subject outlines and checklists which provide teachers with examples of how a course may be planned. A blank outline and checklist template which teachers may fill in themselves is provided in the appendices section.

Subject outlines and checklists

Organizing principle: areas of exploration

Subject outline (literature SL)

Checklist (literature SL)

Inquiry questions

Commentary on the subject outlines and checklists

In this model, inquiry questions are used to link texts/works to different areas of exploration and to the seven central concepts. This model allows teachers and students to have more autonomy in the links they establish between the texts/works and the assessment components (instead of establishing one-to-one correspondences between assessment components and areas of exploration or groups of texts/works). "Intertextuality: connecting texts", the area of exploration that in the first model had been linked to paper 2 and therefore taught last, is in this model taught entirely in year 1 in the outline of the literature course, and in the second half of the first year and the first half of the second year in the outline of the language and literature course.

One of the advantages of this organizing principle is that students are less likely to follow the teacher's lead and to use the works already linked to paper 2 by the teacher in the design of the course. Students would use the texts approached through the intertextual lens for other components, like the HL essay or the individual oral, and make more personal and individual connections when choosing what to revise for paper 2.

The outlines provided with this organizing principle in the links below include further elements of student choice. Both outlines present a choice in relation to the way that a literary form or non-literary text-type can be covered. In the literature outline, the unit which addresses the question "What makes us human?" includes a choice between working on the First World War poetry of Wilfred Owen or Carol Ann Duffy in order to establish an intertextual dialogue with David Malouf's novel—this choice is for the students to make. In this particular example, students would make an individual choice of which of the two poets to work on and then possibly work together with other students who made the same choice in a literature circle. Allowing students some choice in the content they will be studying provides an additional element of differentiation to this outline which would cater for their individual interests. In the language and literature outline, students may choose between exploring how communication takes place in song lyrics by studying Bob Dylan's or Eminem's work, and inquiring into the manner of communication that takes place in photography by choosing between analysing Vivien Maier's or Mario Testino's photographs. Allowing enhanced student choice provides many possibilities for classroom activities: students could work autonomously as a group within their literary circles, but could also work with members of the other literary circles to establish collaboratively points of similarity and contrast between the two authors.

In the language and literature outline a number of photographs by the same author are explored as a body of work—this should also be done with other non-literary text types, such as speeches, articles or advertisements. The rationale behind studying a series of non-literary texts by one same author is to transfer the principles that are applied to literary texts when studying a collection of shorter texts by one author to non-literary texts. It is important for students to have the chance to compare and contrast how different authors approach one non-literary text type, and also to see what figure emerges when one studies a number of non-literary texts by one same author. Offering this possibility will make it easier for students to establish the relationship between the part and the whole that the individual oral requires. It will also make it more likely that language and literature students will choose to write their HL essays on a non-literary text.

In the case of text types identified in the language and literature guide as an ambiguous area between literary and non-literary texts, studying a group of texts by one same author might allow students an extra option to choose from for the assessment components that require the use of a literary work. In the language and literature outline, for example, a student could decide to use the collection of speeches by James Baldwin as a literary work and study it for paper 2.

Finally, this model allows for the different lenses that the areas of exploration offer to be simultaneously applied to one same text, as they sometimes coexist within one same unit. As this model is organized

around inquiry questions, it may also allow students to identify productive global issues for the individual oral or develop an interesting line of inquiry into a text for the HL essay.

The following downloadable PDFs are subject outlines and checklists which provide teachers with examples of how a course may be planned. A blank outline and checklist template which teachers may fill in themselves is provided in the appendices section.

Subject outlines and checklists

Organizing principle: inquiry questions

Subject outline (literature HL)

Checklist (literature HL)

Subject outline (language and literature HL)

Checklist (language and literature HL)

Concepts

Commentary on the subject outlines and checklists

This model groups works and texts around the seven central concepts of the course: in each unit, a complex of these concepts is suggested as a lens to apply to the groups of texts. The concepts can be taught in any order throughout the duration of the course. This organization of the course proposes a comparative approach from the very beginning—the central principle is the application of a common complex of concepts to a set of related texts to bring out their similarities and differences in relation to those concepts.

In this model, the areas of exploration coexist and interact in each of the units. It is expected that in the application of the conceptual lens to the texts in each unit, the three approaches associated with the areas of exploration—the textual, the contextual and the intertextual approaches—will be applied simultaneously. For example, in the first unit of the language and literature outline (provided in the links below), students are expected to explore in depth the decisions that Michel Houellebecq, Edward Said, and John Updike or Mohsin Hamid made in their presentation and representation of the common issue they all address, and the relationship that is established with the readers in their respective texts. Students should also analyse how the differing contexts of production of all these texts may have affected the perspectives offered in them, and how their reception might depend on the different contexts in which they are read and interpreted. Finally, students are expected to explore the intertextual relationships that might be established between Houellebecq's, Updike's and Hamid's texts, and Said's seminal text, or among each other.

In the second unit of the literature outline, poets are brought together because they share the same temporal context of production and are part of the avant-garde movement. Through an analysis of each of the poets' work, students should recognize the different perspectives each took on the avant-garde movement and how these are reflective of their identities. Students will also explore how the different socio-historical circumstances in the poets' local context of production affected their work despite all being part of the same global artistic endeavour. Analysing these poets will also offer many opportunities for students to inquire into intertextuality and its effect on texts.

The three areas of exploration operate in a more interrelated manner in this model, which reflects more accurately and authentically the way that the three approaches overlap when a text is read. Teachers and students must note that no area of exploration should take precedence over the others—and in studying the texts, care should be taken that all three approaches are considered equally throughout the course. The course requirement that each area of exploration should contain a minimum of texts or works should be interpreted in this model as indicating that the consideration given to each area of exploration should be balanced and equitable.

The outlines provided to exemplify this course construction model include the possibility of student choice in relation to the course content. In the first unit of the language and literature outline, it is suggested students be given a choice concerning the study of a second novel. In the third unit, there is another

element of choice for students who can decide whether to work on Joaquín Salvador Lavado's or Gary Larson's comics. A similar set of options is given to students in the literature outline where students can decide whether to read William Beckford's or Oscar Wilde's representation of hubris, or a choice between exploring Pablo Neruda's or Oliverio Girondo's versions of avant-garde poetry in Latin America. On these occasions, classwork could vary between tasks requiring students to work in a literature circle with others reading the same author, and tasks requiring students to work with others reading another author in order to explore how the two authors approach one same idea or to compare and contrast their respective styles.

The presence of choice need not be limited to two instances throughout the course: the design of the new syllabuses makes it possible for teachers to allow students a greater say in decisions regarding the content of the courses. The extent to which each teacher will be able introduce an element of choice will vary depending on factors like class size, individual teacher teaching styles, the resources available to schools and student preferences, but the courses have been created to encourage greater differentiation according to students' interests, learning styles and readiness.

The following downloadable PDFs are subject outlines and checklists which provide teachers with examples of how a course may be planned. A blank outline and checklist template which teachers may fill in themselves is provided in the appendices section.

Subject outlines and checklists

Organizing principle: concepts

Subject outline (literature HL)

Checklist (literature HL)

Subject outline (language and literature HL)

Checklist (language and literature HL)

The learner portfolio

The learner portfolio is an individual collection of student work documenting the student's learning throughout the two years of both the literature and language and literature courses. It should be introduced by the teacher at the beginning of the course, and include a diverse set of informal and formal responses to the texts studied. While the portfolio is not formally assessed by the IB, it is a required, integral component of the syllabus and should therefore be given careful thought and consideration in the planning of the course.

Purpose of the learner portfolio

In addition to advice on the relevant language A guide, the following should be noted about the learner portfolio. It provides a space where students can:

• explore texts and reflect on them

• establish connections among different components of the course, such as the texts studied for the course, the areas of exploration and the central concepts

• reflect and create a range of different responses to the texts being studied following the three approaches suggested by the areas of exploration

• establish connections between their learning and elements external to the course, such as: previous works they have read; works they are currently reading in other courses; their perspectives and values as readers; theory of knowledge (TOK); creativity, activity, service (CAS); and issues in the world around them

• develop their approaches to learning skills, particularly those related to thinking, self-management and research skills

• document their preparation for the course assessment components (IA, paper 1, paper 2, HL essay).

Guidelines and format

Teachers are free to monitor and set their own guidelines for the learner portfolios, but students should be encouraged to shape them in ways that allow them to independently track and record their personal development. To ensure that the learner portfolios fulfil this function adequately, teachers should take the following guidelines into account.

• The learner portfolio should be introduced early in the course, and its purpose and importance should be made clear to students.

• In planning courses and lessons, teachers should provide opportunities for students to be able to work and reflect on their learner portfolios in class time.

• There is no required format for the learner portfolio. It may be completed in an electronic format, and hosted on any platform readily available to students (for example Google Docs, Weebly, Wix, Evernote, OneNote, and so on), or it may be a paper collection of documents.

• Teachers requiring electronic learner portfolios should consider privacy and data restrictions in their schools before asking students to post portfolios online.

• The school must be able to access the portfolio for at least six months after students have taken the assessment leading to their diploma. The learner portfolios are not formally assessed by the IB but they may be required to check on the authenticity of a student's work or to assess the implementation of the syllabus in a school.

• Teachers can decide how extensive the portfolio is, but should consider the following.

The language A learner portfolio differs from a traditional portfolio assessment, which is limited to showcasing a student's best work. The learner portfolio should include a range of work representing the student's record of discovery, experimentation and development as a learner.

The learner portfolio does not need to include a record or documentation of every single activity completed by the student during the course.

Students and/or teachers can organize the portfolio in a variety of ways. Teachers may designate sections for students, or students may organize it in their own way. Some ideas are in the self-management section, but there is no fixed requirement about how this should be done. This flexibility is intended to allow students to create their own way of meaningfully organizing their learning.

- Teachers should remember that all portfolios should contain the works studied form where students indicate which texts and works they have studied (and how they have distributed them across assessment components in such a way that no work will have been used for more than one component). The works studied form should be signed by both teacher and student.

Learner portfolio entries and activities

The learner portfolio must consist of a variety of formal and informal responses to the texts studied, which may come in a range of critical and/or creative forms, and in a range of different media. Examples of learning activities, responses, and records that could document the development of student learning are listed below, with some samples of teacher instructions and student work. The activities below are not prescribed, or all inclusive, but are meant to represent a range of possibilities. Some examples have been included to show the outcomes that can be expected from students in each subsection that follows (in some cases, templates and protocols have been included also).

Self-management

The learner portfolio can serve as an effective organizational tool to help students keep track of their learning. Students may wish to collate lists, tables or visual diagrams that summarize essential course content.

The portfolio can also aid students in recording key decisions they take throughout the course. Students may wish to articulate their thinking behind decisions such as which extracts, works and/or texts and global issue they will use for their individual oral, which works they will choose to prepare for the paper 2 comparative essay, and which works and/or texts and topics they will choose for their HL essay.

Useful activities, documents and entries may include:

- a list of text types and/or literary forms covered in the course
- a list of global issues arising from the study of texts covered in the course
- a glossary of literary terminology and stylistic terms relevant to material covered
- course maps linking texts to possible areas of exploration, text types or concepts.

The following PDF documents can be downloaded to help students plan their study of the works and/or texts. A blank course map and reading log tracker template which teachers may fill in themselves is provided in the appendices section.

Course map

Reading log tracker

Individual responses to texts

Students can use the learner portfolio to record their responses to the texts studied. Entries may differ in terms of length, scope, focus and development, ranging from spontaneous reading notes recording a student's first impressions to a fully developed critical response. Responses may differ in register (from

informal to academic), and medium (combining verbal, visual, and auditory entries). The following suggestions illustrate how students may record their thinking about a given text or task at hand.

Type of entry	Example	Student entry
Reading log on a text read in preparation for class	First impressions after reading *Macbeth* act one scene 5.	This scene marks a key turning point in the play by introducing Lady Macbeth, who proves influential for the rest of the play. Her characterization and voice differ significantly from the other characters introduced in the play so far […]
Responses to study questions or prompts	Discuss how emotions are evoked in an advertisement of your choice.	The UNHate campaign by Benetton is highly provocative and intends to shock audiences by displaying various world leaders of opposing factions kissing each other. The emotions viewers feel when faced with such images may range from disbelief or confusion to anger and resentment in view of the liberties Benetton takes with this campaign.
Annotations on a text	Glosses on the opening line from Carol Ann Duffy's poem "War Photographer".	Opening line: "In his darkroom he is finally alone". **Finally**: odd emphasis; suggesting inner conflict, or trauma? **Darkroom**: symbolic of? **His** darkroom: stressing his isolation?
Close reading of a textual excerpt or of a shorter text	Analysis of five lines from Malala Yousafzai's speech to the UN assembly on 12 July 2013.	Passage: from "So here I stand […] one girl among many" to "their right to be educated". Analysis: in these lines Malala's speech gains intensity as she articulates the purpose behind her speech: to speak on behalf of all those "without a voice". The emotional impact of those lines largely stems from the simple sentence structure (simple clauses) coupled with effective rhetorical devices.
Outline for a critical commentary on a shorter text or textual excerpt	Notes for a critical commentary on the opening page of *Persepolis* by Marjane Satrapi.	Commentary on *Persepolis* (opening page) • Introduction: intention and purpose—grabbing attention, establish rapport, introduce narrative voice and main characters, introduce themes • Composition of page: *mis en scène*, size and pacing of panels • Use of light and darkness; absence of colours • Characterization and stereotypes • Aligning of visual and verbal elements (captions; speech bubbles)
Draft for written analytical response	First version of a critical commentary on a satirical article from *The Onion* (or a satirical article of your choice).	(to be completed by student)
Final copy of coursework	Final copy of a comparative essay written in preparation	(to be completed by student)

Type of entry	Example	Student entry
	for paper 2 (comparative essay).	

The following downloadable PDF document can be distributed to students and may help them reflect on and interact with the texts/works they read.

Reading log protocol

Post-classroom reflection

The learner portfolio can record reflections on how meaning is negotiated in a classroom context following an interesting discussion in class. Students may include documents arising from classroom activities such as:

•   classroom discussion notes

•   presentation slides and talking points

•   blog posts and responses

•   "we said" and "they said" (reflection on main points made during a debate)

•   proposals on research to be conducted after class

•   protocols for discussion groups or literary circles

•   study notes taken in class

•   thoughts on new concepts, texts, and theories introduced in class.

The following activity, provided in PDF format, is an example of the kind of reflection activity that can be carried out by students after a class discussion.

Discussion mapping exercise

Self-assessment

The portfolio can serve as a reflection space allowing students to evaluate their own progress and identify areas for further study.

Entries may consist of:

•   self-assessment activities where students analyse their progress by answering a questionnaire or by applying a rubric to a specific oral or written performance

•   collaborative peer and self-assessment activities.

•   reflective statements arising from the comparison and contrast between a first draft and the final draft of a comparative essay or a guided analysis written as practice

•   reflections on creative tasks

•   suggestions for further study identifying areas worth exploring

•   suggestions on how to link areas of exploration, concepts and texts

•   suggestions on how to link elements of the course with TOK or CAS.

The following downloadable PDF documents are examples of portfolio entries resulting from self-assessment or peer-assessment work carried out by students. They can be given to students to help plan their activities.

Collaborative peer and self-assessment
Self-assessment task

Creative tasks

The portfolio can showcase creative responses and serve as a medium for exploring texts or concepts creatively.

Students may include the following.

- Creative or re-creative tasks, for example:

    a pastiche of a work

    internal monologues from a character's perspective

    imaginary dialogues between characters or authors.

- Transformation tasks, for example:

    social media posts based on a dialogue from a play or a novel

    a dramatic dialogue based on a prose text

    an advertisement based on a literary work

    an imaginary interview with a literary character

    original poems written in response to a text

    an animated version of a verbal text.

- Visual aids, for example:

    mind maps

    concept maps

    visible thinking routines, such as "generate, sort, connect, elaborate".

- Performance tasks, for example:

    scripts

    video or audio recordings.

The following downloadable PDF documents are examples of creative work of the type which can be carried out with students in response to works and/or texts**.**

Pastiche exercise

Transformative task

The Prescribed reading list

The *Prescribed reading list* contains authors from many different languages, as well as Latin and Classical Greek authors. The aim of the list is to include a wide variety of voices, representing different perspectives and regions.

The *Prescribed reading list* is an electronic resource which teachers can explore using different filters. For each of the languages, there is a recommendation of six authors that can be used as a starting point for teachers willing to explore an unfamiliar corpus of literature.

The list classifies authors according to the language they write in, their sex, the centuries in which they lived and wrote, the places they are associated with and the literary forms the texts they wrote belong in. An author on the *Prescribed reading list* can be studied in any of the forms in which they wrote, even if those forms are not mentioned in relation to them.

Selection of authors and of works

The open nature of language A courses means that the selection of works can be exciting and challenging for teachers and students. The starting point for the selection of works should always be the requirements concerning coverage of place, time, literary form and language in which the works were written. Teachers should consider how well the selection of works presents interesting opportunities for analysis in relation to the areas of exploration, the central concepts of the course, and the assessment components. Equally important is to consider the student cohort, their interests and characteristics, and the nature of the school environment and culture.

The final selection of works should allow students to appreciate the diversity of forms the human and artistic experience can take. The *Prescribed reading list* has been designed to encourage teachers and students to make adventurous choices. In compiling the list, the IB has attempted to strike a balance between canonical and newer voices, and include writers from as many regions as possible. To make sure that newer literary forms were represented, some well-established authors have been excluded. However, teachers are able to retain them on their book lists as free choice authors. When considering the course requirements, teachers are encouraged to explore authors beyond their usual choices in order to incorporate a variety of ways of experiencing literature.

The assessment components have been designed to allow students to choose texts that best fit their skills for each assessment piece. It is important for teachers to consider the breadth of possibilities for each assessment style when deciding upon texts, which should be flexible enough to allow for multiple purposes and cater for a variety of interests. A balance of gender, place, time and literary form should be attempted wherever possible.

How to use the *Prescribed reading list*

The *Prescribed reading list* is arranged in alphabetical order. Each language features a list of six authors recommended by the IB as a starting point for study to those unfamiliar with the literature of that language. It is not compulsory to choose one of these six recommended authors when selecting a work to be studied in translation. Teachers can explore the literature of any given language beyond those suggestions. Any text written by any author on the *Prescribed reading list* can be chosen to comply with the course requirements, irrespective of whether the text belongs to one of the forms associated with the author on the list or not. Teachers should refer to the definition the guides give of a work to make sure that the selected texts can be considered one, especially in terms of their length.

Navigating the list

Place

Authors are classified in two ways in relation to place on the *Prescribed reading list*; by **country/region**, and by **continent**. When choosing the authors to be included on the book lists of their courses, teachers and students should note that there are two requirements regarding place, one related to the number of countries/regions the list should cover, and another one related to the number of continents. Both requirements should be met.

Literary form

The *Prescribed reading list* includes four literary forms: fiction, non-fiction, poetry and drama. There is a column within the section of literary form highlighting sub-categories considered worth noting by chief examiners working with the different languages. These do not constitute a different literary form other than the four already mentioned, but they do belong in one of them. For example, in a number of languages, song lyrics and graphic novels have been singled out. They are not considered a literary form in themselves, but should be considered part of the poetry and fiction or non-fiction literary forms respectively. Teachers may choose a song-writer as one of the poets to be studied during the course. Similarly, a graphic novelist might be used to cover the fiction or non-fiction literary form, depending on the particular characteristics of the specific graphic novel chosen. Sub-categories within literary forms have been noted in this way to make them more visible to teachers when using the search filters of the *Prescribed reading list.*

Choice and collaboration

When developing text choices, the student and teacher need not work in isolation from each other. The text choices could result from the collaborative efforts of the students and teachers to find the best fit for their learning programmes. It is not necessary for all students to read the same course material; it is possible for students to develop interests in literature independently, provided these choices still meet the underlying course requirements. This freedom of choice creates a natural differentiation to enhance student learning outcomes.

It should also be noted that no text or author can be repeated within language A courses. For example, if a student is taking German A and English A, they cannot study Bernhard Schlink in both courses. This will require close collaboration between language A subject teachers within schools to ensure that authors and texts do not cross over.

The following downloadable PDFs feature activities that can be carried out with students to familiarize them with the *Prescribed reading list*.

Exploring the *Prescribed reading list*

The *Prescribed reading list* and the canon

Organizational tools

All DP teachers should explicitly plan their courses. The IB does not prescribe a format, however the process may be supported by using one of the three unit planner templates developed for language A teachers.

The five examples of unit plans in this section are not intended to mandate or restrict what language A teachers do—but inspire and support them to think about what and how they are teaching.

The focuses of these plans vary in terms of construction but come together with respects to intended outcomes. Their purpose is to suggest possible ways to approach areas of exploration, concepts, and assessment components; they also show teachers how approaches to learning skills and principles can be developed and put into practice, and how these approaches can be incorporated in a holistic and integrated manner into the planning of language A studies. Teachers will also find examples of how TOK and CAS might inform and inspire teaching and learning.

These unit plans have been designed as tools to be used and adapted to suit different classroom contexts and teaching styles. The central elements of the course are covered: areas of exploration, fields of inquiry, the learner portfolio and assessment components. Please note that important language A concepts on the unit plans have been marked with asterisks (*).

Examples of unit plans

Unit plan 1—Intertextuality: connecting texts

This unit plan is a German A: language and literature plan that focuses on connections that can be established between texts in preparation for the individual oral. It is a unit plan that follows the construction model based on the division of the syllabus into units focused on individual and sequentially organized areas of exploration. The area of exploration it addresses is "Intertextuality: connecting texts", taking intertextuality to refer to connections that can be established between texts on the basis of common characteristics as opposed to a narrower understanding of this in terms of explicit references that texts make to one another.

Features worth noting are:

- the way that the plan addresses the potential misconception that fields of inquiry are in themselves global issues without any further need to redefine or specify them

- the interaction between concepts, global issues and the areas of exploration in the plan

- the point made about meaning being constructed differently in prose fiction and prose non-fiction literary texts and in non-literary texts, drawing the students' attention to the differences between them. The transformation exercises (where students are asked to transform a novel extract into a newspaper article, and then compare this with another newspaper article) may help to bring awareness to the different perspectives of each prose type in relation to the global issue, and of the different ways meaning is constructed in literary and non-literary texts

- the use of visible thinking routines

- the highlighting of work done on global issues in preparation for the individual oral that could provide an opportunity to make a clear and explicit connection with CAS experiences and projects.

This downloadable PDF unit plan sample aims to develop skills related to the individual oral that could be transferred to pairings of different texts rather than just the ones mentioned here. A number of other downloadable documents have also been included to support the unit plan. A blank DP unit planner template that teachers may fill in themselves is provided in the appendices section.

Unit plan 1—Intertextuality: connecting texts

The literary alphabet

Character biographies

Unit plan 2—The transformation of traumatic experience

This is a language A: literature plan. It follows the course construction model that is based on inquiry questions. The central question the plan explores is how traumatic experiences are transformed into art. The plan groups three works referring to the same historical event, and explores the connections between them in a way that makes their study suitable for paper 2 preparation.

Features worth noting are:

- the way that the three areas of exploration interact in the plan, combining the multiple approaches that can be followed when analysing a text

- the analysis proposed of different narrative forms, both fictional and non-fictional, and the discussion held regarding the different ways these forms approach and represent reality

- the introduction of paper 2 as an assessment component, the focus on its main elements and the way the unit plan addresses some common misconceptions about paper 2

- the activity that asks students to create a simplified version of a plan—as if they were teachers— to demonstrate how their learning can be applied to other texts studied. This is so students are not misled into thinking that their paper 2 has got to be based on the three works studied in the unit

- the performance assessment tasks (the talk show, the transformation activity, and the review-writing activity) that ask students to bring the texts into interaction with one another. The GRASPS model (real world goal, role, audience, situation, products/performance and standards) developed by Wiggins and McTighe in Understanding by Design (2005. Alexandria, USA. ASCD) could be applied in all these cases.

This downloadable PDF unit plan sample will help teachers plan their course. A blank DP unit planner template that teachers may fill in themselves is provided in the appendices section.

Unit plan 2—The transformation of traumatic experience

Unit plan 3—Scripts and transtextuality

This unit plan could be used as part of both the literature or language and literature courses, since scripts are considered non-literary texts. It centres on an area of exploration, so it would correspond to a course construction model organized around areas of exploration. It explores the notion of transtextuality by focusing on a story by Paul Auster, its accompanying illustrations by Isol (Marisol Misenta) and the adaptation of the story Auster himself made for the 1995 film *Smoke.*

Features worth noting are:

- the fact that, in spite of focusing on "Intertextuality: connecting texts", the relationship the unit plan establishes with assessment components is with paper 1, that is not comparative and does not require bringing texts together according to some common element. In this sense, the planner avoids mechanical or automatic pairings and encourages a transfer of skills within the syllabus

- the solid grounding on theoretical approaches, that demonstrates how these can be introduced to inform the study of texts and help prepare students for the assessment components

- the activities that invite students to transfer what has been learned to new contexts and texts by means of creative thinking skills

- how the plan paves the way for the interaction between literature and other forms of art, like visual arts and film

- the way the plan interweaves a considerable number of the seven concepts (identity, culture, creativity, communication, perspective, transformation, and representation) meaningfully within a unit that focuses on an area of exploration.

This downloadable PDF unit plan sample will help teachers plan their course. A blank DP unit planner template that teachers may fill in themselves is provided in the appendices section.

Unit plan 3—Scripts and transtextuality

Unit plan 4—The Gothic movement from different perspectives

This is an English A: language and literature unit plan dealing with Gothic literature from a variety of perspectives, texts and media. It relates to a conceptual course construction model and focuses on a variety of concepts (such as, perspective, representation and transformation). It applies those concepts to a set of texts with a common theme of "the monstrous", while at the same time covering the approaches implied in the areas of exploration through different activities and assessment tasks.

Features worth noting are:

· the variety of ways in that the plan develops transfer skills, assessing understanding as it does so

· the friendlier, more approachable take on theoretical perspectives

· the noticeable presence of student choice in the plan, and the literature circle strategies and protocols used to develop self-management skills

· the close interaction between literary texts and non-literary texts

· the proposal for interdisciplinary connections.

This downloadable PDF unit plan sample will help teachers plan their course. A number of other downloadable supporting documents have also been included. A blank DP unit planner template that teachers may fill in themselves is provided in the appendices section.

Unit plan 4—The Gothic movement from different perspectives

Guide to "Black men and public space"

"Our mutual monstrosity" speech

Batman unmasked

Unit plan 5—Linguistic determinism through talks and texts

This unit plan is an English A: language and literature introductory unit. It deals with the "readers, writers and texts" area of exploration and interacts with four central concepts of the course. The unit plan analyses the notion of linguistic determinism by means of a series of TED talks and scholarly texts. The plan also explores speeches as a text type and introduces paper 1 as an assessment component.

Features worth noting are:

· the depth with which the plan explores a linguistic topic in a way that is highly engaging for students

· the richness of the accompanying materials

· the variety of performance tasks included

· how integral and organic the connection with TOK is to the whole unit

· the systematic reference to attributes of the learner profile.

This downloadable PDF unit plan sample will help teachers plan their course. A number of other downloadable supporting documents have also been included. A blank DP unit planner template that teachers may fill in themselves is provided in the appendices section.

Unit plan 5—Linguistic determinism through talks and texts

Connection with TOK

Guiding questions for Keith Chen's TED Talk

Quotations about language

Use of statistics in non-literary texts

Tackling the areas of exploration

The syllabus is divided into areas of exploration, "readers, writers and texts", "time and space" and "intertextuality: connecting texts" that will form the main part of the student's experience of the course. Teachers can choose to design their course around these areas, or include them throughout the study in plans, discussions and/or instruction. As suggested in the guide, these areas of exploration are also an ideal way to make clear links with TOK. These areas also provide a useful first step to considering the different lenses through which students can read and understand literature, and should ideally link with the theoretical approaches mentioned in these materials.

Figure 1
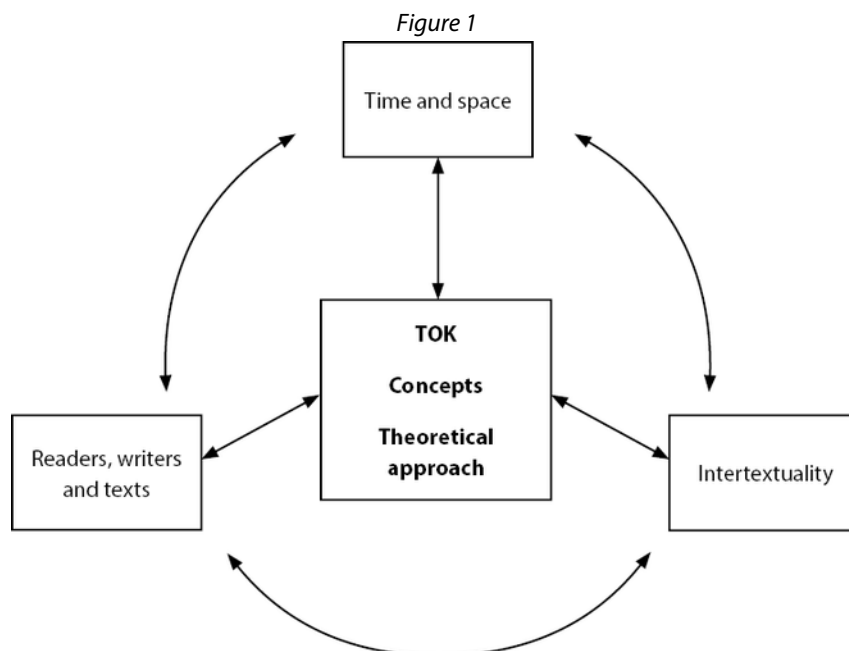
The areas of exploration should be explicitly taught, not implicitly referenced. Teachers are advised to set aside time to familiarize students with these areas and develop their skills to enable them to consider the guiding conceptual questions outlined in the guides. Ideally there should be overlap between the different areas for each text, so if a unit is being taught around time and space, references should be made to the other areas of exploration to demonstrate the different ways that texts can be read and understood. In this sense, the organizing principles covering inquiry questions and concepts will provide greater opportunities to allow for this interaction across areas of exploration.

The areas of exploration will help students organize their ideas before assessment as there are links between some of these areas and the assessment components. However, it is important that areas of exploration should not be necessarily seen as linked exclusively to any particular assessment task. The language A syllabuses allow for a significant amount of freedom in the way that the areas of the course and the assessment components are combined. The areas of exploration propose different approaches to the study of texts and should not be seen as isolated compartments but rather as complementary and overlapping sections. These areas of exploration can be made to interact with the assessment components and the central concepts of the courses in multiple ways.

The subject outlines and unit plans included in the "Planning the courses" section of this TSM provide some ideas on how to approach the areas of exploration either in isolation or in combination with one another.

Integrating concepts

Language A courses are built around the consideration of seven concepts: identity, culture, creativity, communication, perspective, transformation, and representation. The concepts, that inform all aspects of the course, have been selected because of the central position they occupy in the study of both language and literature.

Delivery of the concepts is not intended to be discrete, but rather integrated across all components of the course. Concepts, because of their very nature, will be instrumental in allowing and facilitating connections across the three areas of exploration and among the different texts and works studied.

Concepts will not be explicitly assessed but may be the source of inspiration for the lines of inquiry that students develop in their HL essays and may be the starting point for examination paper authors in the design of paper 2 questions.

The course subject outlines and planners included in this TSM provide some ideas on how to incorporate concepts into teaching and learning. Teachers are free to introduce and explore conceptual study with their students in other ways.

These downloadable PDFs contain activities that can be used to help students understand and explore concepts.

Introducing concepts: the dictionary game

Exploring texts and concepts

Incorporating global issues into learning and teaching

A global issue is one that has significance on a wide or large scale, is transnational and whose impact is felt in everyday local contexts. It plays an important part in language A as student's investigations around a variety of global issues and selection of two works or a work and a body of work form the basis of the individual oral.

Global issues are defined by time and place, and teachers should note this when guiding students. For example, modern readers accessing a 17th century literary text may find very different attitudes towards issues such as class or gender—similarly, studying contemporary texts from different regions may express unfamiliar perceptions of what constitutes poverty or equality.

It is important to note that the term global issue need not necessarily be understood as a problem, obstacle or threat; it may also refer to a social phenomenon that is internationally significant but manifests itself in local contexts, such as living in a digital society.

The identification and selection of a global issue is meant to be an exploratory process. Just as students have the flexibility to use any of the texts from their course of study up until the time of the assessment, it is possible for students to decide on a global issue early in the course and change or refine this issue up until their creation of the individual oral outline. The learner portfolio is the ideal place for students to develop their ideas and record this process.

Pathways to global issues

Student may arrive at their global issue through a variety of pathways.

- **Inductive:** the student explores several bodies of work and/or works, notices a common global issue and selects extracts from two of them that best highlight the issue.

- **Deductive:** the student feels passionately about a particular global issue and looks for corresponding extracts from the bodies of work and/or works studied.

- **External (to the subject):** the student reads a body of work or work that they enjoy and considers it in relation to a global issue that they have addressed as part of learning outcome 6 in creativity, activity, service (CAS) that concerns engagement with issues of global significance. Another example, and one that is explored in these materials, is the UN's list of Sustainable Development Goals (SDGs). A student could identify which of those are present in a work, narrowing the focus of the SDGs and finding another work or a body of work to which the issue could be applied.

- **Internal (to the subject):** the student reads through the suggested fields of inquiry in the guides, selecting one that resonates with them, and then narrows it down to accommodate two works or a work and a body of work already studied.

- **Retrospective:** the student consults their portfolio for entries that speak about similar themes and or topics, developing a global issue out of these and then selecting the works or the work and body of work that they believe best fit.

Five fields of inquiry are listed in the language A guides: culture, identity and community; beliefs, values and education; politics, power and justice; art, creativity and the imagination; science, technology and the environment. Apart from these students may draw inspiration to identify possible global issues from the following sources:

- issues discussed in other DP subjects they are studying, for example, human development issues in geography, or deforestation in environmental systems and societies

- historical or anthropological studies identifying global issues in the past and present

- entries in their CAS portfolios that respond directly to issues of global importance.

The assessment section in this TSM provides examples of works and/or work and body of work-global issue pairings. This worksheet may help to map the texts or works students are reading with SDGs.

Works, texts and SDGs

Focusing on a global issue

A global issue has significance on a wide or large scale, but it must not be formulated in terms that are too broad. The fields of inquiry are good starting points to determine a global issue but they are not a global issue in themselves, and will not be suitable for exploration of two texts unless they are defined in a more specific way. The examples below will help to clarify the balance that needs to be struck between the broad and the specific, adding specificity to the field of inquiry without being so detailed that it becomes a local issue.

Global issues identified through fields of inquiry

Scale	Description	Comments
Field of inquiry	Culture, identity and community—colonialism	Insufficiently focused to be a useful lens for investigation.
Global issue	**How do societies reconcile native and colonial influences?**	**Appropriate for presentation; works/texts engage the issue from varied perspectives**
Local issue	A newly independent nation sets out to rename sites named for prominent colonizers.	Too specific for works to engage with this particular expression of the issue

Scale	Description	Comments
Field of inquiry	Beliefs, values and education—shaping educational systems	Insufficiently focused to be a useful lens for investigation
Global issue	**The effects of allowing new populations access to education**	**Appropriate for presentation; works/texts engage the issue from varied perspectives**
Local issue	A regional government develops a plan to accommodate an influx of refugee children into the public-school system.	Too specific for works to engage with this particular expression of the issue

Scale	Description	Comments
Field of inquiry	Politics, power and justice—corruption	Insufficiently focused to be a useful lens for investigation
Global issue	**Corruption as an obstacle to achieving greater equality**	**Appropriate for presentation; works/texts engage the concern from varied perspectives**
Local issue	The government of a country has impeached their president on charges of corruption	Too specific for works to engage with this particular expression of the issue

Scale	Description	Comments
Field of inquiry	Art, creativity and the imagination—freedom of expression	Insufficiently focused to be a useful lens for investigation
Global issue	**The effects of curtailing freedom of expression**	**Appropriate for presentation; works/texts engage with the issue from varied perspectives**
Local issue	A painter's work is deemed too controversial to display in an exhibition.	Too specific for works to engage with this particular expression of the issue

Scale	Description	Comments
Field of inquiry	Science, technology and the natural world—progress	Insufficiently focused to be a useful lens for investigation
Global issue	**The importance of finding a balance between progress and respect for nature**	**Appropriate for presentation; works/texts engage the concern from varied perspectives**
Local issue	The construction of a dam in a particular community	Too specific for works to engage with this particular expression of the issue

Global issues arising from SDGs

Scale	Description	Comments
SDG	Gender equality	Insufficiently focused to be a useful lens for investigation
Global issue	**The impact of religion on gender equality**	**Appropriate for presentation; works/texts engage the concern from varied perspectives**
Local issue	Inequality between male and female members in a particular religious hierarchy	Too specific for works to engage with this particular expression of the issue

Scale	Description	Comments
SDG	Zero hunger	Insufficiently focused to be a useful lens for investigation
Global issue	**World trade inequality as a cause of hunger**	**Appropriate for presentation; works/texts engage the concern from varied perspectives**
Local issue	Increase of malnutrition and starvation in one particular country	Too specific for works to engage with this particular expression of the issue

Scale	Description	Comments
SDG	Good jobs and economic growth	Insufficiently focused to be a useful lens for investigation

Scale	Description	Comments
Global issue	**Immigrants and their work prospects in hosts countries**	**Appropriate for presentation; works/ texts engage the concern from varied perspectives**
Local issue	Modern slavery in a particular country	Too specific for works to engage with this particular expression of the issue

Scale	Description	Comments
SDG	Sustainable cities and communities	Insufficiently focused to be a useful lens for investigation
Global issue	**Urban migration, urbanization and their consequences on identity**	**Appropriate for presentation; works/ texts engage the concern from varied perspectives**
Local issue	The impact of youth migrating to the city from a particular rural community or small town	Too specific for works to engage with this particular expression of the issue

Encouraging autonomy

Language A courses offer many opportunities for students to develop their self-management skills. Over the time spent studying their language A courses, students will:

- make decisions about how they will organize the contents of the course to satisfy assessment components
- monitor their motivation
- develop their perseverance and resilience
- conduct an ongoing process of self-assessment to reflect on their progress.

The learner portfolio can be instrumental in guaranteeing that these skills will be developed in language A courses as self-management skills (along with as research and thinking skills) are key to keeping a well-organized, relevant portfolio of ideas and information. The importance of the portfolio in the holistic development of students in language A subjects should not be overlooked.

Putting the focus on the autonomy of the students also changes the role of the teacher in the learning process. Teachers as facilitators, guides and collaborative participants allow students to find and develop their own role in the course.

Further areas for collaboration and student autonomy exist within the assessment components, particularly the individual oral and HL essay tasks. Students have choice in relation to global issues in the individual oral assessment and the texts used to support their understanding of the development of their chosen global issue. Teachers are encouraged to work in partnership with students to ensure that they are guided in their text and global issues choices, rather than setting a fixed text for the assessment. In the spirit of autonomous learning, teachers should facilitate the exploration of their students for these assessment pieces through the portfolio and associated learning activities.

Learning opportunities should be chosen to encourage the development of deeper thinking for students, for example facilitating the deconstruction of the concept or global issue rather than giving students definitions. Opportunities should be given for students to reflect and choose the materials that best fit their needs. Students should become adept at recognizing the appropriate skills required to excel in the various requirements of the course.

The SSST guide provides further ideas on how to empower students in working towards greater autonomy.

Introduction

Theoretical questions are at the heart of language A courses in the following ways.

- The three areas of exploration form the main theoretical focus of the courses, with their questions about the relationships between readers, writers and texts, time and space and intertextuality.

- Theoretical focus is provided by a consideration of the relationships between the three subject areas which form a part of all three of the studies in language and literature courses—literature, language and performance.

- Students are challenged to think about the significance of the seven fundamental concepts which inform the courses—identity, culture, creativity, communication, perspective, transformation and representation—and the ways in which they might relate to and help to focus their study of literature and language.

- All these areas of enquiry also relate to students' work in TOK, which will inform and be informed by their grasp of theoretical issues in literature and language.

Discussion of the theoretical questions which arise from these frameworks should occur throughout the course, and activities to develop these ideas can be planned as part of units of work. Teachers can also develop students' appreciation of these theoretical issues by introducing them to a range of critical approaches to the study of language and literature which originate in literary and linguistic theory.

In order to support teachers, this section gives an overview of the development of literary and linguistic theory during the 20th century, attempting to show how theorists have explored and confronted a network of issues concerning reading, understanding, value and negotiating meaning in both literary and non-literary texts.

The overview of theoretical approaches begins with formalism and new criticism, the origins of approaches which emphasize literary "appreciation" and the close reading of texts, in which meaning is seen to reside in the text itself, and the way the author has crafted it.

A variety of approaches which developed or became prominent around the middle of the 20th century is then examined. These focus on the way in which the meanings of texts are seen to be strongly connected with the social and cultural contexts in which they are produced and consumed—structuralism, poststructuralism, Marxism, psychoanalysis, and reader response.

Finally, a set of broadly political approaches which developed from these theories in the second half of the twentieth century, which focus on the ways in which texts represent or challenge dominant social and cultural constructions of gender and sexuality, race, disability and nature - new historicism, cultural materialism, feminism and gender/queer theory, post-colonialism, critical race theory, critical disability theory, and eco-criticism.

These theories are ordered chronologically as they represent the evolution of critical theory; as such it may be helpful for teachers to explore them in the order they are presented in these materials.

For each theory, this section will provide:

- a brief outline of the theory

- a brief outline of the way the theory relates to language and literature

- suggestions about the ways that the theory might relate to the courses.

It should be noted that these overviews are brief, simplified outlines of complex discourses, which are intended as an accessible starting point for considering the general implications of these theories.

Incorporating theory

There are many different ways to introduce these theories during the courses, but ideally they should be introduced as a way as to give students new ways of looking at the texts that will challenge how they have approached them. Jigsaw puzzle activities, where students piece together different theoretical approaches in their analysis of a text, provide an excellent opportunity to do this.

Teachers can also work through the areas of exploration in conjunction with theoretical approaches to gain an understanding of what they imply before looking at the texts being studied in relation to them.

Examples of working through the areas of exploration might include looking at Shakespeare's plays through the lens of time and space. This allows students to see how new historicist or even post-colonial critical approaches might challenge accepted readings of the plays leading to ideas about how they might be interpreted and produced. Texts like Angela Carter's *Bloody Chamber* can be explored not just as playful re-workings of fairy stories but texts that in doing so also challenge the dominant readings of these stories and in particular the way women are represented. This "reading against the grain" can also be applied by the reader to less overtly questionable texts. In *Jane Eyre*, for example where the silences and omissions regarding Rochester's life in the Caribbean might be challenged by a post-colonial reading.

Similar opportunities are available if teaching the course through an investigation of the concepts, with "identity" for instance allowing the exploration of a number of theoretical positions, particularly reader response. Study of Henrik Ibsen's *A Doll's House*, for example might look at the identities and roles forced on both Torvald and Nora by the prevailing moral and gender codes of 19th century Norway instead of seeing the dominant focus of the text as a personalized gender conflict between Nora and Torvald.

Culture is another concept that offers rich opportunities to explore the contexts of reception and production and the role of culture in influencing these areas. Texts like the essays and novels of James Baldwin directly engage with issues of cultural tension and conflict in the domains of race and sexuality, but at the same time a writer like Jane Austen might be said to be equally complex in her silencing of the tensions and conflict present in relationships across gender and class (or at least in her resolution of them through a narrative of love lost then found).

Intertextuality (a theoretical approach in its own right) alerts students to the way they use their knowledge and experience of texts to decode other texts they encounter. The use of a comparative literature approach to intertextuality in the studies in language and literature courses allows exploration of the way readers understand texts through an unconscious use of intertextual references. This can be seen as both central to understanding, and acting to support, what seems the "natural" situation presented in the text, which in fact needs to be challenged and made problematic. This might be seen, for example, in the absence of fully drawn characters from marginalized groups in texts.

Practical application of literary theories

Formalism and New Criticism

Formalism, and its later manifestation as New Criticism in the work of William Wimsatt and Monroe Beardsley in the 1950s, refers to the qualities and features of a text that are seen as making it literary in nature. The idea that literary texts were *things in themselves*, their meaning independent of the context in which they were situated, was first put forward by Viktor Shklovsky and the Russian formalists. Shklovsky argued that the language literary texts used, unlike writing undertaken to make a transaction, for example, was strange and stylistically unique to literary texts. This led him to formulate the idea that literary language created a *defamiliarization* (ostranenie) that encouraged the reader to see the familiar things described in the text as new and strange. In this, Russian formalism moved away from the limited focus of new critical approaches to one that forced the reader to a questioning and reappraisal of the world outside the text.

New criticism, however, is characterized by an insistence on seeing the text as autonomous and divorced from context. This approach views the meaning of the text as reducible to that which can be derived from a close analysis of its language and use of literary devices such as metaphor and figurative language generally. As such the approach can feel at times like a kind of literary archaeology, excavating the text to find a single meaning or reading that is supported only by the evidence within the text. This approach has been challenged either directly or by implication by theoretical approaches such as those espoused by new historicism, Marxism and feminism that insist on the importance of various contexts in enabling the reader to construct a more complete reading of the text, its place in society and its meaning.

While few now would champion formalism as the dominant approach to how we understand literary texts the core skill of close analysis remains, if not as an end in itself, rather as an essential tool in gathering evidence from the text to support a reading fully informed by an understanding of the range of contexts that also shape meaning.

Applications to studies in language and literature

These critical approaches are valuable as a tool for analysis that uses evidence directly from the text—especially in the paper 1 exam—but can also be challenged by exploring the way they deny that the meaning of texts, both literary and non-literary, is open to challenge and reinterpretation in the light of the text's various contexts of reception and production.

Guiding questions

How far can a text be said to have a single and true meaning that can be revealed by close reading alone?

Look at the evidence you bring to bear in developing your own reading of a text. What different kinds of evidence do you draw on to support your ideas and interpretation?

Can different readers, even if only using evidence found within the text alone, develop and justify different interpretations of the text?

How important is it to understand the author's life and beliefs?

Key theorists include I A Richards, Viktor Shklovsky and Roman Jakobson, Cleanth Brooks, William Wimsatt, Monroe Beardsley.

Key reference: Berlina, A. 2016. *Viktor Shklovsky.* A Reader. New York, USA. Bloomsbury.

Marxist theory

Karl Marx's analysis of society as structured around economic factors and the way these determined social relations in society, has been central in offering a critique of capitalism focusing primarily on the inequality between those who owned the means of production, the factories, mills and machinery, and those who had no choice but to sell their labour and work in the factories for their bourgeois owners. The economic and cultural exploitation this often entailed is the concern of those taking a Marxist approach to the analysis of texts both literary and non-literary. Marx's analysis of capitalism and its expression in society informs a critical approach that sees texts as encoding economic and social inequality in society and either naturalizing or challenging this inequality.

Given the pervasiveness of capitalist modes of economic organization and the political successes of Marxism, the theoretical position taken by the Marxist critic has been a powerful force certainly throughout the latter half of the 20th century. Characteristically it investigates the way texts legitimize exploitative practice by naturalizing or silencing it within the text. For example, texts like *Mansfield Park* might be seen through the lens of Marxist analysis as more than just a drama about character and relationships but also, and more sinisterly, as disguising the realities of wealth accumulated through the exploitation of slaves on the Caribbean plantations owned by Sir Thomas Bertram, the benefactor of the main character, Fanny Price —something explicitly brought out in the 1999 film by Patricia Rozema. Essentially, Marxism invites us to look closely at the relationships between different classes in texts, identifying the social and economic forces at work in these relationships and revealing the ideological biases at work in the representation of these relationships.

Marxist analysis of texts, then, seeks to reveal and problematize representations of society that present social and economy inequality as natural and unquestioned. In exploring this they look closely at the representations of character and social and economic relations in texts and the impact of the contexts of reception and production.

Applications to studies in language and literature

Marxist analyses of texts offer students many opportunities to see how texts might be considered as reflecting the realities of society and its economic and social inequalities, and in some cases reinforcing them. The later Marxist idea of the notion of hegemony associated with the Italian writer Antonio Gramsci has also been important highlighting the way dominant ideas and beliefs disguise the economic and military power that enforces their dominance and has been central in texts like *Orientalism* for instance that explored the Western cultural dominance over the East in the 19th and 20th centuries. This approach is strongly associated with cultural materialism and the work of British critics working in the 1970s led by Raymond Williams.

Guiding questions

What examples can you select of texts that either support and legitimize inequality or challenge and attack it?

How might a Marxist approach to literature challenge the traditional canon?

How far are texts political entities as opposed to *things in themselves*?

> Key theorists include Antonio Gramsci, Walter Benjamin, Fredric Jameson, Theodor Adorno, Terry Eagleton

Reader response theory

Also known as reception theory, the key reader response theorist was Wolfgang Iser who argued that the understanding of a text was a collaborative venture between reader and writer. It was influential on structuralism (a theory considered later in this section) in the way it saw meaning as dependent on the reader's knowledge of other texts and the values and conventions of their culture and society including the reading practices with which they are familiar, and not centred solely in the text.

Reader response centres the role of the reader and their context in constructing the meaning of a text. At one level this explores the context of reception in relation to the values, assumptions and ideas the reader brings to and through which they interpret the text. At another it looks at the gaps, silences and omissions in the text, exploring how the reader's role in filling these constructs meaning and how these silences and omissions might be seen as disguising and therefore naturalizing cultural values and assumptions that should perhaps be questioned. Examples of reader response point the reader to a more self-conscious understanding of the assumptions they are making in a text and how they are filling in the gaps in the text or ignoring the omissions. What assumptions do we make about the gender of a narrator, for example, before that information is given to us and on what basis might they be made?

Applications to studies in language and literature

Reader response is central in the area of exploration "readers, writers and texts", and looking at how students reconstitute the text and the potential significance of their interaction with the gaps and silences in the text that they might fill or respond to. It also addresses the ideas of context and intertextuality in the other areas of exploration, as these might determine the thinking that a reader uses in filling the gaps in the text to achieve a full understanding of its meaning; also to analyse the way the text creates tension and drama by exploiting and then challenging the reader's assumption about a character, for example, Boo Radley in *To Kill a Mockingbird*.

Guiding questions

How does this approach relate to New Criticism approaches to texts?

How does this approach to texts highlight the constructed and external as opposed to intrinsic and fixed nature of meaning in a text?

How does this approach allow us to trace the changing ways in which texts are interpreted by readers over time?

What does a reader bring to a text?

Key theorists include Wolfgang Iser, Stanley Fish, Louise Rosenblatt, Umberto Eco

Key reference: Iser, W. 1978. *The Act of Reading: a theory of aesthetic response.* Baltimore, USA. Johns Hopkins University Press.

Psychoanalytical theory

Psychoanalytical theory (or psychoanalytic criticism) builds on Sigmund Freud's work on the mental life of human beings and in particular his analysis of the way the human mind develops and the means by which this development allows us to cope with the challenges of having to repress our desire for pleasure in order to undertake the work needed to guarantee our survival. Freud's model of the mind saw the process of the child's development as dominated by Oedipal urges for both the mother and the father and the emergence of three parts of the mind: the id that holds the instinctual drives that need to be controlled; the ego that is the persona we present to the world that exists only through the repression of the uncontrollable desires that now reside in the id and the unconscious and which emerge in dreams; and the superego, which develops what could be described as conscience.

In literary criticism a range of ideas from psychoanalysis have been influential. The description of the child's development given by Freud, for example, is important in literary theory for the way it can be seen as primarily an account of how identity develops, an important focus for the way psychoanalytic criticism of literary texts has developed. In the first instance, however, the psychoanalytic critic will attempt to interpret the ideas in a literary text in terms of psychoanalytic understanding of character and motive, most famously perhaps in Freud's own analysis of *Hamlet*. In addition, the psychoanalytic critic may adopt what has been labelled the *psychobiographical* approach looking at what the text reveals about the author's beliefs, ideas and motives.

Carl Jung, the psychoanalyst who was one of Freud's students but went on to develop his theories in a slightly different way, is also important in this area of theory because of his focus on archetypes, leading

some critics to identify characters or situations as representing particular archetypes and the ways they are understood by particular cultures. More recently the work of Jacques Lacan has linked Freud's theories to language and thus to literature. The experience of the individual unconscious is transformed by Lacan into an introduction that is external rather than internal and forms the unconscious symbolic systems held by the culture that receives the text—these symbols are seen by Lacan as language. In this way it has been used by feminist critics, for example, who see revealed in these unconscious symbolic systems a culture's establishment of roles and identities that are linked to gender and potentially limit and demean women and their role in society.

Applications to studies in language and literature

This approach to texts helps to explore the role of personality in constructing the meaning of texts. It is also useful in developing understanding of one of the ways in which the role of identity and the self are a context of reception that contributes to the shaping of a text's meaning. The concepts of identity, culture and perspective are also enriched by looking at them through the lens of psychoanalytical criticism, exploring, for example, the way culture and the symbols it shares affect how its members understand texts.

Guiding questions

What does Lacan's theory suggest about the way symbols reinforce ideas in society that might be challenged?

How is the identity of a character in one of the texts you are studying formed and how can your understanding be enriched by looking at it in the light of psychoanalytic ideas?

How might psychoanalytical thinking help us to understand the author's intentions in writing a particular text?

Key theorists include Sigmund Freud, Carl Jung, Harold Bloom, Jacques Lacan

Key reference: Eagleton, T. 1996. *Literary Theory. An Introduction.* Minneapolis, USA. The University of Minnesota Press.

Structuralist and post-structuralist theories

Structuralism and post-structuralism are complex but extremely influential theories which developed around the middle of the 20th century. Emerging in parallel with and strongly connected with the development of modern linguistics, which sought to understand and describe the functions of language in society, these theories drew on and developed many elements of Marxist and reader-response theory.

Structuralism emerged as an important theory in the 1950s. It significantly advanced the idea that meaning does not reside solely in the text. Originating in the work of linguist Ferdinand de Saussure, structuralism challenges previous literary theories such as formalism and reader response by suggesting that language and literature (and all manifestations of culture) are created within complex social structures and that they are composed of signs which represent those underlying structures. Those signs act as codes for a set of complex underlying social patterns and relationships. This study of signs and what they signify is known as semiotics. The sign consists of the signifier (for instance, a word, a text, an image or an artifact) and the signified, the abstract idea represented by the signifier, which in turn forms part of a set of broader structures or patterns in society. These can be understood partially through recognizing the binary oppositions through which we interpret reality—such as good and evil, black and white, male and female, and sane and insane.

Structuralism and semiotics have been influential on thinkers in a wide range of fields, especially linguistics, literary studies, anthropology and cultural studies. They have been used to explore the shared patterns and structures of, for instance, literary works in literary studies, and cultural artifacts in anthropology. In linguistics, they have influenced a range of approaches to the study of language in social context (for instance, semantics, pragmatics, and sociolinguistics) as well as grammar and syntax. In literature, they have influenced a range of approaches to criticism, such as narratology (the study of the social and cultural structures and patterns that form and are represented by narrative) and theories of genre and

intertextuality. In cultural studies, they have influenced media theory through a focus on the semiotic processes of communication in a range of modes and media.

Post-structuralism is a controversial network of ideas which build on and challenged structuralism by suggesting that the underlying social realities which structuralism sought to reveal are not able to be determined with any certainty, and that such attempts aim to impose structure and meaning (or *a grand narrative*) on something chaotic and mysterious where in fact no single truth exists. Furthermore, the construction of meanings in society tends to be subject to the normative control of social institutions and processes which are governed by power relations; such institutions even include the institutions which we rely on to help us understand society and shape meaning (such as, educational, governmental and legal institutions). The post-structuralist practice of deconstruction aims to analyse texts and other cultural artifacts to reveal the power structures at work in them, and the way discourses in culture reflect social hegemony—dominant perspectives and interests—and marginalize those who do not conform.

In literary criticism, and in linguistic theory and media theory, post-structuralism sought to challenge and disrupt ideas such as narrative intention and authorial intention which imply that literary works and other cultural artifacts represent a rational, orderly reality and can be used to reveal social truths. A key idea is *the death of the author*, which emphasizes the way in which texts float free in the world, separated from any authorial intention or control. Where structuralism sought to identify connecting structures of language and culture, post-structuralism sought to emphasize and celebrate difference and disruption; where structuralism sought to identify the underlying social functions of language and culture, post-structuralism sought to foreground playfulness and disorderliness. Post-structuralism also strongly influenced postmodernism in literature, encouraging writers to disrupt and play with conventional literary patterns, structures and boundaries, and to challenge orderly representations of narrative and truth. In the genre of magic realism, for instance, authors sought to represent aspects of the disorderly nature of life and the mysterious action of history and politics on the individual through unreliable and fragmented narratives employing magical and supernatural elements within a realist framework.

Structuralism and post-structuralism have in turn influenced theories (such as, Marxism, feminism and post-colonialism) and many aspects of linguistic and media theory, and we draw on their influence whenever we seek to explore the ways in which culture and language reflect and construct particular social and political structures. The idea of discourse is a key idea to have emerged from these theories—the relationship between language, society and power in texts of all kinds.

Applications to studies in language and literature

Ideas are often drawn from structuralism and post-structuralism when considering narrative, genre, representation and intertextuality (which helps in understanding how both literary and non-literary texts work, and their cultural and social significance). These theories can also be applied when exploring the ways in which both literary and non-literary texts reflect or construct power relationships in society.

Guiding questions

What binary oppositions can you see at work in the text? What semiotic codes—signifier, signified—can you see at work in the text? How do these reflect social structures and patterns? How can these oppositions be disrupted and deconstructed?

What patterns exist in the text which link it to other texts in the same genre or type? To what extent does the text challenge or disrupt conventions of genre or type? What gives these genres and text types their potency in culture?

How does the narrative of the text suggest ideas about how society or a particular culture operates or should operate? To what extent does the narrative disrupt a linear view of events or challenge perceptions of reality?

To what extent does the text seem to support or challenge conventional discourses—language and attitudes—about society or a culture?

Key theorists include Saussure, Levi-Strauss, Althusser, Barthes, Foucault, Derrida.

Key references:

Barthes, R. 1978. *The Death of the Author*. *(*from *Image – Music – Text).* Translated by Heath S. New York, USA. Hill and Wang.

Saussure, Ferdinand de. 2000. *Course in General Linguistics.* Translated by Harris, R. Edited by Bally, C, and Sechehaye, A. Illinois, USA. Open Court Publishing Company.

Theories exploring power relationships

These theories draw on aspects of Marxism, structuralism and post-structuralism, and may be seen in some ways as a development of them. They seek to explore power relationships relating to gender, race and ethnicity, disability, and the environment, and the way these power relationships are manifested in culture and society.

Feminist and queer theories

Feminist theory focuses on the relationship between the sexes, and in particular, gender inequality and the role of women in society and culture. Like Marxist theory, feminist theory explores power structures in society, but through the lens of gender rather than class.

While early feminist ideas (sometimes referred to as proto-feminism) were in circulation in the late 18th century (for example, in the work of Mary Wollstonecraft), the term feminism was not used until the late 19th century. From this point, the feminist movement is often seen as developing in three waves. First wave feminism developed in the context of the fight for women's legal and democratic rights in the late 19th and early 20th century. Second wave feminism, developing in the 1960s and 1970s, challenged discrimination against women in society and culture more broadly. Modern feminist theory originated at this time as a socio-cultural discourse, identifying issues of gender, power and identity as crucial within a patriarchal society. Third wave feminism, originating in the 1980s and 1990s, sought to diversify approaches to the rights of women, taking greater account of issues to do with class, race and sexuality, and challenging binary notions of gender. Some argue that there has been a recent fourth wave feminism which, fuelled by the rise of social media, has focused particularly on issues of sexual abuse and violence.

Third wave feminism, with its radical critique of gender binaries and its focus on gender performativity (as in the work of Judith Butler), is closely related with broader gender theory emerging from gender studies. Another theory to have emerged from gender theory is queer theory, which is concerned with the construction of sexual identity and the operation of normative and deviant categories of gender and sexuality in society.

Applications to studies in language and literature

Feminist critics are concerned both with the representation of women in texts and language, and with the ways in which culture and language more broadly might reflect gender inequalities and discrimination against women. By extension, critics in gender studies and queer theory are interested in the ways in which gender and sexuality are represented in texts and language, how they are shown as being constructed and performed, and how culture and language act to deprivilege those who deviate from recognized norms.

In studies in language and literature, ideas are frequently drawn from feminist theory both when exploring texts with an explicit feminist message—as seen in many contemporary works—and in exploring the representation of women, and gender more broadly, in texts across history and different cultures.

Guiding questions

How are women and men represented in the text you are studying? To what extent do they conform to or challenge gender norms and stereotypes, and how are they treated as a result?

How is sexuality represented in the text you are studying? To what extent do characters adhere to or deviate from social norms of sexual behaviour, and how are they treated as a result?

How does the text you are studying reveal the operation of patriarchal power structures within society, through institutions, individuals or acceptance of social norms? To what extent does the text support or challenge such structures?

How many female and male authors feature in your course of study? To what extent do male and female readers conform to gender norms in their reading habits? Do male writers and female writers have different concerns and approaches?

Key theorists include Simone de Beauvoir, Julia Kristeva, Helene Cixous, Michel Foucault, Judith Butler.

Key reference: Butler, J. 1990. *Gender Trouble: Feminism and the Subversion of Identity.* New York, USA. Routledge.

Post-colonialist theory

Post-colonialist theory focuses on the relationship between Western (European and European-origin) and non-Western cultures, and the development of historical imbalances in power between these areas of the world. In particular, it focuses on issues to do with the operation and effects of colonialism, both during and after periods of colonization. Originating in analyses of the history of colonialism, and emerging in the political aftermath of the final decline of European colonialism and against a backdrop of American cultural and economic expansionism in the 1970s, postcolonialism challenges traditional historical and cultural discourses about, and representations of, colonialism and colonized cultures, and highlights the ways that the injustices and imbalances of colonialism continue to operate in the post-colonial world. Inevitably, race and ethnicity are key concepts here. A central idea is that colonialism led to the marginalization of non-Western people, cultures and voices, reinforcing unhelpful binary oppositions (such as, white/black and civilized/uncivilized), and encouraging the development of the prejudiced identification of non-Western cultures and people as different, or other, in relation to Western norms.

It must be noted that not all post-colonial discourses are related to the Western/non-Western or black/white binary. In a small number of cases, post-colonial discourse has been used to discuss instances of political or cultural oppression and annexation by one European country against another—for instance between England, Northern Ireland and the other nations of the United Kingdom.

Postcolonial critics focus on a range of issues in relation to literature, language and media, exploring issues such as the representation of the colonizers and the colonized in culture, and related questions to do with the representation of slavery and suppression of human rights, of nationalism and political independence, and of emigration and immigration. They are also interested in the ways in which cultural processes and institutions (such as, publishing, broadcasting and the literary canon) have allowed or disallowed access to people from colonial/post-colonial countries. Parallel with the growth of post-colonial theory has been the rise of post-colonial literature, which seeks to celebrate and reclaim the language and cultural identity of previously colonized people and countries, and reveal their resistance to the forces of oppression. Postcolonial writers may also seek to emphasize cultural variety and difference as a universal social norm, as distinct from the unequal cultural binaries of colonialism which posited Western culture as the norm.

Applications to studies in language and literature

Postcolonialism can be related to both specific texts (canonical and non-canonical) and a range of texts that represent an international range of places and cultures, studied in the courses. In particular, it will be of interest in relation to aspects of the global issues which inform the individual oral.

Guiding questions

Does this text present an unequal relationship between colonizer and colonized, and/or between one cultural or ethnic group and another? How does the text represent aspects of colonial or cultural repression?

Does this text present the struggle of the colonized to reclaim social or cultural power or identity either during a period of colonialism or in the post-colonial period? What obstacles does the text suggest might stand in the way of this process?

To what extent does this text—especially if a text from the Western canon—reinforce the colonialist perspective either through its representation of the colonized, or through the absence of any reference to colonization or slavery?

Key theorists include Edward Said, Frantz Fanon, Gayatri Spivak.

Eco-critical theory

Eco-critical theory takes as its focus the relationship between society, culture and the environment, and is informed by disciplines and fields such as ecology, environmentalism and green studies. A relatively recent theory, which has developed in parallel with global concerns about sustainability and the environment during the latter part of the 20th century and the early 21st century, eco-critical theory seeks to explore the power relationship between humanity and the natural environment—examining not only representations of ways in which humans have interacted with nature, but also the ideologies which inform discourse about "nature" and "the natural". Eco-critics explore the ways in which nature and culture are interconnected, the ways in which nature and the environment have been represented across time and space, and the relationship between such representations and issues of sustainability, environmental science, and politics.

These ideas have clear applications for the study of literature, language and media. The anthropomorphism of animals throughout culture is a simple example, and the ways in which natural settings have been used to emphasize human concerns, for instance through the pathetic fallacy. More broadly, ecocritical theory offers a critique of romanticized or idealized representations of nature in texts of all kinds, such as those central to the Pastoral and to Romanticism, and, conversely, the construction of nature as threatening and dangerous in modes such as the Gothic. It might also focus on the representation of travel in texts of all kinds, from travel guides to travel literature. Ecocriticism is also interested in the work of more recent writers who have offered what might be seen as a more realistic and non-human-centred vision of nature, as, for instance, in the work of some nature poets since the mid-twentieth century. Eco-criticism has grown in parallel with a boom in the genre of nature writing.

Applications to studies in language and literature

Eco-criticism may be drawn upon when examining the representation of nature and its use in settings and imagery in many texts, both literary and non-literary. More specifically, eco-criticism may be of particular interest in relation to aspects of the global issues which form the focus of the individual oral.

Guiding questions

How is nature represented in this text? What part does nature play in the setting or action of the text, and what does this imply in relation to human views of nature?

To what extent does the text acknowledge an environmental crisis? To what extent do the values expressed in the text support or challenge principles of sustainability or environmentalism?

Can this text be defined as nature writing? What features might enable a text to qualify as nature writing?

To what extent are ideas about nature and ideas about gender connected in literature, language and culture? Are these connections evident in the text?

To what extent are the binary oppositions of rural/urban, or wildness/civilization, at play in the text? Are there any other binary oppositions which might underpin discourses about nature?

Key theorists include William Rueckert, Rachel Carson, Jonathan Bate, Cheryll Glotfelty.

Critical race theory

Critical race theory (CRT) emerged in the 1970s in the USA as a response to the slow progress in civil rights. Its origins, and in some ways its main focus, lay in a radical critique of the legal framework in the US and elsewhere, which it sees as inherently unjust due to the pervasive nature of institutional racism in society.

In relation to the study of literature, CRT shares with post-colonial, feminist and new historicist theories the understanding, born out of structuralism, that meaning is problematic and constructed rather than natural. Race then is seen as a social construction that makes "natural" and unchallengeable damaging, divisive and exploitative practices in society that have no justification in reality.

Critics using this approach are less interested in exploring examples of the way literature presents and deals with race and racism, than in looking at the way race is constructed in literary texts and exploring the significance this holds. Texts such as Toni Morrison's *Beloved* address the foundations of the way race is socially constructed by those in power and the very direct way this construction is used to legitimize exploitation. At the same time examples of literary texts already mentioned, such as *Mansfield Park* and *Heart of Darkness*, illustrate how issues such as race might be silenced or constructed in a way that shows the members of a racial group as savage or uncivilized vis-à-vis the dominant group.

Applications to studies in language and literature

CRT, in its attention to the way race, as part of identity, is socially constructed and then presented as unproblematic and part of the apparently seamless fabric of everyday life, can inform the study of all the areas of exploration. It explores how beliefs and ideas are encoded in texts in a way that often constructs negative views of race. Students of language and literature will be able to draw on a rich range of non-literary texts that illustrate the way race is constructed in society and link this to literary texts by authors such as Toni Morrison, James Baldwin and Frederick Douglass on the one hand and those such as Herman Melville, Joseph Conrad and Charlotte Brontë on the other, where race is silenced, ignored or directly reflects the dominant views of their society at that time.

Guiding questions

How might the idea of the social construction of groups within society be understood?

In what ways are issues of race silenced, foregrounded or omitted in any of the texts you have studied?

Is race a significant concept in society even though the actual differences are purely surface? What is the role of cultural practices in constructing them as meaningful?

Key theorists include Derrick Bell, Jean Stefancic.

Critical disability theory

Critical disability theory has emerged relatively recently as societal awareness of the social construction of reality has led to a recognition of how oppression can be embedded in the cultural practices of a society. It explores how this might be seen in literature and texts generally—for example, in the absence of people who have an impairment in advertising texts. While originating in sociological and medical studies, the representation of the disabled in literary and non-literary texts is of interest to the critic of language and literature in the way it highlights how disability is at times both a negative social construction and moreover either omitted or used only to support a narrative strategy within a text, for example, in *Ethan Frome*.

Critical disability studies explore the construction of disability in culture and its difference from impairment —one may have an impairment, such as damage to the inner ear leading to deafness, but disability and terms like "disabled" and "invalid" relate to the way that impairment might affect identity and access in society. It is also measured against the model of normal that is itself a social construct of relatively recent genesis.

In the study of both literary and non-literary texts, this theory might help us explore the way disability is constructed. Lennie in *Of Mice and Men*, for instance, acts as the character through which many of the tragic events of the text are played out. Critical disability theory might explore whether his character and role are fully explored or if his impairment is simply a plot device allowing Steinbeck to animate his plot and reveal his ideas about the life of itinerant agricultural workers in the USA at this time, a device known as a narrative prosthesis.

Applications to studies in language and literature

Critical disability theory allows students to explore the way disability is a social construction that defines a person's place in society against the similarly constructed idea of the normal. The way disability is explored in texts, and how its perception changes over time, is an important area of study reflecting the way contexts shift and how these shifts inflect meaning. In common with critical race theory and movements like

feminism, critical disability theory is linked to the concept of identity, as well as representation and culture, and may be explored particularly in relation to two areas of exploration, "readers, writers and texts" and "time and space". Students of language and literature have a very rich field to explore here with the absence of disability or its role as something to mock (commonly shown in media texts, especially advertising and film and TV). Most importantly perhaps, the polarization of disability and normalcy in society is reflected in the texts it produces.

Guiding questions

Are any characters in the texts you have studied disabled? If so, how is this shown and what significance, if any, is it given in the text?

Texts like *King Lear* use impairment, for instance the blindness of Gloucester, to ironically highlight the discovery of truth unavailable to the character when he was sighted. What do you think about this way of using impairment and disability in a text?

How is the "normal" constructed in texts and how does this define disability?

Key theorists: there is not yet a significant body of theoretical material on this very recently emerged field.

New historicism, cultural studies and cultural materialism

The new historicist critics, led by Stephen Greenblatt, challenged the way new critical approaches saw meaning as centred solely in the text, independent of context. Instead they argued that the meaning of the text is more fully shown through placing it in its historical context and understanding how the text was interpreted differently in different periods.

Unlike the historicist movement which preceded it , the classic example of which in English is EMW Tillyard's *Elizabethan World Picture*, new historicism seeks to explore how historical analyses of texts often fail to address the way received ideas about a text's historical context ignore certain groups, often the poor and marginalized, and favour readings that support powerful groups and institutions such as the church and state. In this way new historicism resists the idea that we can ever fully recover the truth of historical events and argues that we can only explore their interpretation and the context in which that interpretation is made. It sees the meaning of the text, like the way history is understood, as dynamic rather than fixed, dependent on a range of contexts and the way these shifting contexts, both of the text and those who interpret it, change over time and impact the way it is understood.

Cultural materialism (which emerged at the same time in the UK and in parallel to the work of Greenblatt in the USA) shares many of the ideas of the new historicists. It is distinguished by its central idea that culture is not a static aspect of society but something that is both in process and—insofar as it is the product or under the control of a dominant class—uses literary texts among other cultural objects to support particular viewpoints and ideologies and naturalize inequality and dispossession. Strongly associated with Birmingham University and the work on literature, class history and cultural studies undertaken by Raymond Williams, EP Thompson and Stuart Hall, it has been influential on theories like post-colonialism that look to problematize views of race and the nature of civilization.

New historicism and cultural materialism drew from structuralism in challenging established ideas of the meaning and significance of texts, and has been influential on theoretical approaches like feminism that explore how power is held and distributed in society. The influential work of Michel Foucault on power and social control are strongly related to these theories.

Applications to studies in language and literature

New historicism and cultural materialism can inform the study of all the areas of exploration. New historicism particularly helps us to explore the way the contexts of texts (and readers' understanding of those contexts) change in time and space. Cultural materialism can help in understanding the ways in which different types of texts are culturally valued or privileged in different societies at different times.

Guiding questions

What historical or cultural information is needed to fully understand texts that are from a different historical period or culture as the reader?

How might our interpretations of texts change as we acquire new understandings of history and culture?

Why are some texts considered part of a literary canon and others excluded from it?

Key theorists include Stephen Greenblatt, Michel Foucault, Raymond Williams, EP Thompson, Stuart Hall.

Key references:

Foucault, M. 1984. *The Foucault Reader.* Edited by Rabinow, P. New York, USA. Pantheon Books.

Greenblatt, S. 2005. *The Greenblatt Reader.* Edited by Payne, M. Malden, USA. Wiley-Blackwell.

Tillyard, E.M.W. 2011. *The Elizabethan World Picture.* New York, USA. Routledge.

External assessment

Paper 1

Use of the learner portfolio

The learner portfolio is a key part of how students and teachers explore literature, track progress and practise the skills for paper 1. Students should continue to record their responses to paper 1 type questions and monitor their progress as they go through the course. There is no need for each practice to be a full-length paper, in fact, it would be helpful to also practise shorter tasks relating to paper 1 (such as with example introductions or first reading of texts, compared to second and third readings) to develop different enabling skills separately. The learner portfolio is also a useful document for practising different approaches to paper 1 and comparing their relative merits.

Figure 2

Guidance and recommendations

Of all the assessment components in language A courses, paper 1 relies most on knowledge and understanding of literary forms or non-literary text types. The skills paper 1 assesses are those related with the students' ability to analyse an unseen text on the basis of their experience with previous similar texts.

HL **literature students** must be exposed to the four literary forms (drama, poetry, fiction and non-fiction). They should know and understand the conventions and structure, as well as vocabulary and terminology associated with each form. Students must be comfortable writing analyses on unseen passages from any of these four forms under examination conditions. Although it is not compulsory for SL students to study all literary forms as well, it is highly recommended as it will give them more freedom of choice in paper 1 if they are confident in their knowledge of all forms.

In general, **language and literature** students must be exposed to as many non-literary text-types as possible. They must know and understand the conventions, purposes, vocabulary, style and terminology

associated with them. Although the classification of non-literary texts is ampler than that of literary forms (and therefore it becomes unlikely that students will be familiar with all text-types) they should be familiar with as many as possible so that they have higher chances of being able to transfer their knowledge and understanding of them to any text type they might encounter in paper 1. Students must be comfortable writing analyses of these texts under examination conditions.

Paper 1 requires a guided analysis and students must practise finding a focus for this, which will often come from the guiding question. If students do not wish to write about the guiding question, they must focus their analysis with an alternative formal or technical focus. Teachers should ensure that students understand the importance of at least considering the guiding question given for each passage. These questions have been formulated by the IB to suit a selected text or passage, and they indicate an aspect of the text that is considered productive in relation to the text.

Classroom tasks

Teachers could practise the necessary skills for paper 1 by:

- giving students a set of passages—which initially need not be unseen—and a set of guiding questions to match up. Students could try to match the passages with the questions and annotate the texts according to those questions. The different groups could then compare their answers and their annotations.

- giving the class the same passage, but with half the class working on one guiding question and the other half another question. After the students have had time to read, annotate and analyse the passage, they could discuss how their findings differed with a student who had the other question.

- dividing the group into smaller groups with each working on a different passage. The accompanying question should be on a separate sheet of paper. Students annotate the respective passages and then form new groups with a member of each of the original groups in the new one. Students have a round-table discussion, where they rotate their annotated passages and guess on the basis of the annotations what the guiding question might have been.

- putting students in groups and giving each group a copy of the same passage, then instructing them to write a guiding question for the passage.

Familiarization with the assessment criteria

The assessment criteria are not only an assessment tool but a guide for what is important for an assessment component, and a link between the assessment component and the assessment objectives. It is important therefore to make students aware of the meaning of each of the terms in the names of the assessment objectives so that they are confident they know what the differences are between knowing, understanding, interpreting, analysing and evaluating.

In order to familiarize students with the assessment criteria, teachers could:

- play the dictionary game with the key terms in the assessment objectives
- design cloze or matching activities with the criteria
- put students into four groups—each group should look at the questions for each criterion and then present their interpretation to the rest of the groups
- cut the assessment criteria into sections and ask students to piece them back together
- have students look at the adjectives (such as little, some, thorough, convincing and satisfactory) in the level descriptors and come up with definitions that unpack them and make their meaning clearer
- choose one of the criteria and have students evaluate their own or a peer's writing.

Text analysis practices

Knowing how to interact with a text and annotate it are crucial skills for success in paper 1. The section "Learner portfolio entries and activities" in this TSM explored a number of ways in which these skills could be developed in students.

As the students are expected to provide focused analyses which are supported by references to the text, students need to plan carefully how to structure their paper 1 after they read, annotate and analyse the texts. It is important to teach students how to do this in a manner that keeps the analysis well organized, coherent and focused.

Students need to have a good understanding of the literary forms (for literature students) or text types (for language and literature students) as well as the conventions, vocabulary and terminology needed to analyse the passages. They could consolidate this understanding by developing terminology and vocabulary lists and create portfolio entries or classroom posters that represent the appropriate terms and vocabulary.

The section on the "Learner portfolio entries and activities" in this TSM and the unit plans include several examples of transformative and re-creative writing tasks that could help make students more confident in their knowledge of conventions of literary forms and text types.

Important points to consider

- Students should avoid selecting a limited number of text types or literary forms to practise for paper 1 during the course. Having an intensive reading and thorough understanding of different types or forms of texts will better prepare students for any literary form or text type that might appear in paper 1.

- HL students should distribute time equally between two texts while writing the responses.

- If students decide against considering the guiding question provided, they should make sure their analysis remains focused by providing an alternative formal or technical point of entry into the text.

- Students should not comment on the whole text in general, which would lead to a text commentary. Paper 1 does not require a commentary but a focused analysis of a text. A thorough treatment of all aspects of the text will disadvantage students as they may not have enough time to cover all the points.

- The point of entry into a text will be a formal or technical one, but students should focus on how this helps construct meaning. A good analysis essay will always provide a balance of both content and form, showing how inextricable they are from one another.

- Students should not use abbreviations or informal language when writing the analysis. The language used should be formal, precise and carefully chosen.

- Bad handwriting is not penalized but it might cause difficulties for examiners to read the essay. Therefore, students are encouraged to write clearly and neatly on their answer booklets.

- Grammar or punctuation errors will affect student's mark at criterion D (language). Therefore, students need to eliminate grammar errors and fix all the punctuation errors before submitting the essay paper.

This downloadable PDF contains advice for students from examination paper authors.

Advice on paper 1 from examination paper authors

Paper 2

Use of the learner portfolio

When preparing for paper 2, students can use their learner portfolio as a reflective tool to answer possible questions that may arise from the three works they have set aside for this component. In selecting the final group of three works to be studied for this assessment, students should explore preliminary connections between all the works studied in order to evaluate which combination is likely to be the most useful for a wide variety of possible questions.

The portfolio should include student self-assessment for successive paper 2 practices and their subsequent reflection pieces. These pieces could provide evidence of the student's progress in relation to the main skills assessed in this component.

Figure 3

Readers, writers and texts
IA (internal assessment)

- Gabriela Mistral
- Alanis Morissette
- Shelagh Delaney, *A Taste of Honey*
- A Dorfman, *Death and The Maiden*

Time and space
P2 (paper 2)

- N Hawthorne, Short stories (fiction)
- J Cortazar, Short stories (fiction)
- Jeffrey Cohen, *Monster Theory* (non-fiction essays)

Intertextuality
P1 (paper 1)

- McEwan, *Nutshell*
- Shakespeare, *Hamlet*

Plus extracts for P1

- including graphic novel Neil Gaiman's *Sandman* (and connect to time and space)
- further poetry in year 2 to revise genre conventions

Guidance and recommendations

Any of the works studied during the course is potentially one that could be used for paper 2. Throughout the course students should be encouraged to make a habit of intertextual exploration in their study. There is a range of connections that could be established between the works studied. Unlike the individual oral, paper 2 focuses on questions of a more conceptual, literary nature. Students should be encouraged to explore, in their learner portfolio and in classroom discussion, the connections between the works and the seven concepts that have been selected as central to the study of the two courses.

Paper 2 is a closed-book examination, but it still requires students to demonstrate an understanding of how meaning is constructed in the texts in relation to the question chosen. This could be demonstrated by making reference to specific stylistic decisions the authors have made, such as in paper 1 and in the individual oral. However, given that in paper 2 the students will not have the works in front of them, discussion of how meaning is constructed is more likely to focus on broader formal and technical decisions the authors have made.

In order to make the preparation and revision for paper 2 more manageable, students are advised to pre-select three works to study—this will also make the selection of questions easier during the examination. This pre-selection can be done collectively as a group, or individually by each student. Irrespective of how

this pre-selection is taken, students must be explicitly reminded that for paper 2 they must not use works that were previously used in other DP summative assessments.

Classroom tasks

Teachers could encourage the necessary skills for paper 2 by:

- implementing visible thinking routines to build an understanding of the overarching themes and ideas that link the works studied

- using concept-mapping techniques as a form of making connections among all the knowledge collected in the learner portfolio

- asking students to keep charts where they list their works and identify similarities and differences among the potential texts. From this they can identify the three most likely texts and use secondary tools to make meaning between them. Suggestions for secondary tools include: Prezi, Padlet, visible thinking routines, oral presentations and elevator pitches. The charts below exemplify two different options for students to establish connections between texts

Works	*Persepolis*	*The Visit*	*Death of a Salesman*	*Equus*	*1984*
Persepolis	x				
The Visit		x			
Death of a Salesman			x		
Equus				x	
1984					x

	Tales from The Vienna Woods	*No Exit*	*The Pollen Room*	*Death of a Salesman*	Goethe's poems
Communication (purpose)					
Setting					
Identity (author)					
Identity (protagonists)					
Context (culture)					
Representation (literary form)					
Perspective					
Creativity (language)					

- using mind-mapping tools in online platforms like Prezi to organize what students know about concepts, for example identity, and make connections—comparing and contrasting—among the individual works

- reading sample comparative essays and trying to work out which paper 2 question those essays were written in response to. Students could then mark the essays

- assigning groups of students different pairs of works and assigning specific questions to each group irrespective of the works allocated in order for them to attempt an answer. This should prove to

students the importance of making sure that the question and the two works used to answer it are a good match

- providing students with a question and a number of different essays which are cut into pieces. Students should then sort the pieces and create essays from these pieces which they think best create cohesive, coherent responses to the question. They then put those essays in sequence from the most satisfactory to the least satisfactory answer.

Familiarization with the assessment criteria

The assessment criteria are not only an assessment tool, but a guide for what is important for an assessment component, and a link between the assessment component and the assessment objectives. It is important therefore to make students aware of the meaning of each of the terms in the names of the assessment objectives so that they are confident they know what the differences are between knowing, understanding, interpreting, analysing and evaluating.

In order to familiarize students with the assessment criteria, teachers could:

- play the dictionary game with the key terms in the assessment objectives
- design cloze or matching activities with the criteria
- put students into four groups—each group should look at the questions for each criterion and then present their interpretation to the rest of the groups
- cut the assessment criteria into sections and ask students to piece it back together
- have students look at the adjectives (such as little, some, thorough, convincing and satisfactory) in the level descriptors and come up with definitions that unpack them and make their meaning clearer
- choose one of the criteria and have students evaluate their own or a peer's writing.

Comparative essay practice

It must be emphasized to students that embedded in the structure of the essay should be a strong link to the question and that this should be evident in each paragraph. This will guarantee that students remain on topic.

Students should also be taught how to approach a number of question styles, with multiple question stems. It is unlikely that key command terms will appear in the type of questions asked, but students should be reminded that no matter how questions are phrased, it will always be expected that they interpret, analyse and evaluate, and in paper 2, that they do so comparatively.

The central concepts in the course may be source of inspiration for paper-authors when designing the questions, and should therefore be embedded into course construction, learning activities and class discussions. A holistic understanding of these concepts will help students tackle a variety of questions in paper 2. Students should understand that the fact that concepts are not assessed explicitly does not imply that they are optional or not helpful.

It should be noted that of all the assessment components, paper 2 is the only one that explicitly requires comparison and contrast in its assessment criteria. Both criterion A and B require that points of similarity and difference should be established between the works used, with regard to the meanings both works convey and the ways those meanings are constructed respectively. Teachers should explicitly teach comparative structures that enable students to use the texts in a balanced manner that helps to bring out their similarities and differences.

Important points to consider

- Students should be discouraged from being overambitious and preparing more than three works for paper 2. The more works they study, the less likely they are to know them in-depth, and the more difficult the decision will be when taking the actual exam.
- Students should be encouraged to think about works in interconnected ways, and course design should be helpful in order to achieve this.

- Theoretical perspectives and approaches might be as useful in the preparation of paper 2 as the central concepts of the courses. Please refer to the "The value of literary theories in language A" section in this TSM.

- Though students are expected to provide strong examples from their works, they must be told that memorizing quotations is not necessary. A sound knowledge and understanding of the organization and structure of a work, of the broader decisions a writer made in relation to voice, narrator or perspective and of the relationship the work establishes with its theme and with its readers are just as valid to demonstrate understanding of how meaning is constructed in a text as reference to very specific figures of speech or stylistic elements.

This downloadable PDF contains advice for students from examination paper authors.

Advice on paper 2 from examination paper authors

Higher level essay

Use of the learner portfolio

The learner portfolio will be an instrumental tool for students as they prepare the HL essay in order to track their thinking process as they read. The reading log protocol is a useful tool in encouraging and guiding students to register their impressions, questions and insights as they read each of the texts or works in the course. These impressions, questions and insights may also lead to the identification of interesting inquiry questions which could be used as a base for the HL essay.

One of the reading log questions included in the reading log protocol asks students to consider the connection between the text they are reading and the seven central concepts of the course. When looking at texts in this way, and developing their connections in the learner portfolio, students would be laying the foundations for the kind of work that is key to the HL essay.

Guidance and recommendations

What distinguishes the HL essay from the other components is the opportunity it offers to develop and assess writing skills that are not assessed by any other component within the course. The HL essay was introduced in response to the concern expressed by teachers that without a written coursework component, students would not be developing the citation, editing and research skills that are important for the work they may need to carry out in their courses of study at university—the HL essay targets precisely those skills.

The HL essay allows students to explore a text or work they have studied in terms of a line of inquiry of their own choice. It is important that teachers should support the student in developing the line of inquiry as this will form the basis of the student's approach to the essay. The starting point for the development of the line of inquiry should be the work the student has carried out in their learner portfolio. The teacher's role in the development of the HL essay at this stage is essential but should not be overreaching. Teachers should be mindful of keeping to the level of supervision that is allowed within the bounds described in the course guides.

Classroom tasks

The following tasks and activities could be useful to introduce the HL essay, and to guide students in possible ways they could approach this component.

- Evaluation of different lines of inquiry—the class as a whole could discuss what would make a good line of inquiry, and decide on a set of criteria to assess how good it is. Students could then be presented with a set of lines of inquiry into one body of work or work they have read—some appropriate and some problematic—to place along different continua, each one of them related to one of the criteria decided initially. Students could do this in small groups and then come to a conclusion about the best line of inquiry.

- Creating concept questions—students are asked to get into groups according to one of the seven central concepts that interests them the most. The first task each of the groups could do is explore the concept through a visible thinking routine. The group could then consider the texts and works they have read up to that point through the prism of that concept, and elaborate a ranking of the texts and works according to how easily the concept could be applied to them. Students would then elaborate an inquiry question based on that concept for each of the three top-ranking texts. The task would have two outcomes, a list of best texts for each concept, and a list of inquiry questions for each text. Alternatively, students (again, within a group allocated according to one of the seven central concepts) could be asked to write a list of tips on how to best develop a line of inquiry for their allocated concept that could then be used as scaffolding for anybody wanting to focus on that concept.

- Assessing suitability of lines of inquiry—students are asked to choose a few inquiry questions for one of the texts or works they have studied. They are then presented with the following (or similar example created by the teacher):

Figure 4

> We are looking for the perfect line of inquiry for (title of text). If you are a concept-based inquiry question that is a good match for this text, then we would like to interview you. Interviews will take place on …

Different groups of students could then be assigned one line of inquiry to apply for the position. One group of students would be assigned the role of interviewing panel, and would have to decide on the key questions they would ask of each of the lines of inquiry, and determine how they would come to a decision as regards the best applicant. Students conduct the role-plays. Debriefing follows in which teachers and students come to conclusions as regards to what makes a good line of inquiry.

- Theoretical approaches—students are put into groups and the teacher provides each group with the same text, but different theoretical lenses with which to approach or read a text. The group will analyse the text through this allocated lens and discuss their findings. Next, each student is reassigned to a group which combines all of the theoretical lenses. In these second groups, students will act as experts defending the lens through which they read the text initially.

Familiarization with the assessment criteria

The assessment criteria are not only an assessment tool but a guide for what is important for an assessment component, and a link between the assessment component and the assessment objectives. It is important

therefore to make students aware of the meaning of each of the terms in the names of the assessment objectives so that they are confident they know what the differences are between knowing, understanding, interpreting, analysing and evaluating.

In order to familiarize students with the assessment criteria, teachers could:

- play the dictionary game with the key terms in the assessment objectives

- design cloze or matching activities with the criteria

- put students into four groups—each group should look at the questions for each criterion and then present their interpretation to the rest of the group

- cut the assessment criteria into sections and ask students to piece them back together

- have students look at the adjectives (such as little, some, thorough, convincing and satisfactory) in the level descriptors and come up with definitions that unpack them and make their meaning clearer

- choose one of the criteria and have students evaluate their own or a peer's writing.

Reminders

Teacher guidance is essential in the HL essay, as is true with all coursework components. The table below provides some reminders of the forms this guidance should take.

Do not	Do
Edit student's work	Check compliance with academic honesty
Assign specific texts	Check student's work regularly
Assign specific topics or lines of inquiry	Scaffold assignment to help students build an understanding of the relationship between concepts and texts
Provide advice after having commented on one complete draft	Guide students writing an appropriate question that is neither too broad nor too restrictive; too difficult or inappropriate
	Share and discuss the assessment criteria for the assessment
	Ensure that the line of inquiry keeps the focus on literary and/or linguistic concerns

Additionally, teachers could support students by making them aware of how a suitable line of inquiry might arise using concepts as starting points. The following are some examples of how this could be done.

- Identity—how does Ralph Ellison, in his novel *Invisible Man*, succeed in making his narrator a convincing spokesperson for the concerns of African-Americans in the 20th century?

- Culture—how does Robert Capa represent post-Second World War France to qualify/exemplify the brutalities of the French population on former Nazi collaborators in *La Femme Tondue*? (Language A: language and literature only)

- Creativity—how do Mario Testino's portraits manage to convey the personalities of those portrayed in original ways? (Language A: language and literature only)

- Communication—which view of love does Matt Groening convey in *Love is Hell*? (Language A: language and literature only)

- Transformation—in what ways does The Alan Parsons Project's *Tales of Mystery and Imagination* offer a transformative re-reading of Edgar Allan Poe's tales?

- Perspective—how does Mary Shelley's protagonist in *Frankenstein* use the motif of dangerous knowledge to show the perspective of fear and anxiety of excesses in scientific enterprise in early 19th century Europe?

- Representation—through what means does Juan Rulfo successfully convey the representation of realistic and non-realistic characters and situations in *Pedro Páramo*?

However, using the seven concepts is neither prescriptive nor exhaustive. Other literary focuses, theoretical approaches or areas of exploration could lead to lines of inquiry such as:

- How does F. Scott Fitzgerald foreshadow how Gatsby's unnatural attachment to the past causes his downfall in *The Great Gatsby*?

- In what ways would Marxist theory about the stratification of wealth and power explain the violence that runs through the action of the novel *A Hundred Years of Solitude* by Gabriel García Márquez?

- To what extent was the characterization of the protagonist in Patrick Süskind´s *Perfume* influenced by Franz Kafka´s *The Metamorphosis*?

The individual oral

Use of the learner portfolio

The learner portfolio is a central tool for students to record the connections established between the various bodies of work and/or works they have read, and to note the possible global issues arising from sources such as the fields of inquiry.

The different pathways that could be followed to find a global issue that will lead to a successful individual oral are explored in the "Delivering the courses" section of this TSM. The attached graphic organizers exemplify the deductive and inductive approaches described in that section. Students can use them repeatedly during the first year and reformulate them so that they lead to the final decisions for the individual oral.

It should be noted that this section gives general information about the format of the individual oral for language A taught courses. For specific guidance about the individual oral for school-supported self-taught students (SSST), please refer to the *Language A: literature school-supported self-taught student guide*.

The individual oral—from global issues to texts (literature)

The individual oral—from global issues to texts (language and literature)

The individual oral—from texts to global issue (literature)

The individual oral—from texts to global issue (language and literature)

Guidance and recommendations

The individual oral creates an opportunity for the learning and teaching on this course to be contextualized, encouraging students to make meaningful connections between the texts they are studying and the world around them. It offers the chance for teachers and students to establish explicit and systematic connections between the works and/or texts they study and the pedagogical principle of IB learning that proposes that teaching and learning should be developed in close connection with global and local contexts.

Teachers should ensure that a sufficient number of bodies of work and/or works have been studied before scheduling the individual oral. It is recommended that this component be completed by the end of the first year of the course, or at the beginning of the second year.

As with the HL essay, teacher guidance is central in the initial stages of the preparation for this component. Teachers are expected to guide students in the identification and selection of the texts and the global issue (note that teachers should guide students, and not decide on a global issue, text and/or extract on their behalf). Coursework components like the HL essay and the individual oral allow students to develop their self-management and research skills, and teachers should permit enough student autonomy for them to be able to do so. Teachers should also be mindful of keeping within the boundaries described in the course guides in relation to the level of supervision that is allowed.

Classroom tasks

The first three classroom task examples discussed for the HL essay earlier in this "Assessment" section could be easily adapted to suit the individual oral preparation, renaming them "evaluation of different global issues", "creating global issues from fields of inquiry" and "assessing suitability of fields of inquiry".

Teachers can also help students prepare for their individual oral through activities such as:

• unpacking the prompt

- helping students organize their ideas to guide their discussion of the texts and a global issue
- periodic check-ins connecting works/bodies of work studied to various global issues
- close-reading and annotation of texts/textual excerpts
- practising concision and summary skills for the outline submitted before the oral
- asking students to record themselves as practice for the individual oral by explaining connections between areas of exploration and/or concepts and other texts/bodies of work and passages not used in the individual oral
- creating learning experiences where students engage in a question and answer format, using open-ended questions, formal register and tone, and relevant terminology
- practising ways of organizing a critical response around a cohesive idea with effective transitions between main points
- offering learning experiences where students practise speaking under timed conditions
- having students deliver practice orals with one another and providing peer feedback
- writing a rationale justifying the combination of texts in relation to the global issue chosen.

Teachers must ensure that students choose extracts of sufficient length. These should encompass larger and smaller choices made by the writers to shape their perspectives on the global issue, but should not be so lengthy that students will not have enough time to discuss each extract's significant features during the 10 minute oral assessment. The recommended length is no more than 40 lines.

Familiarization with the assessment criteria

The assessment criteria are not only an assessment tool but a guide for what is important for an assessment component, and a link between the assessment component and the assessment objectives. It is important therefore to make students aware of the meaning of each of the terms in the names of the assessment objectives so that they are confident they know what the differences are between knowing, understanding, interpreting, analysing and evaluating.

In order to familiarize students with the assessment criteria, teachers could:

- play the dictionary game with the key terms in the assessment objectives
- design cloze or matching activities with the criteria
- put students into four groups—each group should look at the questions for each criterion and then present their interpretation to the rest of the group
- cut the assessment criteria into sections and ask students to piece it back together
- have students look at the adjectives (such as little, some, thorough, convincing and satisfactory) in the level descriptors and come up with definitions that unpack them and make their meaning clearer
- choose one of the criteria and have students evaluate their own or a peer's writing.

Structure and timing of the individual oral

Students can organize their individual oral in different ways. For example, students might decide to discuss the presence of the global issue in the first extract and then relate it to the body of work and/or work it was taken from before proceeding to the second extract and its relation to the corresponding body of work and/or work. Alternatively, they could first analyse how meaning related to the global issue is constructed in both extracts before continuing to a discussion of the broader presence of the global issue in the body of work and/or work the extracts were taken from.

Irrespective of the decision students make in relation to how to organize their individual orals, they should ensure that:

- they distribute time equally between both texts/works

- they devote the same time to discussing how meaning related to the global issue is constructed in each extract as they do to considering the broader presence of the global issue in the corresponding work or body of work as a whole.

The connection between the part (extract) and the whole (work or body of work) is of central importance to two of the assessment criteria (criteria A and B), and should therefore be explored in the individual oral. In the case of a literary extract, the relationship between the part and the whole should be established following the definition of what constitutes a literary work provided in the applicable subject guides.

In the case of the non-literary extract or text (required for the language A: language and literature individual oral), a connection should be established with the larger body of work by the same author whenever it is possible to attribute authorship to a single author. This would be the case, for example, of a photograph, a cartoon, a column or a blog that can be clearly attributed to a photographer, cartoonist, columnist or blogger respectively.

In instances where authorship of a non-literary text cannot be attributed so easily, students could resort to a broader definition of authorship in order to establish a relation between the part and the whole. This would be the case, for example, when choosing to use an advertisement, a newspaper article or a film poster as the non-literary text for the individual oral. In such cases students could respectively:

- relate the advertisement to the advertising campaign it is part of, to other advertisements of the same brand or to other work produced by the same advertising agency

- relate the article to other articles published in the same newspaper or to the general editorial line of the newspaper

- relate the poster to other posters for the same film or to posters of other films by the same director.

If none of these options are possible, and the non-literary extract cannot easily be related to a broader body of work, teachers are advised to suggest a different choice of non-literary text for the individual oral. As already stated, establishing a connection between the part and the whole is a requirement of this assessment component, and failure to do so will result in students being given a lower mark in criteria A and B.

Discussion and questioning guidelines

After the student has completed the 10 minute delivery of their individual oral, the teacher is expected to engage in a five minute discussion with the student. This discussion will give the student the opportunity to expand on particular statements made during the oral.

Teachers must use this discussion time to give students the opportunity to improve (or expand upon) unclear or under-developed statements made during their delivery. This could be done by asking them questions that allow them to:

- comment further on parts of the extracts that are relevant to the global issue chosen and how meaning is shaped in them

- expand on the presence or importance of the global issue in the overall work or body of work the extract belongs in.

If these aspects have been satisfactorily covered by the students in the oral delivery, teachers could prompt students to:

- comment on and evaluate the similarities and differences between the ways the global issue was dealt with in both works or work and body of work. This is not specifically assessed in this component, but it could give students a chance of exploring the global issue further in each work or work and body of work from a new perspective.

- discuss how their work in the learner portfolio helped them to prepare for the individual oral, and how it helped in choosing their global issue, texts and extracts.

Examples of suitable combinations of works and/or texts and global issues

Language A: language and literature

Literary extract	Work	Non-literary extract	Body of work	Global Issue
40-line extract from one of the stories in Edwidge Danticat's *Krik? Krak!*	Edwidge Danticat's *Krik? Krak!*	News article on immigration at the US/Mexican border	Series of articles on immigration by one journalist	The perception and representation of refugees/immigrants
40-line extract from Aphra Behn's *The Rover*	Aphra Behn's *The Rover*	Extract from "History of New Zealand, 1769-1914"	"History of New Zealand, 1769-1914", URL: https://nzhistory.govt.nz/culture/history-of-new-zealand-1769-1914, (Ministry for Culture and Heritage), updated 2-Apr-2019	Inter-cultural interaction
40-line extract from Kurt Vonnegut's *Cat's Cradle*	Kurt Vonnegut's *Cat's Cradle*	Satirical cartoon on nuclear testing by Heng Kim Song	Series of twenty cartoons by Heng Kim Song	Social commentary as a force for change
Imtiaz Dharker's "Blessing"	Collection of fifteen poems by Imtiaz Dharker	Taps Super Bowl Commercial | Water.org & Stella Artois	Series of awareness ad asking for donations to finance clean water by water.org	Poverty and access to resources
Page from *Maus* by Art Spiegelman	Art Spiegelman's *Maus*	Calvin and Hobbes comic strip	Series of fifteen comic strips by Bill Watterson	Parent and child relationships

Language A: literature

Language A: literature course	Work originally written in the language studied	Work in translation	Global Issue
Japanese A	Haruki Murakami, *Kafka on the Shore*	Toni Morrison, *Beloved*	The impact of systematic oppression on personal psychology
Spanish A	Gabriela Mistral poetry	Michael Ondaatje, *Running in the Family*	The expression of human interaction with the natural world
Russian A	Isaac Babel, *Red Cavalry*	William Wordsworth poetry	The question of moral identity in the face of war
French A	Simone de Beauvoir, *The Second Sex*	Wole Soyinka, *The Lion and the Jewel*	Interpretations of female beauty in literature
English A	Jonathan Swift, *Gulliver's Travels*	Jorge Luis Borges, stories	The subversive role of humour in a work

Important points to consider

Teacher guidance is essential in the preparation of the individual oral. The following table provides some reminders of the forms this guidance should take.

Do not	Do
Assign specific texts	Check compliance with academic honesty
Assign specific global issues	Check student's work regularly
Rehearse with students the individual oral with the final works and/or texts and global issue chosen	Scaffold work on the individual oral to help students build an understanding of the relationship between fields of inquiry, global issues, and bodies of work and/or works
Edit students' outlines	Have sample oral practices with the students using a combination of bodies of work and/or works that are different to those selected for the individual oral
	Guide students in formulating a global issue that is neither too broad nor too specific and that is relevant to the bodies of work and/or works chosen
	Share and discuss the assessment criteria for this assessment
	Ensure that the outline contemplates exploring the ways in which the bodies of work and/or works create meaning in relation to the global issue

In relation to the choice of bodies of work and/or works and of global issues, teachers should make sure that the choices students make fulfil the criteria spelled out in the respective subject guides. If language A: language and literature students choose to work on a translated non-literary text, the translation used must be professionally published translations. Students cannot use translations of texts they have made by themselves for the individual oral.

Teachers should remember the following points on to how to prepare for the oral in the final stages and how to conduct it:

• Students should note that comparing and contrasting is possible but not required.

• The main entry point into the bodies of work and/or works must be how the global issue chosen manifests itself in the two texts.

• Students should avoid focusing on contexts (such as historical, biographical or socio-cultural) that do not directly link to the way the global issue is presented in the bodies of work and/or works and extract from it. Focus on the prompt should be sustained throughout the individual oral.

• Students should not be allowed to speak significantly past the 10 minutes allocated for their delivery of the oral and sufficient time must be left for questions and discussion with the teacher (the IB allocates 5 minutes for this).

• In the final question time for the individual oral, teachers should refrain from asking questions that lead students away from the details of the bodies of work and/or works and global issue at hand. The purpose of questions should be to help the student demonstrate their knowledge and understanding of the extracts' content and of how meaning is constructed in relation to the global issue.

Key terms used in language A

Areas of exploration

The areas of exploration are the sections that language A subjects are divided into, and they are common to all language A subjects. Each one of these areas proposes a different approach to the study of texts. "Readers, writers and texts" is focused on an immanent study of the text in and by itself. It invites students to explore the nature of the interaction between reader, writer and text brought about by the fabric of a particular text. "Time and space" introduces the contextual dimension and requires students to inquire into the relation between a text and its context of production and its contexts of reception. "Intertextuality: connecting texts" revolves around the explicit connections that may be established by authors between the texts they write, and other texts written by other authors before, or the broader connections that a reader may establish between the texts they have read.

Areas of exploration need not be studied sequentially and in isolation from one another. More often than not, these areas will overlap, and enrich each other if studied in complementary fashion.

Form, genre and mode

The terms "form", "genre" and "mode" are used to classify text types, especially literary texts. Because text classification is not an exact science, there is no complete agreement about what exactly these terms mean. Despite these difficulties, there are some clear patterns that can be useful in determining the best ways to use these terms in discussing literature, and these have informed the terms used in the subject guides.

- **Form**: A type of writing with certain conventions related to the physical layout or length of the text. "Poem", "play", "novel" and "short story" are four key literary forms. Each of these four forms might be subdivided into different forms, for example, a "sonnet", "haiku", "free verse" or "lyric" in poetry. In language A subjects, the four main literary forms are "poetry", "drama", "prose fiction" and "prose non-fiction". These forms are then sometimes further subdivided. For example, within the form "prose fiction", more specific forms referred to might include "novels", "graphic novels", "novellas", and "short stories".

- **Genre**: A type of writing with certain conventions within a particular literary form. For example, genres of the literary form "prose fiction" include: science fiction; crime fiction; romantic fiction; and young adult fiction. Similarly, genres of the literary form "drama" include: tragedy; comedy; history; and melodrama. These genres can then be subdivided into sub-genres, for example, the parent genre of comedy includes the sub-genres: farce and comedy of manners.

- **Mode**: A type of writing with certain conventions of representation that can occur across a range of different literary forms and genres. Mode might refer to texts with a similar style or approach (for example, "satirical", "realist", "tragic", "absurdist", and "romantic") or to texts with similar narrative features (for example, "pastoral", and "gothic").

Global issues, fields of inquiry and Sustainable Development Goals (SDGs)

A global issue is defined in the guide as one which has significance on a wide or large scale, is transnational and one the impact of which is felt in everyday local contexts. It constitutes the focus of the individual oral component, and provides the lens through which both of the texts and/or works in it should be approached.

There are different sources that students can resort to for inspiration when defining the global issue for their orals. A number of them are referred to in the guides and in this TSM. One consists of five fields of inquiry, or broad areas which students could use as a starting point in their exploration of possible global issues. Another is referred to in the TSM and it relates to the Sustainable Development Goals (SDGs) set by the United Nations' Division for Sustainable Development Goals. They are defined by the UN as "a universal

call to action to end poverty, protect the planet and ensure that all people enjoy peace and prosperity" (undp.org).

It is important to note that neither a field of inquiry or an SDG by itself constitutes a global issue, but that they can be used as a source from which to elaborate one. A global issue is more specific both in its formulation and its scope than either a field of inquiry or an SDG.

Intertextuality

The term intertextuality is used to refer to two distinct ways in which texts can be interpreted to refer to one another.

The first refers to the ways in which texts deliberately allude to or refer to other texts. An example of this might be the way James Joyce's *Ulysses* is framed and informed by the Odysseus myth in general and more specifically by the way characters are presented as versions of the characters of Homer's *Odyssey*.

The second way is usually associated with literary theorist Julia Kristeva who used the term "intertextuality" to refer to the way texts might be seen to link and refer to one another in a much broader way than simply to enrich their meaning through allusion, pointing to the origins of the term "text" in the Latin where it meant "woven". In fact these linkages are seen as less intentional than the deliberate allusiveness of a poet like TS Eliot and more a fact of the way all texts are able to be understood through relating them to the vast range of texts from language itself to areas like genre and narrative convention. This expansion of the way meaning is constructed in a text beyond the direct transmission of meaning from writer to reader, is important in foregrounding the idea that the meaning of a text is likely to be constructed through reference to a range of other related texts.

In the studies in language and literature courses, the idea of intertextuality includes these ideas but also grounds the complexities of the term in the idea of "connecting" texts. It looks to do this through the comparative study of literary texts. This creates many opportunities to work with students in ways that illustrate the concept and also raises students' own awareness of their role as a reader in creating the meaning of the text, exploring for example the assumptions a reader might bring to bear on a text.

Literary circles

Literary circles are groups of readers who organize themselves and meet regularly to discuss books they have agreed to read. The application of literary circles to the study of texts fosters a methodology of work that encourages the autonomy of students to:

- decide which text they will be reading, usually from range of choices provided by the teacher
- manage themselves to set deadlines for reading assignments
- have some say in the way the text or parts of the text are going to be discussed
- share with other groups their findings about the texts they have read.

Literary circles may be implemented at certain points in language A subjects to allow for greater student choice in the language and literature or literature classrooms, and to develop student self-management skills and to allow students more independence from the teacher both as learners and as readers.

Literary merit and the canon

Defining the value of a text is difficult, and relates to questions of literary and cultural taste, which, again, are of particular interest to new historicist and cultural materialist critics. Traditionally, writing that has value and is deemed "worth reading" or "worth studying" is one which is agreed as having merit in a culture. The writing might also lend itself to traditional academic study—close examination of style, form, language, theme and historical significance. But who decides what is significant? What does it mean to examine a text closely? Certain types of text are inevitably excluded by these processes.

The body of texts that have been deemed to have value is known as the canon. Canonical texts are often seen as holding their value over generations of readers and as cornerstones in the body of literature of a culture or society. In questioning value, we also question the idea of the canon, and the ways in which canons come into existence. Critics contend that canons reflect mainstream social and economic values and can act to exclude the less privileged or powerful in society.

In examining the idea of value, we can also examine the relationship between privileged and less privileged text types. Non-fiction and media texts, for instance, are often excluded from study. How do they fit into the

idea of value? Should we and can we define what is of value, or should all texts be open for serious cultural exploration and study? This is a question which particularly interests critics in cultural and media studies.

Production and reception

A text is produced in a certain context, which includes the culture, time, space and place of the writer as well as the values, beliefs and attitudes of the writer. These factors shape the perspectives and representations in a text. These are contexts of production.

Just as important is the context of reception, focused on the reader of the text. The reader brings to the text their culture, community, time, space and place. These factors shape their perception of, and response to, a text. Reception can also refer to how others have received the text over time or in different places—including in literary criticism.

The study of textual production and reception foregrounds the contexts in which literature and culture are produced, and the ways in which these contexts inform our cultural tastes and experiences. Critics of this kind—often associated with new historicism and cultural materialism—are not only interested in the contexts of individual texts, but also in the technology, economics and sociology of literature and culture more generally (for example, how books are made, published and disseminated in society).

Visible thinking routines

"Visible thinking routine" is a term coined by the Project Zero research centre at the Harvard Graduate School of Education (pz.harvard.edu). A visible thinking routine is a technique that aims to make explicit and visible the multiplicity of complex and sequenced processes we follow when we think. When applied systematically, these techniques become routines which help to establish a culture of thinking in the classroom, which allows students to become more aware of their thinking processes and thus develop their thinking skills more successfully.

Visible thinking routines are useful strategies to get the students to interact, react and respond to texts. Because of the pattern and sequence they provide, they allow students to engage with texts in an autonomous way. They offer procedures that allow students to find entry points into the texts they encounter and encourage a deeper exploration of them.

Work, text and body of work

The difference between a "text" and a "work" is introduced in the language A guides to clarify what requirements need to be met for a literary text or group of literary texts to be considered a work, and therefore contribute to the number of works that need to be read in each course.

A work is defined for language A courses as:

a.   one single major literary text, such as a novel, autobiography or biography

b.   two or more shorter literary texts such as novellas

c.   5–10 short stories

d.   5–8 essays;

e.   10–15 letters or

f.   a substantial section or the whole of a long poem (at least 600 lines) or 15–20 shorter poems.

In order for a group of shorter literary texts (cases b, c, d, e and f) to be considered a work, they must be written by the same author.

A group of literary texts becomes a work when it exposes students to a sufficient quantity of material written by one same author which allows them to engage in a study of the author and explore their writing in sufficient depth to become aware of the characteristics of that writing.

The notion of a "body of work" is introduced in the *Language A: language and literature guide* to allow students studying the subject to conduct a similar exploration of short non-literary texts. To prepare themselves for some assessment components where non-literary texts can or must be used, students will need to study a single major non-literary text or a group of shorter non-literary texts that share the same authorship in order to be able to demonstrate an understanding and appreciation of the characteristics that bring them together. In the *Language A: language and literature guide*, an extended, full-length non-literary

text or a group of shorter non-literary texts that belong to the same text type and that share the same authorship is called a "body of work".

Templates

This section contains blank templates which teachers may download and use for planning purposes.

- Course construction outline
- Course construction checklist
- Course map
- Reading log tracker
- DP unit planner
- Works studied
- Individual oral outline form language A: literature
- Individual oral outline form language A: language and literature